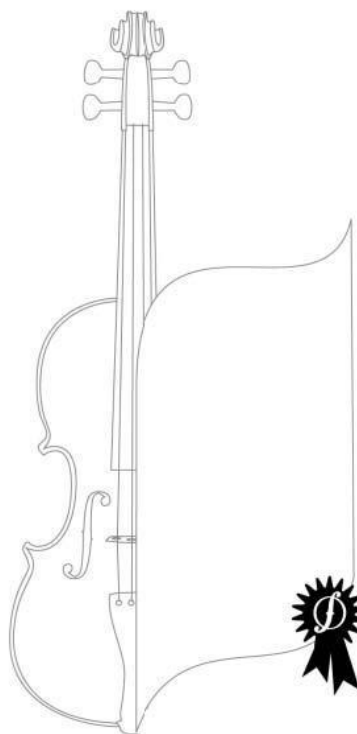


**The ASTA  
Certificate Advancement Program  
Handbook  
(2014)**

**A S T A C A P**



ASTA  
CERTIFICATE  
ADVANCEMENT  

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PROGRAM

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# PREFACE

## Guidelines for Using the ASTACAP Handbook

This Handbook serves as a guide for teachers interested in enrolling students in the Certificate Advancement Program exams and provides individuals with the necessary tools and information to organize ASTACAP exams. Private studio teachers will find that the Handbook is a valuable resource for planning students' musical and technical development from beginner through advanced repertoire levels. Also included is:

- Pertinent information to introduce ASTACAP to the private studio setting with suggestions and requirements for student preparation. (Parts 1 and 2)
- Step-by-step instructions on how to organize or participate in the examination process, including all the necessary forms. ("How To" section and Appendix)

Teachers interested in ASTACAP, who live in regions where ASTACAP examinations are NOT currently offered, should consider starting a program or should use the online version of the program.

ASTA members have permission to download the forms and letters found this handbook. State ASTACAP chairpersons and exam organizers should fill in their personal information where needed.

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## **The ASTA Certificate Advancement Program: A Short History**

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

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

Lya Stern organized and has subsequently run the ASTACAP exams in Maryland/DC annually since 1998 in addition to becoming the program's leading advocate at the national level. In 2001 ASTACAP was introduced to New Jersey by Leslie Webster, ASTA/NJ President, and in Virginia by Lynne Denig, VASTA President-elect.

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

ASTACAP received the support of ASTA presidents Robert Jesselson, David Littrell, and Bob Gillespie over the early years. Anticipating the long-reaching benefits that the program could bring teachers and students, the ASTA National Executive Board voted to adopt the ASTACAP as an ASTA national program in 2004.

In the spring of 2014, an ASTACAP task force chaired by Nancy Bargerstock was formed by past president, Bob Phillips, jointly with President Stephen Benham with instructions to provide guidance and direction to the ASTA board and the future initiatives of the program. Goals for the task force included refining the program, reviewing the cost structure, modernizing the evaluation process by adding online capabilities, and updating/revising the Handbook, which is now more streamlined and easier to use.

In conjunction with the ASTA board, the task force helped develop an online version of ASTACAP in an attempt to include teachers and students that reside in remote areas of the country where no ASTACAP program exists. Please note that the task force and board also needed to address the reality of increased costs of live events (due to inflation) as well as administrative costs of the new online program. The result was a necessary increase in the fee structure. In the case of live events, each state will continue to set their own fee structure, as operational costs vary greatly from one area of the country to another. Online fees are reasonably set by the national office and are indicated in this Handbook in Part 1.

The "revised" ASTACAP Handbook (2014) is the result of hundreds of hours of work by members of the ASTACAP Committee and Task Force, who have witnessed over the years the positive results of program participation. We are pleased to offer the ASTACAP Handbook as one of the most valuable membership benefits.

## Acknowledgments

*ASTACAP has been developed by volunteer ASTA members who donated much time, skills, and knowledge to create a wonderful teaching tool that is an ASTA member benefit. Please respect this fact and strongly encourage any teacher who shows interest in the program to become an ASTA member.*

### **2014 ASTACAP Task Force**

Nancy Bargerstock, chair; Nancy Allwein, Renata Bratt, Mira Frisch, Kelley Johnson, David Littrell

Special thanks to: Judy Palac, Publications Chair

### **2004 Original ASTACAP Committee:**

#### **Violin Exam Requirements and Curriculum Committee:**

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

#### **Viola Committee:**

Margaret Wright, Judy Silverman, Mark Pfannschmidt

#### **Cello Committee:**

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

#### **Bass Committee:**

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

#### **Harp Committee:**

Elizabeth Blakeslee, chair; Stephanie Curcio, Delaine Fedson and Linda Rollo

#### **Exam Organization Committee:**

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

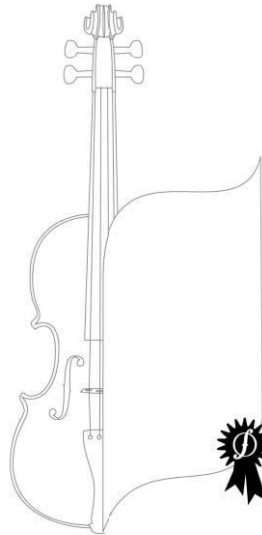
We also extend our gratitude to additional contributors: Marnie Kaller, cello repertoire list editing; Margaret Motter Ward, editing; Lorraine Combs, editing and music printing; Vaughan Pederson, music printing.

Special recognition goes Mimi Butler for her help in organizing and editing this Handbook.

# Part 1

## The ASTA Certificate Advancement Program: Description

A S T A C A P



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P R O G R A M

## DESCRIPTION OF THE PROGRAM

### Purpose

The American String Teachers Association, through its Certificate Advancement Program, seeks to establish defined national goals for string students of all levels through non-competitive examinations. Students are judged on technical and musical achievement by a certified ASTACAP examiner of pedagogical stature. Certificates are awarded for successful completion of each level.

### Ease of Use

Program flexibility makes ASTACAP attractive and adaptable to different teaching and learning styles. Teachers may use any etudes or solo repertory for the examination as long as the level of difficulty corresponds to the works listed in *Participant Guidelines and Requirements*, Part 2 of this Handbook. As well, teachers are at liberty to use other editions than those listed.

### Benefits to Teachers

ASTACAP offers string teachers a curriculum guide of scales, etudes, and solo repertory with playing goals structured in eleven graded levels: Fundamental through Level 10.

Evaluator feedback in the form of grades and written comments on the student's performance informs the student, parents, and teacher of the individual's progress.

Participating teachers gain greater respect from their students and parents, who understand the value of music performance and learning based on a respected and nationally accepted standard.

### Benefits to Students

A certificate is awarded for each level of successful participation along with record of ASTACAP participation in the ASTA national office.

National standards provide students with motivation to persevere and excel from year to year. The *Participant Guidelines and Requirements* details specific incentives for technical studies and solo repertoire.

The in-person examination process provides an opportunity for students to perform prepared materials in a live, non-competitive setting. The online evaluation option compares to protocol for competition or college application processes. Both methods build student confidence and support greater success in future recitals, festivals, competitions, and auditions for youth orchestras and college.

ASTACAP provides consistency of musical expectations from state to state. It helps students transition if and when they change teachers, while it also tracks their progress easily and accurately.

## Evaluation and Grading System

Annual examinations consist of scales, etude, and solo materials. (Sight-reading examples are tested only at “in-person” evaluations.) A total score results by tallying points based on the categories below.

A grading table awards points for performance in the categories of evaluation that include: tone, expression, intonation, bow technique, rhythmic accuracy, left hand accuracy, stage presence, memorization, pedaling (harp) and right hand technique (guitar).

*Honors:* The qualifier of *Honors* is considered when:

- a student performs a solo or solos from a higher level than the chosen level
- there is the addition of a cadenza to a concerto (more than 8 measures in length)
- if the entire program is performed from memory (except for the etude)
- all of the material played, including scales and etude, have an overall rating of OUTSTANDING

If awarded *Honors*, the *Honors* box is checked on the Evaluation Form by the examiner.

*Comments Only:* This classification is for students who prefer to receive written comments rather than grades. Comments Only is checked at the bottom of the Evaluation Form to alert the examiner that no grades should be given. This designation provides latitude for the student whose exam program is not complete or for students who fear grades but desire feedback on their performance. For in-person exams, Comments Only can be requested from the site chair as late as the minute before the exam begins. Regular fees apply. No certificate can be awarded in this case.

*A Level:* The letter “A” is attached to any number level (Example 5A) to indicate that a student is retaking the same level of exam. New materials from the same level must be performed when repeating the level. Standards for passing the exam remain the same as do the fees.

*Memorization:* Memorization as set forth in each level is HIGHLY RECOMMENDED for every student. Accomplishment of a fully memorized performance exam(except for the etude) merits an HONORS rating. If there are a few memory stumbles, or one of the repertory pieces or technical portions is not performed from memory, a passing grade still may be awarded. Students will simply be given a scaled rating for their performance of this skill. Students are awarded HONORS if memorization is completed successfully. Repertoire exempted from memorization include Levels 7–10 duo sonatas with piano from the Classical period and later periods. These works may be played from the music. Finally, memorization is not mandatory. *Lack of sufficient time to completely memorize their program should not bar any student from participation in ASTACAP.*

## Examination Guidelines

A student’s level on the application is determined by matching the student’s playing ability to a level listed in the *Participant Guidelines and Requirements* in Part 2 of this Handbook. The level most closely resembling the student’s level BEFORE the exam determines the level that should be chosen. Students who reach Level 10 early, but who want to continue participating in the program, may choose to repeat Level 10, designating it as 10A. As well, those students playing material significantly more demanding than that listed in the Level 10 have the option of trying for Level 10 Honors.



## Examination Rules

*Participation:* **Participating teachers must be current members of ASTA at the time of application and examinations.** See [www.astaweb.com](http://www.astaweb.com) for membership details. Participating students must study with a current member of ASTA. Teachers are required to assist on the exam day to assure that exams run smoothly and efficiently.

Entrance into the program may be at any level. Skipping levels forwards or backwards is allowed. Levels also may be repeated, at which time the indicator “A” added to the Level number. This is done if a student needs to be held back for pedagogical reasons or if they did not successfully pass the previous examination.

*Memorization:* In general, memorization is highly recommended, but is NOT required. The etude does not have to be memorized. Partial memorization attempts will be graded. Follow the specific instructions on memorization as listed in each level in Part 2.

*Accompaniment:* Accompaniment is optional, but recommended as an educationally sound practice. No grade deductions are made for a lack of accompaniment. The student may be accompanied on the piano by their teacher or parent, but accompanists are required to step out of the exam room when not actually accompanying.

*Editions:* Students may use the listed editions or any other edition that serves their purpose. Legally downloaded editions are permitted.

Photocopies are **not** permitted unless the music is out of print. Music downloaded from IMSLP is permitted, however, if the music has been released into the public domain.

ALL examiner decisions are final.

## The Application Process

1) “Online” examinations: Students will apply, record, and submit their recording online to be evaluated by a certified, professional evaluator via DecisionDesk™. Follow the instructions for ASTACAP online submissions at [www.astaweb.com](http://www.astaweb.com). Written comments and certificates will be mailed to each student on or before 30 days after each examination period. The online exam periods are: **January 1–31, April 1–30, and June 1–30**

In the case of an online examination, the national office handles all administrative duties including evaluator expenses, printing of comments, and mailing of certificates to each online participant’s teacher.

2) “In-person” state evaluation events will be organized, advertised, and coordinated by the individual state chapters. An attending certified, professional evaluator will listen, write comments, and award certificates on the day of the exam. For participation in an “in-person” state event, please contact your state’s ASTACAP exam organizer, your state chapter ASTA Board, or the national ASTA office at [www.astaweb.com](http://www.astaweb.com) or (703) 279-2113 x20 or (703) 896-0774 for details.

## Sight-Reading

The sight-reading portion of the exam has been retained for “in-person” examinations only. States should provide their own sight-reading examples for in-person state events. Regrettably, the sight-reading portion is not

feasible with the online version at this time. (The ASTACAP committee continues to investigate online options for sight reading as it is an important component of the program.)

If no in-person ASTACAP Exams are planned in your area, and you wish to organize one, please read the “How To” portion of this Handbook for instructions. Otherwise, students should consider the online evaluation option.

**Access to the ASTACAP Handbook**

Teachers are encouraged to download a copy of the Handbook as an indispensable guide for preparing students annually for the ASTACAP exams. For the time being, the handbook is free to ASTA members. However, in the future there may be related materials and publications with a fee. For the present, the new ASTACAP Handbook (2014) is made available free to members at [www.astaweb.com](http://www.astaweb.com).

**Per Student Fees for 2014–2015**

Online examination	ASTACAP fee	TOTAL w/ Decision Desk fee	State rebated portion
Foundation–Level 3	\$45	<b>\$50</b>	(\$5)
Level 4–Level 6	\$60	<b>\$65</b>	(\$5)
Level 7–Level 8	\$75	<b>\$80</b>	(\$5)
Level 9–Level 10	\$90	<b>\$95</b>	(\$5)

**(Decision Desk fee = \$5)**

In Person examination	Fees are set by the individual states
Contact your state chapter to obtain this information.	States are required to send \$10 per student to the national office to cover program administration and certificate fees.

## INTRODUCING ASTACAP TO YOUR STUDIO

Students will reap maximum benefits from ASTACAP when their teachers have thoroughly familiarized themselves with the program and can effectively communicate the benefits to students and their parents. To acquaint themselves with ASTACAP, teachers should:

- Read the ASTACAP Handbook carefully
- Talk to the local ASTACAP organizer
- Volunteer as a monitor at an exam
- Use the Handbook as a guide in the studio
- Enroll students in an exam

If no ASTACAP exam is scheduled in your area, consider organizing an event yourself or use the online program. Communicate with your state chapter board about the need and read the “How To” portion of the Handbook for step-by-step instructions.

If no ASTACAP exam is offered in your state, consider the ONLINE option for your students.

### Introducing ASTACAP to Students and Parents

Personalize a handout or mail the sample “Letter to Parents” found in the “How To” section of this handbook that describes students’ benefits from ASTACAP and why parents might want them to participate.

### Preparation for an ASTACAP Exam

Preparation for the ASTACAP Examination is no different than preparation for a studio recital or an audition for a youth orchestra or festival, except that ASTACAP exams are non-competitive and are not public. Participation in ASTACAP exams helps students succeed in other types of auditions and performances. After their first evaluation experience, ASTACAP becomes an annual activity for every student.

### Benefits of ASTACAP for the Parents

- Parents observe that their child practices more intently as they prepare for the exam.
- Scales and etudes, as well as the solo piece(s) need to be polished on a higher level for the examiner.
- Parents recognize that their child is studying with a teacher who respects outside validation of a job well done.
- Students gain national recognition from the American String Teachers Association through the award.
- ASTACAP provides a national standard of their child’s musical achievements that will be recognized when the student applies to universities, music schools, youth orchestras, and summer camps.

## FREQUENTLY ASKED QUESTIONS (FAQs)

### “A” Level

*What is meant by the Level A designation?* Attaching the letter “A” to any number (e.g. 5A) indicates that a student is repeating the same level for a second time. Conditions for attaching “A” are that:

- Different material from the same level is assigned.

- It allows more time for a student to mature before moving to a higher level.
- ASTACAP recognizes that taking the exam on a different level each year does not necessarily coincide with a similar growth rate among all students.
- Built-in flexibility provides stretching of levels over multiple years—an important teaching strategy when appropriate.
- Standards for passing the exam with or without the “A” are the same and the same fees apply.

### **Accompaniment**

*Must a student be accompanied if an accompaniment exists for their piece?* No. While it is an educationally sound practice to include the accompaniment for a work, the accompaniment is not required for ASTACAP. Inclusion of the accompaniment is at the discretion of the teacher and the student. No deduction in the scoring is made for lack of accompaniment.

*May a student’s teacher play the piano accompaniment?* Yes.

*May a member of the student's family play the accompaniment?* Yes.

*May the accompanist be in the exam room for the entire exam?* No. An accompanist may only be in the exam room during the pieces that they accompany.

### **Cadenzas**

*Is a cadenza required with concerto movements?* No. Cadenzas are optional. However, a cadenza added to the concerto movement qualifies the student for consideration for Honors (see “Honors” below).

### **Comments Only**

*When should a student play for Comments Only?* Comments Only is available:

- to encourage participation by a student who is worried about being graded
- for a student who has not prepared adequately, but who wants the benefit of the examiner's suggestions.
- when no certificate is awarded, but the evaluator’s comments are. The same fees apply regardless.

### **Editions**

*Must the selected repertory use the editions listed in the Handbook?* No. The listed editions are merely an aid in locating and purchasing the works. Teachers may select any edition that serves their purpose.

### **Enrollment**

*Who should enroll in the ASTACAP?* High-achieving, average, and beginning students of all ages benefit from the focus of preparation and feedback of ASTACAP examiners.

*What happens if a teacher registers a student for the wrong level?* If the repertoire doesn’t match the level, the exam organizer will notify the teacher of the option to change the repertoire, correct the level, or to play for Comments Only.

*Can repertoire be changed after the application has been submitted?* No, except in unusual circumstances. Discuss this with the exam organizer at the in-person event. If this type of error occurs in an online evaluation, the evaluator must determine whether or not to correct the level or to award Comments Only.

## **Family Members**

*May a member of the student's family sit in on the exam?* The evaluations are not public and typically the exam rooms are not set up for an audience, hence family members do not listen to the examinations. Exceptions are at the discretion of the exam organizer.

*May a member of the student's family accompany?* A family member may play the accompaniment, but they are expected to step out of the room for the rest of the examination.

## **Fees and Participation**

*Where do the participation fees go?*

- 1.) Online exams: All fees are collected through the online application process by ASTA's national office as well as DecisionDesk's \$5 per student fee. A state refund is then remitted for every online participant to their home state chapter.
- 2.) Live events: Each state sets their own fee structure based on the cost estimates for the event. A \$10 per student fee is sent to the national office to cover advertising and other incidental program expenses.

*How far in advance of an "in-person" event is the deadline for a student to apply?* Each state will handle these deadlines.

*While more convenient and economical, is the online evaluation option a good choice for my child?*

Assuming that your child's private teacher provides other creative opportunities for live performance within the studio and the community, the online evaluation is a valuable experience for today's generation of players and learners. Online application formats for colleges, as well as pre-screening recordings for symphonic auditions, solo competitions, and job interviews have become commonplace. Experience with the various video recording formats (e.g. .mp4, .mov) and the recording process in general, is valuable and projects future trends in education.

*What is the deadline for online evaluations?*

Due to the fact that the application and submission of the recording occur at the same time, the application simply must fall within the dates of the chosen examination period. [January 1–31, April 1–30, and June 1–30.]

*For an online evaluation, can the recording be made in segments with stops between pieces or different segments of the program recorded on different days?* No. The submitted recording must happen in one continuous taping session with absolutely NO editing. The student must be prepared to play all portions of their program on the same day and time, in one take. The recording MUST be performed just as it would in the live setting. Otherwise, the student's submission is unacceptable. No comments or award can be given and the student's application fee is forfeited.

*What are the participant requirements for ASTACAP?*

All students who participate in the program must be presently studying with teachers who are current ASTA members. In addition, all examiners and adjudicators must be members. A temporary suspension of this requirement has been made for state and local events that may need to train more ASTA adjudicators. The Online adjudicators will be active ASTA members. No exceptions.

## Honors

*What is Honors?* The Honors award may be given when either one or more of the following conditions are met:

- A student performs repertory from a higher level than the level of the technical portion of their program and higher than the level noted on their application (e.g. technical works from Level 5, but solo repertory from Level 6)
- A student performs a concerto movement AND the cadenza (more than 8 measures in length)
- Performance of all requirements is at an overall rating of OUTSTANDING
- The entire program (except the etude) is performed from memory
- When Honors is awarded, it is checked by the evaluator on the Evaluation Form and noted on the certificate.

## Memorization Policy

*What is the present ASTACAP memorization policy?*

- Full memorization of the entire program (except for the etude) merits HONORS.
- One element of the program\* NOT memorized prohibits the participant from receiving HONORS, but does NOT disqualify them from receiving a Level award.
- If portions of the program are NOT memorized, the student still receives a memorization grade for elements that ARE memorized.
- If none of the materials are memorized, no grade will be assigned for memorization. The student still could receive a Level award, but simply with a lower grade.
- In the case of "a few small stumbles" in memorized works—it is left to the evaluator to judge whether the stumbles are significant enough to bar the student from receiving HONORS.
- In the case where a student stops and replays a section or passage due to faulty memory, the student still receives credit for having memorized that portion of their program. They are NOT disqualified from receiving an award. They will be graded on their memorization attempt.
- If the quality of performance of a memorized work is so riddled with errors, slips, intonation problems, or bowing issues, the evaluator will determine whether that work is consistent with the level of HONORS. If it is decided that the performance is NOT up to the national standard, the student receives a grade for the memorization attempt, but does not receive an award with HONORS. It may be that the evaluator will recommend the student repeat the same Level next year.

*\* "One element of the program" connotes a portion of the whole program (e.g. the entire technical portion of the program, or only the arpeggios, or only the double stops, or one of three repertory pieces at Level 10, etc.)*

*What other elements of the performance other than memorization receive grades?* The following aspects of playing are graded: tone, vibrato, intonation, facility, bowing, articulation, accuracy and steadiness of rhythm, posture, right and left hand technique, musicality, dynamics, memorization, style, and stage presence. Harp and guitar also are graded on right hand technique and pedaling.

*Must everything be memorized?* No. While all the elements of a program CAN be memorized, the following are true:

- Etudes are not required from memory.
- Duo sonatas in Levels 7–10 from the Classical period and later may be played from the music.
- Memorization is highly recommended, but it is not required.
- All repertory pieces and technical materials (except the etude) must be memorized to qualify for HONORS.

*How can the ONLINE evaluator be sure that the student is truly playing from memory?*

The camera must clearly capture the student and the surrounding area to be void of a musical score when performing memorized pieces. If a music stand is used for the etude or any other non-memorized portions of the program, it then needs to be turned to face backwards, away from view of the player in a position that is indicative of non-functionality.

*What if a student fails to have their entire program memorized?*

- In-person event: On the day of the exam if the student must use music for any portion of their program, they will be graded on their memorized portion and non-memorized accordingly.
- Online evaluation: Memorization of a portion or the entirety of the program must to be clearly demonstrated in the videography, in order for the evaluator to award merit. Camera setup for the video should provide a full view of the player including the surrounding area. The difference between reading from the music or performing from memory must be CLEARLY demonstrated in the video process.
- Belief in the integrity of any student's memorization attempt rests solely on the evaluator's judgement.
- A student integrity oath will be checked in the online application process that reads:

#### ***"ASTACAP Academic Integrity Statement"***

*I promise that I presented honestly my recorded submission, that I have not plagiarized my submitted recording nor submitted work that is not my own. I have honestly presented my memorized performance for submission to ASTACAP. If a judge feels I have falsely represented myself, my playing, or playing from memory, I am prepared to forfeit my certificate and payment for this ASTACAP session and will not be permitted to participate for another full year and then only at the same level that was forfeited.*

#### **Passing the Exam**

*What happens if a student plays below acceptable standards? Do they fail?* Teachers should acquaint themselves with the standards of performance necessary for a successful exam so that their students are well prepared. Very rarely, does a student fall short. If a student does not pass, the Overall Impression grade will be "Poor" or "Ineffective" and they will not earn a certificate.

*Please explain more about retaking an exam.*

It is recommended that the student retake the exam after additional study, if they were not first successful. A new exam can be arranged by the student's teacher, but the fee must be paid again for that re-examination. If the student passes all categories at "Average" or above rating, the student would qualify to be awarded the Level and receive a certificate. When retaking the exam, the student is required to play the complete exam program. New material from the same Level is recommended and an "A" is attached to the Level number at the time of application.

#### **Pieces/Repertoire**

*Can a student play a piece for the examination that is not listed in the Participant Guidelines and Requirements?* Yes. The student may play any solo piece for the exam as long as it corresponds in difficulty to those listed in the syllabus for that level of exam. Freedom in selection of examination materials is a hallmarks of ASTACAP.

*How does one know for sure if a piece that is not listed in the Participant Guidelines and Requirements is appropriate for the certain level?* If there are any doubts, check with your state's ASTACAP chairperson or exam organizer as early as possible. The response of your state's exam organizer is final though. A helpful tool, the

ASTACAP/ASTA String Syllabus Level Comparison Chart, can be found in Part 2A and in the Appendix of How To in this Handbook. The Level Comparison Chart is helpful when bridging between ASTACAP's *Participant Guidelines and Requirements* and the *ASTA String Syllabus* wherein one can find additional repertoire choices.

### **Sight-reading**

*What is the policy on sight-reading?* Sight-reading continues as a part of the in-person examinations. States should provide their own sight-reading examples for in-person state events.

Note: At the present time, sight reading will not be tested in the "online" examination process. The ASTACAP committee will continue to investigate online options as everyone agrees that sight-reading is an important component of ASTACAP. This creates some inconsistencies between the live and online versions, but in order to satisfy the needs of the hundreds of students and their teachers who through electronic capabilities can now participate in ASTACAP, we feel that we should move ahead with the addition of the online program.

### **Preparation for the Exam**

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

### **Repeating Material or Levels**

*Must a student complete a level each year?* No. The rate of progress varies from student to student as well as in the course of an individual student's development. (See "A Level" above.)

*Is it acceptable to repeat a level?* Yes. Often students benefit from learning more of the literature from the same level before proceeding to the next.

*May a student play the same material a second year?* Whereas a minority of students may need to play the same material two exams in a row, performing new material, even at the same level, is encouraged as it promotes growth in the student.

*Is it acceptable to skip a level?* Yes. Students may play any level their teacher judges to be appropriate.

### **Repeats in the Music**

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

### **Scales**

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



## **Finding More Information**

*How can I learn more about the ASTACAP program in my state?*

First contact your state chapter ASTACAP representative or State president to inquire if a program already exists. If your state has no program, read the “How To” portion of this Handbook for information on how to organize exams. Also, consider utilizing the online version of the program. For any other information, call the national ASTA office at: (703) 279-2113 x20/(703) 896-0774, or visit the web site at [www.astaweb.com](http://www.astaweb.com).

*How do I convey to my students the benefits of the ASTACAP?*

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

## **Information for Parents**

*How do I convey to parents the benefits of the ASTACAP?*

Parents are happy when their child is drawn to practicing their instrument and progresses—both natural consequences of exam preparation. Parents tend to gain added confidence in the teacher's efforts when they see outside validation. Parents realize that preparing for the ASTACAP exams is an effective way to motivate their child to prepare both technical work and solo repertory pieces to a polished level. Students benefit enormously when through the evaluation process their musical progress and technical achievement is acknowledged by qualified professionals from a national organization such as ASTA. As well parents recognize that the highest standards of instrumental teaching are supported through this program.

*Is there any informational material for parents?*

Yes. Refer to ASTA's website [www.astaweb.com](http://www.astaweb.com) to download the ASTACAP Brochure. The “Letter to Parents” found in the “How To” section of this handbook explains the benefits of the program and it can be handed out or sent to parents. As well the ASTA national office telephone is (703) 279-2113.

## **Starting Exams in Your State**

*How do I start the ASTACAP in my state/area?* If your state or area has no ASTACAP Program, read the “How To” portion of this handbook for information on how to set up and organize exams.

*Where can I obtain more information about ASTACAP?* To learn more about ASTACAP, read Parts 1 and 2 and visit ASTA's website at: [www.astaweb.com](http://www.astaweb.com) or call (703) 279-2113.

*Other than to be an ASTA member, what other requirements are there to be an adjudicator or evaluator?*

All adjudicators (evaluators) must become certified through participation in a national conference pre-conference session or an ASTA-approved training session or chosen by the ASTACAP committee through an application process. Only those individuals with previous ASTACAP experience are invited to apply through the application process.

*In states that run in-person events, can students still choose the online evaluation?*

Yes. Students have the option to choose between an in-person or online evaluation. It is an individual decision.

*Why has ASTA offered an online program?*

Many students and teachers interested in the program live in states that do not sponsor events. This option increases the inclusiveness of the program. This model also provides access for students who do not have the means to travel or live too far from an in-person evaluation site.

*What are the long term goals for the online model?*

The long term goals for the new model are to increase national recognition for the program, to increase access to program for students, and to provide a uniform national standard of musical excellence for the program.

*What is role of national office with ASTACAP?*

The office will advertise the program, keep all materials updated, provide training to adjudicators, implement the online program, supply sight reading examples to live events, mail certificates and comments following online evaluations, and ensure uniform operation of the program.

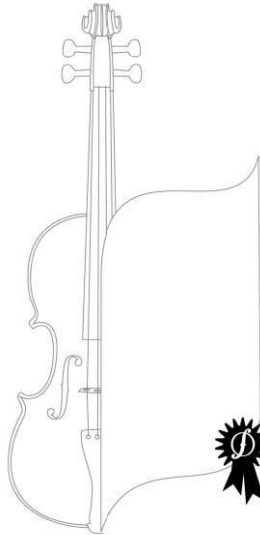
*What is the role of the national ASTACAP committee?*

This committee will be active in evaluating, improving, and making recommendations for streamlining ASTACAP guidelines and procedures and providing more resources for teachers and students. The committee is responsible for developing live events, the online program, examiner training, live event mentoring programs and improving the curriculum and repertoire by aligning with the K–12 ASTA Curriculum and the ASTA String Syllabus. Feedback from teachers, students, and examiners will be an important part of improving this program.

## Part 2

# Participant Guidelines and Requirements: Violin, Viola, Cello, Double Bass, and Harp

A S T A C A P



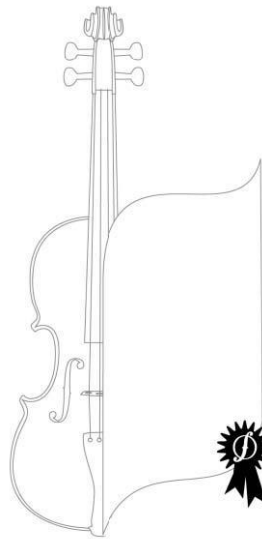
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P R O G R A M

# Violin

A S T A C A P



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P R O G R A M

# Violin: Foundation Level

## Performance Exam Requirements

Duration of examination: 6 minutes

### ► Scales and Arpeggios (Memory Suggested)

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

Metronome: quarter note = 60–69

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

No arpeggios required.

### ► Etudes and/or Pieces (Memory Suggested)

Two pieces of at least eight measures showing the use of two or more strings and fingers.

### ► Sight-reading

None

### Recommended Goals for the Foundation Level

Good posture: both left hand position and bow hold

Good intonation

Correct rhythm

Use of half bows or whole bows

Meters 2/4 and 4/4

### Repertoire suggestions in section 2A

# Violin: Level 1

## Performance Exam Requirements

Duration of examination: 8 minutes

### ► Scales and Arpeggios (Memory Suggested)

*Play one in each category:*

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

Metronome: quarter note = 60–69

Bowing for scales: Separate quarter notes or two eighths slurred.

Bowing for arpeggios: Separate quarter notes.

Use half or whole bows on all.

No arpeggios required

### ► Etudes and/or Pieces (Memory Suggested)

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.

### ► 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

### Repertoire suggestions in section 2A

# Violin: Level 2

## Performance Exam Requirements

Duration of examination: 8 minutes

### ► Scales and Arpeggios (Memory Suggested)

*Play one in each category:*

- One-octave major scale and tonic arpeggio in Bb (lower octave) or F.
- Two-octave major scale and tonic arpeggio in G, A, or C.
- One-octave melodic minor scale and tonic arpeggio in D.

Metronome: quarter note = 60–69

Bowing for scales: Two eighths slurred.

Bowing for arpeggios: Separate quarter notes.

Use whole bows for all.

### ► Etude (Memory not required)

One (A second short piece optional)

### ► Pieces (Memory Suggested)

One piece at least one page long, or two shorter pieces,

### ► 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

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

### Repertoire suggestions in section 2A

**Sight reading is currently only part of the Live/In Person events.**

# Violin: Level 3

## Performance Exam Requirements

Duration of examination: 10 minutes

### ► Scales and Arpeggios (Memory Suggested)

*Play one of each category:*

- Two-octave major scale and tonic arpeggio in A, Bb, C, or D. Shifting or fixed position.
- One-octave major scale and tonic arpeggio in Ab (lower octave), Eb, or E.
- One-octave melodic minor scale and tonic arpeggio in G, D or A. Start on open string.

Metronome: quarter note = 60–69

Bowing for scales: Slur two or four eighths. Use whole bows

Bowing for arpeggios: Slur two or three quarters. Use whole bows

### ► Etude (Memory not required)

One, memorization not required.

### ► Pieces (Memory Suggested)

One or two, Memory Suggested. 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

Clear tone

Correct rhythm

Bowings: détaché, staccato, martelé and legato

Introducing shifting above the first position

Confident use of whole bow and bow division

Dynamics: crescendo and diminuendo

Beginning of vibrato on longer notes

Ritardando

### Repertoire suggestions in section 2A

**Sight reading is currently only part of the Live/In Person events.**



# Violin: Level 4

## Performance Exam Requirements

Duration of examination: 15 minutes

### ► Scales and Arpeggios (Memory Suggested)

*Play one from each category:*

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

Choose one and play in both melodic *and* harmonic versions:

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

And:

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

Metronome: quarter note= 60–69

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

Whole bows for all.

### ► Etude (No memory required)

One

### ► Pieces (Memory Suggested)

One or two, 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

### Repertoire suggestions in section 2A

**Sight reading is currently only part of the Live/In Person events.**

# Violin: Level 5

## Performance Exam Requirements

Duration of examinations 15 minutes

### ► Scales and Arpeggios (Memory Suggested)

*Play one from each category:*

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

Metronome: quarter note = 60–72

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 (Memory not required)

One

### ► Pieces (Memory Suggested)

One or two

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

### Repertoire suggestions in section 2A

**Sight reading is currently only part of the Live/In Person events.**

# Violin: Level 6

**Performance Exam Requirements**  
Duration of examination: 17 minutes

## ► Scales and arpeggios (Memory Suggested)

*Play one from each category:*

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

Metronome: quarter= 60–72

Tonic arpeggios are required for all major and minor scales.

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

## ► Etude (Memorization not required)

One.

## ► Pieces (Memory Suggested)

- One or two, Memory Suggested.
- 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

## Repertoire suggestions in section 2A

**Sight reading is currently only part of the Live/In Person events.**

# Violin: Level 7

**Performance Exam Requirements**  
Duration of examination: 20 minutes

## ► Scales and Arpeggios (Memory Suggested)

*Play one from each category:*

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

Metronome: quarter note = 66–76

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

Bowing for arpeggios: Slur one set of triplet eighths.

## ► Etude (Memory not required)

One

## ► Pieces (Memory Suggested)

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

## ► 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

## Repertoire suggestions in section 2A

**Sight reading is currently only part of the Live/In Person events.**

# Violin: Level 8

## Performance Exam Requirements

Duration of examination: 20 minutes

### ► Scales and Arpeggios (Memory Suggested)

*Play one of each category:*

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

Metronome: quarter note = 66–76

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

Bowing for arpeggios: Slur one set of triplet eighths.

### ► Etude (Memory not required)

One

### ► Pieces (Memory Suggested part)

- One fast concerto movement (Memory Suggested)
- Two short contrasting pieces (Memory Suggested one)

Three pieces should represent three different composers.

### ► 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

### Repertoire suggestions in section 2A

**Sight reading is currently only part of the Live/In Person events.**

# Violin: Level 9

## Performance Exam Requirements

Duration of exam: 25 minutes

### ► Scales and Arpeggios (Memory Suggested)

Play one from each category:

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

Metronome: quarter note = 72–88

### ► Etude (Memory not required)

One

### ► Pieces (Memory Suggested)

- 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 Vivaldi: Chaconne; de Beriot: Scene de Ballet; or Mozart/Kreisler:
- Rondo in G, can be substituted for the concerto movement.

### ► 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

### Repertoire suggestions in section 2A

Sight reading is currently only part of the Live/In Person events.

# Violin: Level 10

## Performance Exam Requirements

Duration of examination: 30 minutes.

### ► Scales and Arpeggios (Memory Suggested)

*One from each category:*

- 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.
- Three-octave melodic minor scale in C, C#, D, or F with tonic and subdominant arpeggios. Same bowings as the major.
- Two-octave major scale in A, Bb, C or D in thirds. Slur two eighths.

Metronome: quarter note = 72–88

### ► Etude (Memory not required)

One

### ► Pieces (Memory Suggested)

- 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.

### ► 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

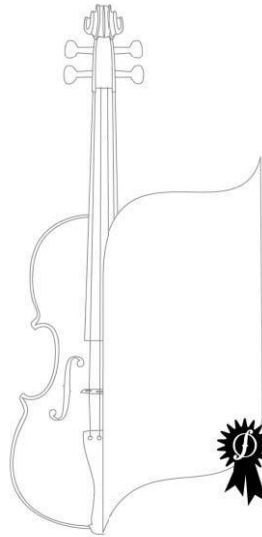
Students should be encouraged to develop their own interpretation of repertoire

### Repertoire suggestions in section 2A

**Sight reading is currently only part of the Live/In Person events.**

# Viola

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# Viola: Foundation Level

## Performance Exam Requirements

Duration of examination: 6 minutes

### ► Scales and Arpeggios (Memory Suggested)

*Play one in this category:*

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

Metronome: quarter note = 60–69

No arpeggios required.

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

### ► Etudes and/or Pieces (Memory not required)

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

### ► 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

### Repertoire suggestions in section 2A

# Viola: Level 1

## Performance Exam Requirements

Duration of examination: 8 minutes

### ► Scales and Arpeggios (Memory Suggested)

*Play one from each category:*

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

Metronome: Quarter note = 60–69

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 (Memory not required on Etudes, Memory Suggested 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.

### ► 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

### Repertoire suggestions in section 2A

# Viola: Level 2

## Performance Exam Requirements

Duration of examination: 8 minutes

### ► Scales and Arpeggios (Memory Suggested)

*Play one from each category:*

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

Metronome: quarter note= 60–69

Bowing for scales: Two eighths slurred.

Bowing for arpeggios: Separate quarter notes.

Use whole bows for all.

### ► Etude (Memory not required)

One. A piece may be substituted and need not be Memory Suggested. It must be in addition to the one or two Memory Suggested pieces.

### ► Pieces (Memory Suggested)

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

### ► 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

### Repertoire suggestions in section 2A

**Sight reading is currently only part of the Live/In Person events.**

# Viola: Level 3

**Performance Exam Requirements**  
Duration of examination: 10 minutes

► **Scales and Arpeggios** (Memory Suggested)

*Play one from each category:*

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

Metronome: quarter note = 60–69

Bowing for scales: Slur two or four eighths.

Bowing for arpeggios: Slur two or three quarters.

Use whole bows on all.

► **Etude** (Memory not required)

One

► **Pieces** (Memory Suggested)

One or two. 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

**Repertoire suggestions in section 2A**

**Sight reading is currently only part of the Live/In Person events.**

# Viola: Level 4

**Performance Exam Requirements**  
Duration of examination: 15 minutes

► **Scales and Arpeggios** (Memory Suggested)

*Play one each category:*

- Two-octave major scale and tonic arpeggio in Ab, A, or Bb.
- Two-octave scale and tonic arpeggio in Db, Eb or E. Play both the melodic *and* the harmonic versions of one:
- Two-octave minor scale and tonic arpeggio in C, D, or G.

AND

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

Metronome: quarter note = 60–69

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** (Memory not required)

One

► **Pieces** (Memory Suggested)

One or two. 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

**Repertoire suggestions in section 2A**

**Sight reading is currently only part of the Live/In Person events.**

# Viola: Level 5

**Performance Exam Requirements**  
Duration of examination: 15 minutes

► **Scales and Arpeggios** (Memory Suggested)

*Play one from each category:*

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

Metronome: quarter note = 60–72

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** (memorization not required)

One.

► **Pieces** (Memory Suggested)

One or two. 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

**Repertoire Suggestions in Section 2A**

**Sight reading is currently only part of the Live/In Person events.**

# Viola: Level 6

## Performance Exam Requirements

Duration of examination: 17 minutes

### ► Scales and Arpeggios (Memory Suggested)

*Play one from each category:*

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

Metronome: quarter note = 60–72

Tonic arpeggios are required for all major and minor scales.

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

### ► Etudes (Memorization not required)

One.

### ► Pieces (Memory Suggested)

One or two. 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

### Repertoire Suggestions in Section 2A

Sight reading is currently only part of the Live/In Person events.

# Viola: Level 7

Performance Exam Requirements  
Duration of examination: 20 minutes

## ► Scales and Arpeggios (Memory Suggested)

*Play one from each category:*

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

Metronome: quarter note = 66–76

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

Bowing for arpeggios: Slur one set of triplet eighths.

## ► Etudes (Memorization not required)

One

## ► Pieces (Memory Suggested)

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

## ► Sight-reading

Range might exceed two octaves

Keys up to three flats and three sharps

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

Slurs of two, three, four, and six notes

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

Some shifting to second or third position

## Recommended Goals for Level 7

Accuracy of pitch and rhythm

Extended fast passages played evenly and cleanly

Developing agility in trills

Working on double stop scales in two octaves

Increasing bowing skills in sautillé, spiccato and complex string crossing

More power and beauty of tone

Growing familiarity with varied styles demanded by different periods

## Repertoire Suggestions in Section 2A

**Sight reading is currently only part of the Live/In Person events.**



# Viola: Level 8

**Performance Exam Requirements**  
Duration of examination: 20 minutes

## ► Scales and Arpeggios (Memory Suggested)

*Play one from each category:*

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

Metronome: quarter note = 66–76

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

Bowing for arpeggios: Slur one set of triplet eighths.

## ► Etudes (Memory not required)

One.

## ► Pieces

- One fast concerto movement, (Memory Suggested)
- one short contrasting piece, (Memory not required)
- *and* one movement from a Bach Suite (Memory Suggested)

At least one composer should be from an era other than the Baroque.

## ► 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

## Repertoire Suggestions in Section 2A

**Sight reading is currently only part of the Live/In Person events.**

# Viola: Level 9

**Performance Exam Requirements**  
Duration of examination: 25 minutes

## ► Scales and Arpeggios (Memory Suggested)

*Play one from each category:*

- 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.
- Three-octave melodic or harmonic minor scale in C, D, E, F, or G followed by tonic and subdominant arpeggios. Bowings-same as Major.
- One-octave major scale in double-stopped thirds in Eb or F. Slur two eighths.

Metronome: quarter note = 72–88

## ► Etudes (Memory not required)

One.

## ► Pieces (Memory Suggested)

- 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.

## ► 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

## Repertoire Suggestions in Section 2A

**Sight reading is currently only part of the Live/In Person events.**

# Viola: Level 10

## Performance Exam Requirements

Duration of examination: 30 minutes

### ► Scales and Arpeggios (Memory Suggested)

*Play one from each category:*

- 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.
- Three-octave melodic or harmonic minor scale in C, D, E, F, or G followed by tonic and subdominant arpeggios. Bowings—same as #1.
- Two-octave major scale in octaves or thirds. Any key. Slur two eighths

Metronome: quarter note = 72–88

### ► Etudes (Memory not required)

One.

### ► Pieces (Memory Suggested)

- 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

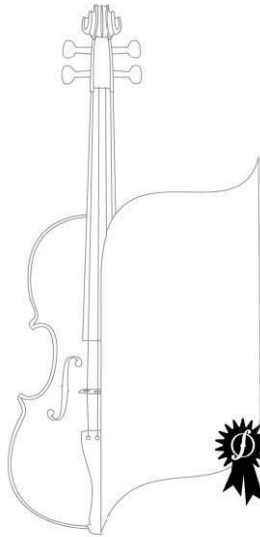
Students should be encouraged to develop their own interpretation of repertoire

### Repertoire Suggestions in Section 2A

**Sight reading is currently only part of the Live/In Person events.**

# Cello

A S T A C A P



ASTA  
CERTIFICATE  
ADVANCEMENT  

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P R O G R A M

# Cello: Foundation Level

## Performance Exam Requirements

Duration of examination: 6 minutes

### ► Scales and Arpeggios (Memory Suggested)

*Play one from this category:*

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

Metronome: Quarter = 60–69

No arpeggio required.

Bowing for scales: Separate quarter notes

Half or whole bows for all.

### ► Etudes or Pieces (Memory Suggested)

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

### ► Sightreading

None

### Recommended goals for Foundation Level

Good posture, left hand position and bow hold

Good intonation and correct rhythm

Use of first, third and fourth finger

Meters: 2/4 and 4/4

### Repertoire Suggestions in Section 2A

# Cello: Level 1

## Performance Exam Requirements

Duration of examination: 8 minutes

### ► Scales and Arpeggios (Memory Suggested)

*Play one from each category and its equivalent tonic arpeggio:*

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

Metronome: Quarter = 60–69

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

Bowing for arpeggios: Separate quarter notes. Half or whole bows for all.

### ► Etudes or Pieces (Memory not necessary on etudes, Memory Suggested pieces)

Two total showing different styles.

At least one of the two must have 16 or more measures without repeats.

### ► Sight-Reading

None

### Recommended goals for Level 1

Good posture, good left-hand position and bow hold

Good intonation and correct rhythm

Pizzicato

Bowings: détaché, staccato, legato

Awareness of bow division

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

### Repertoire Suggestions in Section 2A

# Cello: Level 2

## Performance Exam Requirements

Duration of examination: 8 minutes

### ► Scales and Arpeggios (Memory Suggested)

*Play one scale and its equivalent tonic arpeggio from each category:*

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

Metronome: Quarter = 60–69

Bowing for scales: Separate quarters or slur two eighths.

Bowing for arpeggios: Separate quarter notes.

Use half or whole bows for all.

### ► Etudes (Memory not required)

One.

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

### ► Pieces (Memory Suggested)

One or two, involving shifting. One no less than one page long.

### ► Sight-reading

Two octave range

C, G, D Major

Meters of 4/4, 2/4

Note values: half, quarter, eighth and quarter rest

Separate bows

### Recommended goals for Level 2

Good posture, left hand position, and bow hold

Good intonation and clear tone

Correct rhythm

Introduction of second, third and fourth positions

Use of bow division

Bowings: détaché, staccato, legato

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

Simple dynamic contrasts

### Repertoire Suggestions in Section 2A

**Sight reading is currently only part of the Live/In Person events.**

# Cello: Level 3

**Performance Exam Requirements**  
Duration of examination: 10 minutes

► **Scales and Arpeggios** (Memory Suggested)

*Play one scale and its equivalent tonic arpeggio from each category:*

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

Metronome: Quarter = 60–69

Bowing for scale: Slur two or four eighths.

Bowing for arpeggio: Slur two or three quarters.

Use whole bows for all.

► **Etudes** (Memory not required)

One.

► **Pieces** (Memory Suggested)

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

► **Sight-reading**

Two octave range

C, G, D, A Major

First position only

Possible extensions

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

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

Two notes slurred

**Recommended Goals for Level 3**

Good posture and position of right and left hand

Good intonation and clear tone

Correct rhythm

Use of correct bow division

Increasing skills in second, third and fourth positions

Bowings: détaché, staccato, martelé, and legato

Dynamics: crescendo and diminuendo

Beginning of vibrato on longer notes

Ritardando

**Repertoire Suggestions in Section 2A**

**Sight reading is currently only part of the Live/In Person events.**



# Cello: Level 4

**Performance Exam Requirements**  
Duration of examination: 15 minutes

► **Scales and Arpeggios** (Memory Suggested)

*Play one scale and its equivalent tonic arpeggio from each category:*

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

Metronome: Quarter =60–69

Bowing for scales: Slur two or four eighths.

Bowing for arpeggios: Slur two or three quarters.

Use whole bows for all.

► **Etudes**

One. Memorization not required.

► **Pieces**

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

► **Sight-reading**

Keys up to two sharps and flats

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

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

Slurs of two, three, and four notes

Simple shifting

**Recommended Goals for Level 4**

Good posture, left hand position, and relaxed bow hold

Good intonation, correct rhythm, and clear, strong tone

Playing in first four positions with some fifth position

Double-stops, accented strokes, lifts

Tenor clef

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

Musical expression through phrasing and dynamics

Vibrato used in pieces

**Repertoire Suggestions in Section 2A**

**Sight reading is currently only part of the Live/In Person events.**

# Cello: Level 5

**Performance Exam Requirements**  
Duration of examination: 15 minutes

► **Scales and Arpeggios** (Memory Suggested)

*Play one scale and its equivalent tonic arpeggio from each category:*

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

Metronome: Quarter = 60–72

Bowing for scales: Slur four eighths or eight sixteenths.

Bowing for arpeggios: Slur one set of triplet eighths.

Use whole bows for all.

► **Etude** (Memorization not required)

One.

► **Pieces** (Memory Suggested)

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

► **Sight-reading**

Range might exceed two octaves

Keys up to three sharps and three flats

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

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

Slurs of two, three, and four notes

First through fourth position with position changes

**Recommended Goals for Level 5**

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

Left-hand extensions forward and backward

More double-stops

Playing in fifth position and some thumb position

Fluency in tenor clef and beginning use of treble clef

Starting broken thirds in two octaves

Flexibility of bow-hand and good right arm position

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

Musical expression including rubato, dynamics and vibrato

Developing sense of tonal beauty

**Repertoire Suggestions in Section 2A**

**Sight reading is currently only part of the Live/In Person events.**

# Cello: Level 6

**Performance Exam Requirements**  
Duration of examination: 17 minutes

► **Scales and Arpeggios** (Memory Suggested)

*Play one scale and its equivalent tonic arpeggio from each category:*

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

Metronome: Quarter = 60–72

Bowing for scales: Slur four eighths or eight sixteenths.

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

► **Etudes** (Memorization not required)

One

► **Pieces** (Memory Suggested)

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

► **Sight-reading**

Range might exceed two octaves

Keys up to three flats and three sharps

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

Note values may include sixteenths, dotted eighths, eighth rests

Some tied notes may be used

First to fourth positions

**Recommended Goals for Level 6**

Shifts from neck positions to fifth position

B, C, C#, and above

Extended playing in thumb position

Developing sautillé

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

More complex rhythms

Comfortable familiarity with treble clef

Practice of three octave scales with varied bowings and rhythms

Expression through phrasing, dynamics, and timing

Initial sense of style for varied periods of music

Beauty of tone with power in sustained passages

**Repertoire Suggestions in Section 2A**

**Sight reading is currently only part of the Live/In Person events.**

# Cello: Level 7

## Performance Exam Requirements

Duration of examination: 20 minutes

### ► Scales and Arpeggios (Memory Suggested)

*Play one scale and its equivalent tonic arpeggio from each category:*

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

Metronome: quarter = 66–76

Bowing for scales: Slur four eighths or eight sixteenths.

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

### ► Etudes (Memory not required)

One.

### ► Pieces (Memory Suggested)

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

### ► Sight-reading

Range up to fifth position

Keys up to three flats and three sharps

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

Slurs of 2, 3, 4, 6 notes

### Recommended goals for Level 7

Accuracy of shifting

Extended fast passages played with evenness and cleanliness

Trills

Fluency in treble clef

Practiced three octave scales with varied bowings and rhythms

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

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

Growing familiarity with varied styles demanded by diverse periods of music

Tone has power in all registers

### Repertoire Suggestions in Section 2A

**Sight reading is currently only part of the Live/In Person events.**

# Cello: Level 8

**Performance Exam Requirements**  
Duration of examination: 20 minutes

► **Scales and Arpeggios** (Memory Suggested)

*Play one scale and its equivalent tonic arpeggio from each category:*

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

Metronome: Quarter = 66–76

Bowing for scales: Slur four or eight sixteenths.

Bowing for arpeggios: Slur one set of triplet eighths.

► **Etudes** (Memory not required)

One.

► **Pieces**

- One concerto movement or substantial piece (Memory Suggested)
- One short contrasting piece (Memory not required)
- One movement from a Bach Suite (#1–3) (Memory Suggested)

► **Sight-reading**

Range might exceed two octaves

Keys to three flats and three sharps

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

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

Slurs of 2, 3, 4, 6 notes

**Recommended goals for Level 8**

Confidence and accuracy of shifting, including double-stops

Use and control of different kinds of shifts and glissandi

Developing varied speeds and widths of vibrato

Increasing conviction and musical maturity in a range of styles

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

Practiced 3-octave scales with varied bowings and rhythms

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

Tone showing beauty, projection, and colors

**Repertoire Suggestions in Section 2A**

**Sight reading is currently only part of the Live/In Person events.**

# Cello: Level 9

## Performance Exam Requirements

Duration of examination: 25 minutes

### ► Scales and Arpeggios (Memory Suggested)

*Play one scale and its equivalent tonic arpeggio from each category:*

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

Metronome: quarter = 66–76

Bowing on scales: Slur four or eight sixteenths.

Bowing for arpeggios: Slur one set of triplet eighths.

### ► Etudes (Memory not required)

One

### ► Pieces (Memory Suggested)

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

### ► Sight-reading

Range might include easy thumb position

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

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

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

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

### Recommended goals for Level 9

Extensive thumb position playing in varied registers, including double stops

Clean and even passagework and extended fast passages

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

Artificial harmonics

Continued overall progress in technical skills and tone production

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

Heightened development of a sense of style and instrumental imagination

### Repertoire Suggestions in Section 2A

**Sight reading is currently only part of the Live/In Person events.**

# Cello: Level 10

**Performance Exam Requirements**  
Duration of examination: 30 minutes

► **Scales and Arpeggios** (Memory Suggested)

*Play one scale and its equivalent tonic arpeggio from each category:*

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

Metronome: quarter =72–88

► **Etudes** (Memory not required)

One

► **Pieces** (Memory Suggested)

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

► **Sight-reading**

Range might exceed two octaves Keys to four flats and four sharps

Slurs up to eight notes

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

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

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

Pieces equivalent to Level 6

**Recommended goals for Level 10**

Fluent playing over the entire range of the instrument

Beginnings of familiarity with virtuosic bowings such as ricochet and flying staccato

Knowledge of all scales, arpeggios, broken thirds, and blocked sixths in three octaves

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

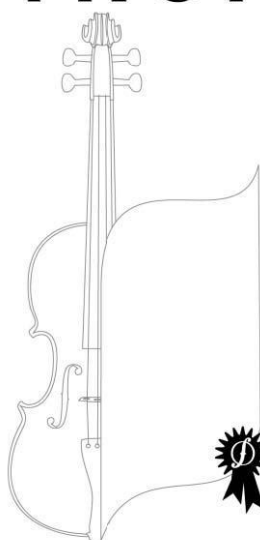
Students should be encouraged to develop their own interpretation of repertoire, including choices of bowings and fingerings.

**Repertoire Suggestions in Section 2A**

**Sight reading is currently only part of the Live/In Person events.**

# Double Bass

A S T A C A P



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# 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 (Memory Suggested)

Play:

- Pentatonic scale in G in 4<sup>th</sup> position and
- Tetrachord in A or D in 1<sup>st</sup> position. No arpeggios required  
Bowling for scales: separate (ie: détaché), using whole or half bows

Metronome: quarter note = 60–69

### ► Etudes or Pieces (Memory Suggested)

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).

### ► 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

### Repertoire Suggestions in Section 2A

# 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 (Memory Suggested)

*Play one from each category:*

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

Metronome: quarter note = 60–69

Bowing for scales: Separate quarter notes or two eighths slurred

Bowing for Arpeggios: Separate quarters

### ► Etudes or Pieces (Memory Suggested)

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

### ► 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.

### Repertoire Suggestions in Section 2A

# 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** (Memory Suggested)

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

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

Metronome: quarter note = 60–69

Bowing for scales: Two eighths slurred.

Bowing for arpeggios: Separate quarter notes.

Use whole bow.

► **Etudes or Pieces** (Memory Suggested)

Two total.

► **Sight-reading**

None

**Recommended Goals for Level 2**

Shifting between positions separated by half or whole steps

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

**Repertoire Suggestions in Section 2A**

# Double Bass: Level 3

Performance Exam Requirements  
Duration of examination: 10 Minutes

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

## ► Scales and Arpeggios (Memory Suggested)

*Play one scale from each category and its equivalent tonic arpeggio:*

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

Metronome: quarter note = 60–69

Bowing for scales: Slur two or four eighths.

Bowing for arpeggios: Slur two or three quarters.

Use whole bow on all.

## ► Etudes or Pieces (Memory Suggested)

Two total

## ► 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

## Repertoire Suggestions in Section 2A

**Sight reading is currently only part of the Live/In Person events.**

# 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** (Memory Suggested)

Play one scale from each category and its equivalent tonic arpeggio:

- Two-octave major scale in E, F, G, Bb or C with tonic arpeggio
- Two-octave melodic minor scales in D, E or G with tonic arpeggio Play both harmonic and melodic minor forms
- One-octave chromatic scale in G or A

Metronome: quarter note = 60–69

Bowing for scales: Slur four eighths.

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

► **Etude** (Memory not required)

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

► **Pieces** (Memory Suggested)

One or two. 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

**Repertoire Suggestions in Section 2A**

**Sight reading is currently only part of the Live/In Person events.**

# 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 (Memory Suggested)

*Play one scale from each category and its equivalent tonic arpeggio*

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

Metronome: quarter note = 60–69

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

## ► Etudes (Memorization not required)

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

## ► Pieces (Memory Suggested)

One or two. 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

## Repertoire Suggestions in Section 2A

**Sight reading is currently only part of the Live/In Person events.**

# 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** (Memory Suggested)

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

- Three-octave major scale and tonic arpeggio in F. Slur one set of triplet eighths or four eighths.
- Two-octave major scale and tonic arpeggio in E, Ab, B, Db with arpeggio. Slur four eighths or eight sixteenths.
- 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.
- Two-octave Chromatic scale in G. Slur four eighths.
- One-octave major scale in G or C in double-stopped thirds. Separate quarters. Use whole bow.

Metronome: quarter notes = 60–72

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

► **Etude** (Memorization not required)

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

► **Pieces** (Memory Suggested)

One or two. 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

**Repertoire Suggestions in Section 2A**

**Sight reading is currently only part of the Live/In Person events.**

# 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 (Memory Suggested)

Play one scale from each category:

- 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.
- Two-octave major scale in F#, Cb, C# with arpeggio. Slur two groups of triplet eighths or eight sixteenths.
- Two-octave minor scale in D#, Ab or Bb. Play both harmonic and melodic forms. Slur two groups of triplet eighths or eight sixteenths.
- Three-octave E chromatic scale. Slur two eighths or four eighths.
- Two-octave major scale in F in double-stopped thirds. Slur two eighths.

Metronome: quarter note = 66–76

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

Bowing for arpeggios: Slur one set of triplet eighths.

## ► Etude (Memorization not required)

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

## ► Pieces (Memory Suggested)

One or two. 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

## Repertoire Suggestions in Section 2A

Sight reading is currently only part of the Live/In Person events.



# 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 (Memory Suggested)

Play one from each category:

- Three-octave major scale in E, F, G or C. Slur two groups of triplet eighths or eight sixteenths.
- Three-octave minor scale in A, D or E. Slur two groups of triplet eighths or eight sixteenths.
- Two-octave major scale in B $\flat$  in double-stopped thirds. Separate quarters.
- Tonic *and* subdominant arpeggios are required for all major and minor scales. Bowing for arpeggios: One set of triplet eighths slurred.

Metronome: quarter note = 66–76

## ► Etude (Memorization not required)

One

## ► Pieces (Memory Suggested)

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

## ► 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 bow technique showing control of varied articulations and increased use of nuance and inflection

## Repertoire Suggestions in Section 2A

Sight reading is currently only part of the Live/In Person events.

# 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** (Memory Suggested)  
*Play one from each category.*

- 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.
- 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.
- Two-octave major scale in C in double-stopped thirds. Slur two eighths.
- Two-octave major scale in F or G in double-stopped fifths. Separate quarters.

Metronome: quarter note = 72–88

► **Etudes** (Memorization not required)  
One

► **Pieces** (Memory Suggested)

- Two pieces (or movements from a larger piece) in contrasting style
- 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

**Repertoire Suggestions in Section 2A**  
**Sight reading is currently only part of the Live/In Person events.**

# 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:** (Memory Suggested)  
*Student prepares one from each category:*

- 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.
- 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.
- One-octave major scale in A in double-stopped octaves. Separate quarters.
- One-octave major scale in D in double-stopped unisons. Slur two eighths.

Metronome: quarter note = 72–88

► **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 (Memory Suggested, no repeats).

*OR*

- One piece or two contrasting movements from a concerto or sonata.
- Two movements of a Bach Suite for Cello (Memory Suggested, 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

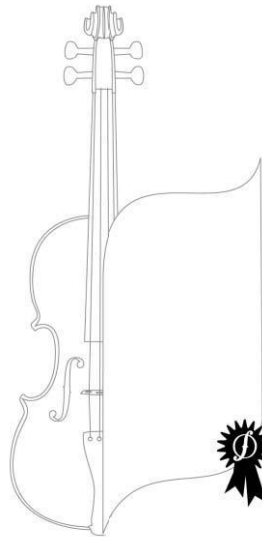
Knowledge of all major and minor scales, arpeggios, broken thirds

**Repertoire Suggestions in Section 2A**

**Sight reading is currently only part of the Live/In Person events.**

# Harp

A S T A C A P



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P R O G R A M

# Harp: Foundation Level

## Performance Exam Requirements

Duration of examination: 6 minutes

### ► Scales and Arpeggios (Memory Suggested)

*Play from each category in C major only:*

- One octave scale of single quarter notes, using the second finger, in each hand
- One octave scale of harmonic thirds in each hand, using the thumb and second finger, in each hand

Metronome: quarter note = 50

### ► Etudes and/or Pieces (Memory Suggested)

Two Memory Suggested pieces of no less than eight measures showing different skills.

Timing of the two pieces should not exceed four minutes.

### ► Sight-reading

None

### Recommended Goals for the Foundation Level

Good posture and hand position

Use of thumb and second finger

Rhythm: whole notes, half notes, quarter notes,

Meters 2/4, 4/4

### Repertoire Suggestions in Section 2A

# Harp: Level 1

## Performance Exam Requirements

Duration of examination: 8 minutes

### ► Scales and Arpeggios (Memory Suggested)

Play from each category:

- Scales: C major, one octave in eighth notes, divided between the hands, using four fingers in each hand
- Arpeggios: C major, two octaves in eighth notes, divided between the hands on the C major chord, using any fingering.

Metronome: quarter note = 48

### ► Etudes and/or Pieces (Memory Suggested)

Two pieces showing different skills.

At least one of the two must have 16 or more measures without repeats. Timing of the two pieces should not exceed six minutes.

### ► Sight-reading

None

### Recommended Goals for Level 1

Good posture and hand position

Use of all fingers Intervals of 3rds, 4ths, 5ths, and 6ths

Glissando ascending and descending

Rhythm: whole notes, half notes, quarter notes, dotted half-notes

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

### Repertoire Suggestions in Section 2A

# Harp: Level 2

## Performance Exam Requirements

Duration of examination: 8 minutes

### ► Scales and Arpeggios (Memory Suggested)

*Play a different key in each category from C, G, and F major*

- Scales: one octave scale in each hand, ascending and descending, in quarter notes
- Arpeggios: two octaves in eighth-note triplets, divided between the hands on the tonic triad in all inversions

Metronome: quarter note = 48

### ► Etudes and/or Pieces (Memory Suggested)

Two or three pieces showing different skills.

Timing of the pieces should not exceed six minutes. Cuts may be made if necessary to keep within the time limit.

### ► Sight-reading

Meters of 2/4 and 4/4

Quarter notes and half notes

Grand staff, but hands not necessarily playing at the same time

### Recommended Goals for Level 2

Good posture and hand position

Cross-unders and turnarounds

Intervals up to an octave

Rhythm: whole notes, half notes, quarter notes, eighth notes, dotted quarter notes

Keys of C, G, F

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

### Repertoire Suggestions in Section 2A

**Sight reading is currently only part of the Live/In Person events.**

# Harp: Level 3

## Performance Exam Requirements

Duration of examination: 10 minutes

### ► Scales and Arpeggios (Memory Suggested)

*Play a different key in each category from C, G, D, F, B-flat, and E-flat major:*

- Scales: two-octave scale with hands doubled at the octave, ascending and descending, in eighth notes
- Arpeggios: V7 chord: four octaves in eighth notes, divided between the hands using four fingers of each hand, root position only

Metronome: quarter note = 52

### ► Etudes and/or Pieces

- One etude (Memory not required)
- Two solos showing different skills (Memory Suggested)
- A third piece may be substituted for the etude (Memory not required)

Timing of the pieces and etude should not exceed seven minutes. Cuts may be made if necessary to keep within the time limit.

### ► Sight-reading

C, G, F major with no lever or pedal changes

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

Quarter notes, half notes, eighth notes, dotted half-notes

Hands together

### Recommended Goals for Level 3

Good posture and hand position

Rolled triads (three-fingers), hands separately and hands together

Harmonics

All intervals

Muffles

Glissandi, ascending and descending with turnarounds in each hand

Rhythm: sixteenth notes, dotted eighth notes, triplets

Keys of C, G, D, F, B-flat, E-flat and relative minors (harmonic form)

### Repertoire Suggestions in Section 2A

**Sight reading is currently only part of the Live/In Person events.**



# Harp: Level 4

## Performance Exam Requirements

Duration of examination: 15 minutes

### ► Scales and Arpeggios (Memory Suggested)

*Play a different key in each category from C, G, D, A, E, F, B-flat, E-flat, and A-flat major:*

- Scales: three-octave scale with hands doubled at the octave, ascending and descending, in eighth notes
- Arpeggios:
  - Tonic triads: four octaves in eighth-note triplets, divided between the hands in all inversions
  - V-7 chord: one-hand arpeggios, three octaves in quarter notes, hands separately, root position only

Metronome: quarter note = 72

### ► Etudes and/or Pieces

- One etude or orchestral excerpt (Memory not required)
- and two solos showing different skills (Memory Suggested)
- A third piece may be substituted for the etude/orchestral excerpt (Memory not required)

Timing of the pieces and etude should not exceed ten minutes. Cuts may be made if necessary to keep within the time limit.

### ► Sight-reading

C, G, F major with no lever or pedal changes

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

Quarter notes, half notes, eighth notes, dotted half-notes Hands together

Difficulty of Level 2 solo pieces

### Recommended Goals for Level 4

Good posture and hand position

Rolled chords—using all eight fingers

Double harmonics

One-hand arpeggios on all inversions of the V7 chord

Muffles

Keys of C, G, D, A, E, F, B-flat, E-flat, A-flat and relative minors (harmonic and natural forms)

### Repertoire Suggestions in Section 2A

Sight reading is currently only part of the Live/In Person events.

# Harp: Level 5

**Performance Exam Requirements**  
Duration of examination: 15 minutes

## ► Scales and Arpeggios (Memory Suggested)

*Play one from each category in all major and minor keys:*

- Scale: three-octave scale with hands doubled at the octave, ascending and descending, in sixteenth notes
- Arpeggios:
  - Tonic triads: four octaves in sixteenth notes, divided between the hands with four fingers in each hand, in all inversions
  - V7 chord: three octaves in eighth notes, hands together doubled at the octave, in all inversions
- Chords: rolled chords, hands together on the V7 chord, in all inversions (four fingers in each hand), in quarter notes.

Metronome: quarter note = 50

Choose one key for the scale, a second key for the arpeggios, and a third key for the chords, at least one chosen key must be minor.

## ► Etudes and/or Pieces

- One etude or orchestral excerpt (Memory not required)
- Two solos showing different skills (Memory Suggested)
- A third piece may be substituted for the etude/orchestral excerpt (Memory not required)

Timing of the pieces and etude should not exceed ten minutes. Cuts may be made if necessary to keep within the time limit.

## ► Sight-reading

Difficulty of Level 3 solo pieces

### **Recommended Goals for Level 5**

Two-handed trills—two-handed

Descending slides in 3rds and 6ths

One-hand arpeggios

Double glissandi 2 against 3 rhythms

All major and minor keys (all forms)

### **Repertoire Suggestions in Section 2A**

**Sight reading is currently only part of the Live/In Person events.**

# Harp: Level 6

**Performance Exam Requirements**  
Duration of examination: 17 minutes

## ► Scales and Arpeggios (Memory Suggested)

*Play one from each category:*

- Scale: three-octave scale with hands doubled at the sixth, ascending and descending, in sixteenth notes
- Arpeggios
  - Tonic triads: four octaves in sixteenth notes, divided between the hands, in all inversions
  - V7 chord: four octaves in eighth notes, hands together doubled at the octave, in all inversions
- Chords: rolled chords, hands together on the tonic chord, in all inversions (four fingers in each hand), in quarter notes

Metronome: quarter note = 60

Choose one key for the scale, a second key for the arpeggios, and a third key for the chords, at least one chosen key must be minor.

## ► Etudes and/or Pieces

- One etude or orchestral excerpt (Memory not required)
- Two solos showing different skills. (Memory Suggested)
- A third piece may be substituted for the etude/orchestral excerpt. (Memory not required)

Timing of the pieces and etude should not exceed twelve minutes. Cuts may be made if necessary to keep within the time limit.

## ► Sight-reading

Difficulty of Level 4 solo pieces

## Recommended Goals for Level 6

One-handed trills

Scales in sixths and tenths

Increased technical facility

Expressive playing through phrasing and dynamics

## Repertoire Suggestions in Section 2A

**Sight reading is currently only part of the Live/In Person events.**

# Harp: Level 7

**Performance Exam Requirements**  
Duration of examination: 20 minutes

## ► Scales and Arpeggios (Memory Suggested)

*Play one from each category:*

- Scale: three-octave scale with hands doubled at the tenth, ascending and descending, in sixteenth notes
- Arpeggio:
  - Tonic triads: four octaves in sixteenth notes, divided between the hands with four fingers in each hand, in all inversions
  - V7 chord: four octaves in eighth notes, hands together doubled at the octave, in all inversions
- Chords: rolled chords, hands together on the tonic chord (four fingers in each hand) in all inversions, in quarter notes

Metronome: quarter note = 72

Choose one key for the scale, a second key for the arpeggios, and a third key for the chords, at least one chosen key must be minor.

## ► Etudes and/or Pieces

- One etude or orchestral excerpt (Memory not required)
- Two solos showing different skills (Memory suggested)
- A third piece may be substituted for the etude/orchestral excerpt (Memory not required)

Timing of the pieces and etude should not exceed fifteen minutes. Cuts may be made if necessary to keep within the time limit.

## ► Sight-reading

Difficulty of Level 5 solo pieces

## Recommended Goals for Level 7

Continued technical, musical, and tone development  
Fluency in complex rhythms

## Repertoire Suggestions in Section 2A

**Sight reading is currently only part of the Live/In Person events.**

# Harp: Level 8

**Performance Exam Requirements**  
Duration of examination: 20 minutes

## ► Scales and Arpeggios (Memory Suggested)

*Play each category:*

- Two four-octave scales in sixteenth notes, with hands doubled at the octave with the metronome: quarter note = 88 (*one major and one minor key*)
- Salzedo Conditioning Exercise #7 with the metronome: quarter note = 50

## ► Etudes and/or Pieces

- One etude or orchestral excerpt (Memory not required)
- Two solos showing different skills (Memory Suggested)
- A third piece may be substituted for the etude/orchestral excerpt (Memory not required)

Timing of the pieces and etude should not exceed fifteen minutes. Cuts may be made if necessary to keep within the time limit.

## ► Sight-reading

Difficulty of Level 6 solo pieces

## Recommended Goals for Level 8

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

## Repertoire Suggestions in Section 2A

**Sight reading is currently only part of the Live/In Person events.**

# Harp: Level 9

## Performance Exam Requirements

Duration of examination: 25 minutes

### ► Scales and Arpeggios (Memory Suggested)

*Play both categories:*

- Two Four-octave scales in sixteenth notes, with hands doubled at the sixth with the metronome: quarter note = 100 (*one major and one minor key*)
- Salzedo Conditioning Exercises #8 with the metronome: quarter note = 58

### ► Etudes and/or Pieces

- One etude or orchestral excerpt (Memory not required)
- Two solos showing different skills (Memory Suggested)
- A third piece may be substituted for the etude/orchestral excerpt (Memory not required)

Timing of the pieces and etude should not exceed eighteen minutes. Cuts may be made if necessary to keep within the time limit.

### ► Sight-reading

Difficulty of Level 6 or 7 solo pieces

### Recommended Goals for Level 9

Further development of expressive vocabulary to suit interpretation

Increased facility

### Repertoire Suggestions in Section 2A

**Sight reading is currently only part of the Live/In Person events.**

# Harp: Level 10

## Performance Exam Requirements

Duration of examination: 30 minutes

### ► Scales and Arpeggios (Memory Suggested)

*Play both categories:*

- Two four-octave scales in sixteenth notes, with hands doubled at tenth with the metronome: quarter note = 112 (*candidate may choose any key*)
- Salzedo Conditioning Exercises #7 OR #8 with the metronome: quarter note = 66

### ► Etudes and/or Pieces

- One etude or orchestral excerpt (Memory not required)
- Two solos showing different skills (Memory Suggested)
- A third piece may be substituted for the etude/orchestral excerpt. (Memory not required)

Timing of the pieces and etude should not exceed twenty-two minutes. Cuts may be made if necessary to keep within the time limit.

### ► Sight-reading

Difficulty of Level 7 or 8 solo pieces

### Recommended Goals for Level 10

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

Continued overall progress in technical facility and tone production

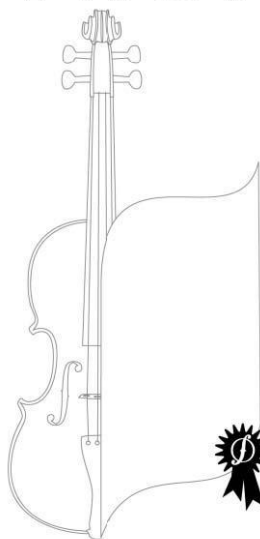
### Repertoire Suggestions in Section 2A

**Sight reading is currently only part of the Live/In Person events.**

## Part 2A

### Suggested Repertoire for Examinations: Violin Viola, Cello, Double Bass, and Harp

A S T A C A P



ASTA  
CERTIFICATE  
ADVANCEMENT  
PROGRAM



**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 Littrell. 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.* The following is a chart developed by the ASTACAP task force. It compares the ASTACAP program levels to the String Syllabus by level.

ASTACAP 1= SS 1  
ASTACAP 2= SS 1–2  
ASTACAP 3= SS 1–3  
ASTACAP 4= SS 1–3  
  
ASTACAP 5= SS 2–4  
ASTACAP 6= SS 2–4  
  
ASTACAP 7= SS 3–4  
ASTACAP 8= SS 3–5  
  
ASTACAP 9= SS 4–5  
ASTACAP 10= SS 4–6

Note: Pieces highlighted in red designate eclectic style selections.

# Violin

## Examples of Music Suitable for Violin 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.

## Examples of Music Suitable for Violin 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) • O'Connor, **Mark O'Connor: Violin Method Book 1 (Mark O'Connor)** • 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 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)

## Examples of Music Suitable for Violin 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) • **Dabczynski & Phillips Fiddlers: Philharmonic Basic Old-time (vln) (Alfred)** • 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) • **Mark O'Connor: Violin Method Book 2 (Mark O'Connor)** • Silverman: Kid Fiddle (Mel Bay) • Suzuki: Violin School, Vol. 1, Nos. 14 and 17; Vol. 2 (Summy-Birchard)

### Suggestions for additional study material not suitable for the exam

Ayola: Winning Rhythms (Kjos) • Croft: Violin Theory for Beginners, Bk. 1 (Southern) • O'Reilly: Fiddle Magic (Kjos)

## Examples of Music Suitable for Violin 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) • **Gabriel: String Groove, Ideas for Improvising (vln) (Edgar Gabriel Inc.)** • Green: Playful Rondo (Teres-Ambrosio) • Huber: Concertino in G, Op. 8 #4 (Fischer) • Jenkinson: Elves Dance (Stamon) • Kroll: Donkey Doodle (Schirmer) • Nagy: Tzigany (Ludwig) • Perlman: Concertino (Presser) • Rieding: Concerto in Bm, Op. 35 (Bosworth) • Ruedger: 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)

## Examples of Music Suitable for Violin Level 4

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

### Scale Books

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

### Etudes and Technical Studies

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

### Pieces

Anger: *All Star Bluegrass Jam-Along for fiddle* (Hal Leonard) • 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 Cinquantaime (Fischer) • Matesky: Concerto in Style of Vivaldi, 1<sup>st</sup>, and 2<sup>nd</sup> 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)

## Examples of Music Suitable for Violin 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) • **Snidero: Easy Jazz Conception (Violin) (Advance Music)** • 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) • Corelli: Sonatas, Op. 5, Vol. 2, Nos. 7–11 (International) • Dancla: Airs Varie, 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) • **Merritts: The Bob Wills Fiddle Book (Creative Concepts)** • 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) • Senaillé: Allegro Spiritoso, from Gingold: Solos for the Violin Player (Schirmer) • Vivaldi: Vivaldi Album (3 concerti—Dm, Gm, and A) • (Ed. Mus. Budapest) • Vivaldi: Concerto in Am, Op. 9, No. 5 (International) • Vivaldi: Concerto in Am, Op. 3, No. 6 (International)

#### **Suggestions for additional study material not suitable for the exam**

Croft: Violin Theory for Beginners, Bk. 2 (Southern) • Shradieck: School of Violin Technics, Bk. 1 (Schirmer) • Sevcik: School of Bowing, Op. 2, Part 1 & 2 (Schirmer) • Sevcik: Shifting the Position, Op. 8 (Schirmer) • Sevcik: Preparatory Exercises in Double Stopping, Op. 9 (Schirmer) • Sevcik Preparatory Trill Studies, Op. 7, Part 1 (Schirmer)

### **Examples of Music Suitable for Violin 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) • Fleisch: 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) • **Lipsius: Reading Key Jazz Rhythms (Violin) (Advance Music)** • Mazas: Etudes Speciales, Op. 36, Book 1 (International) • Suzuki: Quint Etudes (Summy-Birchard) • Trott: Melodious Double Stops, Bk. 2 (Schirmer) • **Wilkins: Essential Jazz Etudes The Blues (Violin) (Mel Bay)** • 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) • Dvořák: 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) • **O'Connor: Limerock (Mark O'Connor)** • Paradis: Sicilienne (Schott) • Potstock: Souvenir de Sarasate (Fischer) • **Ponty: Jean-Luc Ponty Collection (Hal Leonard)** • Saint-Saëns: 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**

**Hébert: Donna Fiddling Demystified: A Practical Guide for String Players (vln) (Hébert pub.)** • 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)

## Examples of Music Suitable for Violin 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) • Fauré: 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) • Martinů: 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) • 2<sup>nd</sup> and 3<sup>rd</sup> 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)

## Examples of Music Suitable for Violin 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 Bluettes (found in 37 Pieces You Like to Play) • (Schirmer) • Dvořák: 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) • **O'Connor: The Fiddle Concerto (Mark O'Connor)** • Ravel: Piece en Forme de Habanera (Leduc) • Rode: Violin Concerto No. 6 in Bb (Peters) • Rode: Violin Concerto No. 7 in Am, Op. 9 (International) • Rode: Violin Concerto No. 8 in Em (Peters) • Sarasate: Playera, Op. 23, No. 1 (International) • Schubert: Sonatas 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) • Tchaikovsky: Canzonetta from Violin Concerto (from 37 Pieces You Like to Play) (Schirmer) • Tchaikovsky: Melodie (in 3 Pieces, Op. 42) • (International) • Veracini: Sonata in A, Op. 2, No. 6 (International) • Veracini: Sonata in Em (in Suzuki Violin School Vol. 8) • (Summy Birchard) • Vivaldi: Summer, from Four Seasons (Ricordi) • first or third movement Wieniawski: Legende, Op. 17 (Masters Music) • Wieniawski: Romance from Violin Concerto in Dm, Op. 22 (International) • Wieniawski: Two Mazurkas, Op. 19 (Obertass Dudiarz) • Choose one (Masters Music)

#### **Suggestions for additional study material not suitable for the exam**

Schradieck: School of Violin Technics (Schirmer) • Sevcik: School of Violin Technics, Op. 1, Part 4 (Schirmer) • Sevcik: School of Bowing, Op. 2 (Schirmer) • Sevcik: Shifting the Position, Op. 8 (Schirmer) • Sevcik: Preparatory Exercises in Double Stopping, Op. 9 (Schirmer) • Sevcik: Preparatory Exercises in Trill Studies, Op. 7 (Schirmer)

### **Examples of Music Suitable for Violin Level 9**

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

#### **Scale Books**

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

#### **Etudes and Technical Studies**

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

#### **Pieces**

Bach: Solo Sonatas and Partitas (International) • Bartok: Roumanian Folk Dances (Boosey and Hawkes) • Play four. Beethoven: Romance in G (Fischer) • Beethoven: Sonata Op. 12, No. 1 in D (Henle) • Beethoven: Sonata Op. 34, No. 5 Spring (Henle) • Bloch: Nigun, from Baal Shem Suite (Fischer) • Copland: Waltz and Celebration from Billy the Kid (Boosey & Hawkes) • De Beriot: Scène de Ballet (Fischer) • De Falla/Kochanski: The Pantomime from El Amor Brujo (Chester) • Drdla: Fantasia on Carmen Op. 66 (Universal) • Dvořák/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)

## Examples of Music Suitable for Violin Level 10

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

### Scale Books

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

### Etudes and Technical Studies

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

### Pieces

Bach: Solo Sonatas and Partitas (International) • Bartok: Rhapsody #2 (Boosey & Hawkes) • Bolcom: Sonata #2 (Luca) • L. Boulanger: Nocturne and Cortege (Masters Music), choose one. Brahms: Hungarian Dances, Bk. 1, Nos. 1–10; Bk. 2, Nos. 11–21 (Masters Music) • Brahms: Sonatas, Op. 78, 100, 108 (International) • Bruch: Concerto No. 1 in Gm, Op. 26 (International) • Copland: Hoe Down from Rodeo (Boosey & Hawkes) • Debussy/Heifetz: Beau Soir (from the Heifetz Collection, Fischer) • Debussy: Clair de Lune (Jobert) • Debussy: La Fille au Cheveux de Lin (Durand) • Debussy/Heifetz: L'Apré-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) • Fauré: 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) • Honneger: Sonata for Unaccompanied Violin (Salabert) • Ibert: Caprileña (Alphonse Leduc) • Kabalevsky: Rondo (Masters Music) • Kreisler: Caprice Viennois (Foley) • Kreisler: Tambourin Chinois (Foley) • Kroll: Banjo and Fiddle (Schirmer) • Lalo: Symphonie Espagnole, Op. 21 (International) • Mendelssohn: Concerto in Em, Op. 64 (International) • Milhaud: Le Printemps (Durand) • Mozart: Violin Concerto No.4 in D, K. 218 (Barenreiter) • Mozart: Violin Concerto No.5 in A, K. 219 (Barenreiter) • Novacek: Moto Perpetuo (International) • Prokofiev: Five Melodies, Op. 35 (Boosey & Hawkes) *cont.* • Prokofiev/Grunes: March from Love for Three Oranges (Fischer) • Prokofiev: Masks from Romeo & Juliette (The Heifetz Collection, Vol. 1, Fischer) • Saint-Saëns: 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 Technique, 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)



# Viola

## Examples of Music Suitable for Viola 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.

## Examples of Music Suitable for Viola 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) • **Dabczynski & Phillips: Basic Fiddlers Philharmonic Celtic Fiddle Tunes (vla)** • **Dabczynski & Phillips: Basic Fiddlers Philharmonic Old Time (Alfred)** • Duncan: Easy Solos for Beginning Viola (Mel Bay) • **O’Connor: Viola Method Book 1 (O’Connor publishing)** • 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) • **Kanack: Fun Improvisation for Viola (Summy Birchard)**

## Examples of Music Suitable for Viola 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), **Dabczynski & Phillips: Fiddler's Philharmonic viola** • **Dabczynski & Phillips: Fiddler's Philharmonic Encore viola (Alfred)** • Duncan: The Student Violist: Bach (Mel Bay) • Duncan: The Student Violist: Handel (Mel Bay) • Doktor: First Solos for the Viola (Schirmer), **Gabriel: String Groove, Ideas for Improvising, viola (Edgar Gabriel Inc.)** • **Greenblatt: The Viola Fiddling Tune Book (Greenblatt and Seay)** • Herfurth: Classical Album of Early Grade Pieces (Boston) • Herfurth/de Veritch: 43 Pieces (Willis), **Norgaard: Jazz Viola Wizard Jr., Book 1 (Mel Bay)** • **O'Connor: O'Connor Viola Method Book 2 (Mark O'Connor)** • 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) • **Sorenson: Standard of Excellence Jazz Combo Sessions-viola (Kjos Music Company)**

## Examples of Music Suitable for Viola 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

**Dabczynski & Phillips: Fiddler's Philharmonic viola** • **Dabczynski & Phillips: Fiddler's Philharmonic Encore viola (choose the more advanced pieces) (Alfred)** • 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., • **Norgaard: Jazz Viola Wizard Jr., Book 2 (Mel Bay)** • 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) • **Glaser & Rabson: Berklee Practice Method: Viola (Berklee Press)** • 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)

## Examples of Music Suitable for Viola 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) • Witt: **Scottish Fiddling For Viola (Mel Bay)**

### 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)

## Examples of Music Suitable for Viola 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.) • Fleisch: Scale System (Fischer) • Mogill: Scale Studies (Schirmer)

### Etudes

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

### Pieces

Bach, J.S./Forbes: Jesu, Joy of Man's Desiring, from Barber: Solos for Young Violists, Vol. 2 (Summy-Birchard) • Brahms: Choral Prelude, Op. 122, No. 8 (Oxford U.P.) • Dancla/Barber: Fantasia-La Cenerentola, from Barber: Op. cit Haydn/Piatigorsky: Divertimento (Elkan-Vogel) • Klengel: Album of Classical Pieces, Vol. 2, Nos. 5 and 8 (International) • Marcello: Sonatas in C, G and Em (International) • Mozart: Divertimento (Elkan-Vogel) • Mozart/Piatigorsky: Divertimento in Cm Barber: Op. cit Ravel/Drouet: Pavane pour une Infante Defunt (Eschig U.M.P.) • Suzuki: Viola School, Vol 5, revised edition (Summy-Birchard) • Tertis, arr.: Londonderry Air, Barber: Op. cit 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/Lifschey: School of Viola Technic, Book 1 (Schirmer) • Sevcik: School of Bowing, Op. 2, Part 1 (Bosworth) • Sevcik: School of Viola Technics, Op. 1, Part 1 (Bosworth) • Steuen-Walker: Treble Clef for Violists (Summy-Birchard)

## Examples of Music Suitable for Viola Level 6

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

### Scale Books

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

### Etudes

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

### Pieces

Accolay: Concerto No. 1 in D Minor (Schirmer) • Bach: Arioso (Fischer) • Bach: Cello Suites 1–3 (various editions) • Doktor: Solos for the Viola Player, Nos. 2, 5, 6, and 10 (Schirmer) • Fauré: 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)

## Examples of Music Suitable for Viola Level 7

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

### Scale Books

Flesch: Scale System (Fischer) • Mogill: Scale Studies (Schirmer) • Sevcik: School of Viola Technics, Op. 1, Parts 3 and 4 (Bosworth)

### Etudes

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

### Pieces

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

### Suggestions for additional study material not suitable for the exam

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

## Examples of Music Suitable for Viola 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) • **Gabriel: Theme and Variations for Solo Rock Viola (Edgar Gabriel Inc.)** • 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 (Grah!) • Schmitt: Concerto in C (Amadeus) • Schumann: Adagio and Allegro (International) • Schumann: Marchenbilder (Fairytale 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)

## Examples of Music Suitable for Viola Level 9

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

### Scale Books

Flesch: Scale System (Fischer) • Mogill: Scale Studies (Schirmer) • Sevcik: School of Viola Technics, Op. 1, Part 3 (Bosworth)

### Etudes

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

### Pieces

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

### Suggestions for additional study material not suitable for the exam

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

## Examples of Music Suitable for Viola Level 10

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

### Scale Books

Flesch: Scale System (Fischer) • Mogill: Scale Studies (Schirmer) • Sevcik: School of Viola Technics, Op. 1, Part 3 (Bosworth)

### Etudes

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

### Pieces

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

Additional listing of study material is available in the String Syllabus, Volume 1 (for Violin, Viola, Cello, Double Bass), 2009 Edition edited by David Littrell. 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*

# Cello

## Examples of Music Suitable for Cello Foundation Level

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

### Method Books

Anderson/Frost: All for Strings, early parts (Kjos) • Applebaum: String Builder Bk. 1, early parts (Belwin) • Feuillard: Method for the Young Violoncellist, Lessons 1–5 (DEL) • Grant: Beginners Guide to the Cello to p. 16 (Ludwig) • Fischbach/Frost: Artistry in Strings, (Kjos) • O'Reilly: String Rhythms, p 3–8 (Kjos) • Villani: Things to Know about the Cello (Latham)

### Pieces

Dabczynski & Phillips: Basic Fiddlers Philharmonic Celtic Fiddle Tunes (vcl) • Dabczynski & Phillips: Basic Fiddlers Philharmonic Old-time (vcl) (Alfred) • Grant/Donagan: 48 Folk Songs Part 1 (Ludwig) • Rhoda: The ABC's of Cello for the Absolute Beginner Lessons 1–7 (Fischer) • Suzuki: Cello School, Vol. 1 #1–9 (Summy-Birchard) \*

\* Applicable to all Summy-Birchard Publications: with exclusive rights administered by Alfred Publishing.

## Examples of Music Suitable for Cello Level 1

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

### Scale Books:

Charles Forbes: Cello Scales and Arpeggios (Galaxy/SCH) • Galamian-Jensen: Scale System for Cello (Galaxy/SCH) • Klengel: Technical Studies, Book 1 (SCH)

### Etudes and Technical

Benoy/Burrows: The First Year Violoncello Method (PAX) • Dotzauer-Grant: Fundamentals of Violoncello Technique (Ludwig) • Feuillard: Method for the Young Violoncellist, Lessons 6–13 (DEL) • Grant: Beginners Guide to the Cello, Vol. 1 (Ludwig) • Krane: New School of Cello Studies (Spratt)

### Pieces

Applebaum: Minuet from A. Magdalena's Notebook (BM) • Applebaum: Minuet (BM) • Bartles: Seven Easy Pieces for Beginning Cellists (B&H) • Bay: Fun with the Cello (Mel Bay) • Dabczynski & Phillips: Basic Fiddlers Philharmonic Celtic Fiddle Tunes (vcl) • Dabczynski & Phillips: Basic Fiddlers Philharmonic Old-time (vcl) (Alfred) • Etling: Solo Time for Strings (Alfred) • Fletcher: New Tunes for Strings (BM) • Grant: Easy Solos in First Position (Ludwig) • O'Connor: O'Connor Cello Method Book 1 (Mark O'Connor) • Schlemueller: Six Easy Concert Pieces in First Position, Op. 12 (CF) • Schlemueller: Six Easy Solo Pieces in First Position, Op. 14 (CF) • Squire: In Dreamland (C.F.) • Suzuki: Cello School, Bk 1 (Summy-Birchard)

## Examples of Music Suitable for Cello Level 2

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

### Scale Books

Charles Forbes: Cello Scales and Arpeggios (Galaxy/SCH) • Galamian-Jensen: Scale System for Cello (Galaxy/SCH) • Klengel: Technical Studies, Vol. 1 (SCH)

### **Etudes and Technical Studies**

Feuillard: Method for the Young Violoncellist Lessons 14–23 (DEL) • Grant: First Position Etudes (LWG) • Klengel: Daily Exercises for Violoncello, Vol. 1 (BRH) • Kummer: Violoncello Method, Op. 60 (PET, SCH) • Krane: New School of Cello Studies, Book 2 (Spratt) • Popper: 15 Easy Studies (International) • Schroeder: Violoncello Method, Vol. 1 (CF) • Whistler: Introducing the Positions, Book 1 (Rubank)

### **Pieces**

Bach-Krane: Bach for the Cello (GS) • Bach (Krane ed.): Intermediate Bach for Cello (Spratt) • Bay: Fun with the Cello (Mel Bay) • **Dabczynski & Phillips: Fiddler’s Philharmonic** • **Dabczynski & Phillips: Fiddler’s Philharmonic Encore (vcl) (Alfred)** • **Greenblatt: The Cello Fiddling Tune Book (The Old Schoolhouse)** • Gretchaninov: Early Morning Suite, op. 126b (BM) • Herfurth: Classical Album of Early Grade Pieces (BMC) • Moffat: Old Masters Melodies for Young Cellists (Associated Music) • **Norgaard: Jazz Cello Wizard Jr., Book 1 (Mel Bay)** • Old Masters for Young Players (Associated Music) • Squire: At Morn, Triste, op. 16/2 (CF) • Squire: At Twilight, Joyeuse, op. 16/1 (CF) • Suzuki: Cello School, Bk 2 (Summy-Birchard)

### **Examples of Music Suitable for Cello Level 3**

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

#### **Scale Books**

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

#### **Etudes and Technical Studies**

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

#### **Pieces**

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

### **Examples of Music Suitable for Cello Level 4**

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

#### **Scale Books**

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

#### **Etudes and Technical Studies**

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



## Pieces

Beethoven-Stutschewsky: Sonatina in D (Peters) • Bréval: Sonata in C, op. 40/2 (Concertino No. 2) • (IMC) • Etling: Solo Time for Strings, Book 4 (Highland/Etling) • Davidoff: Romance sans Paroles, op. 23 Gabrielli: Ricercar #1 (Schott) • Hindemith: Kleine Sonata (Schott) • Marcello: Sonata G Major, op. 2/6 (Peters, Masters) • Massenet: Melody (Elegy), op. 10/5 (various) • McCrae & Johnstone: *Scottish Folk Tunes: 69 Traditional Pieces for Cello (Schott World Music)* • Romberg: Sonata in E Minor, op. 38/1 (IMC) • Romberg: Sonata in G, op. 38/2 (IMC) • Romberg: Sonata in Bb, op. 38/3 (IMC) • Schumann: Traumerei, op. 15/17 (various) • Squire: Bourrée, op. 24 (CF) • Squire: Tarantella, op. 23 (CF) • Tchaikovsky: Chanson Triste (various) • Suzuki Cello School, Bk 4 (Summy-Birchard)

## Examples of Music Suitable for Cello Level 5

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

### Scale Books

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

### Technical Studies and Etudes

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

## Pieces

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

## Examples of Music Suitable for Level 6

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

### Scale Books

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

### Technical Studies and Etudes

Cossmann: Exercises for developing agility, strength of fingers and purity of intonation (PET) • Dotzauer: 113 Etudes, Vol. 2 (MUB or PET) • Feuillard: Daily Exercises (Schott) • Grützmacher: Daily Exercises op. 67 (CF) • Grützmacher: 24 Etudes, Vol. 1, op. 38 • Kreutzer: 22 Studies (IMC) • Merk: 20 Exercises, op. 11 (IMC) • Popper: 12 Studies Preparatory to the High School of Cello Playing, op. 76 (IMC) • Schroeder: 170 Foundation Studies, Vol. 2 (CF) • Sevcik: 40 Variations, op. 3 (Bosworth)

## Pieces

J.C.F. Bach: Sonata in A (Bar) • Bach Suites 1 and 2 (any movements) (various pub.) • Bach: Air (from Orchestral Suite in D) • (IMC, various collections) • Bach-Siloti: Adagio from the Organ Toccata in C (CF) • Bach-Vivaldi (Piatigorsky): Concerto #1 in G (actually Bach-J. Ernst) (IMC) • Boellmann: Symphonic Variations op. 23 (IMC) • Boone, Buffing the Gut, a Jazz Etude

for Solo Cello (Latham) • Bréval: Concerto # 2 in D (Delrieu) • Corelli-Lindner: Sonata in D minor (IMC) • Eccles: Sonata in D minor (Schott, Simrock, Suzuki bk 7) • Fauré-Casals: Après un rêve (IMC) • Gabriel-Marie: Lento (various collections) • Glazunov: Chant du Ménéstral, op. 71 (IMC) • Fauré: Sicilienne, op. 78 (IMC) • Klengel: Concertino, op. 7 (IMC) • Marais: Five Old French Dances (Chester) • Offenbach: Musette, op. 24 (EMB, various collections) • Popper: Mazurka, op. 11 (IMC) • Popper: Gavotte, op. 23 (IMC) • Saint-Saëns: Allegro Appassionato, op. 43 (IMC, Faber) • Saint-Saëns: Gavotte, op. post. (Faber) • Tartini: Grave (from Concerto in D) • (CF, EMB) • Vivaldi: Concerti (any of 27) • (IMC, Ricordi, etc.)

## Examples of Music Suitable for Cello Level 7

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

### Scale Books

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

### Technical Studies and Etudes

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

### Pieces

Bach Suites 1–3 (any movements) • (various pub.) • Bach-Rosanoff: Pastoral (IMC) • Bloch: Prayer ( From Jewish Life, No. 1) (CF) • Fauré: Elegy, op. 24 (IMC) • van Goens: Scherzo, op. 12 (IMC) • Klengel: Concertpiece in D Minor, op. 10 (IMC) • Mendelssohn: Song without Words, op. 109 (Henle, IMC, Masters) • Mendelssohn: Variations Concertantes, op. 17 (Henle) • Popper: Hungarian Rhapsody, op. 68 (IMC) • Rachmaninov: Vocalise, op. 34/14 (IMC) • Romberg: Concertino, op. 51 (IMC) • Saint-Saëns: Romance in D, op. 51 (Durand, Faber) • Saint-Saëns: Romance in E, op. 67 (Faber) • Sammartini: Sonata in G (IMC, Schott) • **Summer: Julie-o/Lo How a Rose E'er Blooming (Shar)** • Tartini: Concerto #1 in A (MMB) • Tartini: Concerto #2 in D (mvts.1 and 3) • (Schott) • Tartini-Stutschewsky: Variations on a Theme of Corelli (IMC) • Tchaikovsky: Nocturne, op. 19/4 (Masters)

## Examples of Music Suitable for Cello Level 8

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

### Scale Books

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

### Technical Studies and Etudes

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

### Pieces

J.C. Bach-Casadesus (arr. Marchal): Concerto in C minor (Salabert) • Bach: Suites 1–3 (various pub.) • Beethoven: Sonata in F (Horn Sonata, arr. Beethoven), op. 17 (Henle-not IMC or Peters) • Beethoven: 12 Variations on a Theme by Handel (IMC) • Beethoven: 12 Variations on a Theme by Mozart (IMC) • Beethoven: 7 Variations on a Theme by Mozart (IMC) •

Boccherini: Concerto #2 in D, G. 479 (Schott) • Boccherini: Concerto #3 in G, G. 480 (Schott) • Brahms: Sonata #1 in E Minor, op. 38 (Henle) • Bruch: Kol Nidre, op. 47 (IMC) • Bruch: Canzona, op. 55 (Breitkopf) • Chopin-Piatigorsky: Nocturne in C# Minor (IMC) • Dvořák: Waldesruhe (Silent Woods) • (Henle, IMC) • de Falla-Maréchal: Suite Populaire Espagnole (Eschig) • Frescobaldi-Cassado: Toccata (UE) • Granados-Piatigorsky: Orientale Spanish Dance #2 (IMC) • Marais-Gendron: La Folia (Schott) • Popper: Tarantella, op.33 (IMC) • Poulenc: Suite Française (Durand) • Ravel-Bazelaire: Piece en Forme de Habanera (Leduc) • Rochberg: Ricordanza (Presser) • Schubert-Starker: Sonatine in D, op. 137/1 (Peer) • Schumann: Fantasy Pieces, op. 73 (IMC, Henle) • Veracini: Sonata in D Minor (IMC)

## Examples of Music Suitable for Cello Level 9

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

### Scale Books

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

### Technical Studies and Etudes

Cossmann: Exercises for developing agility, strength of fingers and purity of intonation (PET) • Dotzauer: 113 Etudes, Vol. 4 (IMC) • Dupont: 21 Etudes (Schirmer) • Feuillard: Daily Exercises (Schott) • Grützmacher: Daily Exercises, op. 67 (CF) • Magg: Cello Exercises (Boelke-Bomart/Mobart Music) • Popper: High School of Cello Playing, op. 73 (IMC) • Starker: An Organized Method of String Playing (Peer)

### Pieces

Bach: Suites 2–4 (various pub.) • Bach: Gamba Sonata #1 in G, BWV 1027 (Cambridge UP) • Bach: Gamba Sonata #2 in D, BWV 1028 (Cambridge UP) • Barber: Sonata, op. 6 (Schirmer) • Bartok-Silva: Roumanian Folk Dances (Boosey) • Beethoven: Sonata in F, op. 5/1 (Henle) • Beethoven: Sonata in G minor, op. 5/2 (Henle) • Bloch: Méditation Hébraïque (CF) • Boccherini-Piatti: Adagio & Allegro from Sonata in A (IMC) • Boccherini: Sonata (any of 38)(Ricordi, Schoot, Zanibon, Zerboni) • Boccherini: Rondo (IMC) • Boccherini-Grützmacher: Concerto in Bb (IMC, Kalmus, Suzuki) • Bréval: Sonata in G (Simrock—not IMC) • Bruch: Adagio on Celtic Themes, op. 56 (Masters) • Cassado: Requiebro (Schott) • Fauré: Papillon, op. 77 (IMC) • Francoeur-Trowell: Sonata in E (Schott) • Goltermann: Concerto #3, op. 51 (IMC) • Granados-Cassado: Intermezzo from Goyescas (Schirmer) • Haydn-Piatti: Minuet from Sonata in C (IMC) • Haydn: Concerto in C major, Hob. VIIb: 1 (Henle, IMC) • Haydn-Piatigorsky: Divertimento (Elkan Vogel) • Hindemith: Capriccio, op. 8/1 (Breitkopf) • Kodály: Sonatina (Boosey) • Martinů: Variations on a Slovakian Theme (Bar) • Mendelssohn: Sonata #1 in Bb, op. 45 (Henle) • Respighi: Adagio con Variazione (IMC) • Saint-Saëns: Sonata #1, op. 32 (IMC) • Saint-Saëns: Concerto #1 in A minor, op. 33 (IMC, Kalmus) • Schumann: Adagio & Allegro (Henle, IMC, Masters, Peters) • Shostakovich: Sonata in D minor, op. 40 (IMC, Sikorski)

## Examples of Music Suitable for Level 10

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

### Scale Books

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

### Technical Studies and Etudes

Cossmann: Exercises for developing agility, strength of fingers and purity of intonation (PET) • Feuillard: Daily Exercises (Schott) • Grützmacher: Daily Exercises, op. 67 (CF) • Grützmacher: 24 Etudes, Vol. 2, Op. 38 (CF) • Magg: Cello Exercises

(Boelke-Bomart/Mobart Music) • Popper: High School of Cello Playing, Op. 73 (IMC) • Piatti: 12 Caprices, op. 25 (IMC) • Servais: 6 Caprices, op. 11 (IMC) • Starker: An Organized Method of String Playing (Peer)

### Pieces

C.P.E. Bach-Pollain: Concerto in A major (Nationale/Salabert) • Bach Suites 2–6 (various pub.) • Bach: Gamba Sonata #3 in g, BWV 1029 (Cambridge UP) • Beethoven: Sonata #3 in A, op. 69 (Henle) • Cassado: Danse du Diable Vert ( Dance of the Green Devil) • (Schott) • Davidoff: At the Fountain, op. 20/2 (IMC) • Dvořák: Rondo in G minor, op. 94 (Henle) • Elgar: Concerto, op. 85 (Novello) • Foss: Capriccio (Schirmer) • Ginastera: Pampeana No. 2 (Barry) • Goltermann: Concerto #1 in A minor, op. 14 (IMC) • Haydn: Concerto in D, op. 101 (Henle) • Hindemith: A Frog He Went a-Courting (Schott) • Kabalevsky: Concerto #1, op. 49 (Kalmus) • Kodály: Sonata, op. 4 (UE) • Lalo: Concerto in D minor (IMC, Kalmus) • Martinů: Variations on a Theme by Rossini (Boosey) • Mendelssohn: Sonata #2 in D, op. 58 (Henle) • Popper: Papillon, op. ¾ (IMC) • Popper: Dance of the Elves, op. 39 (IMC) • Prokofiev: Sonata, op. 119 (Leeds, IMC, Sikorsky) • Rachmaninov: Sonata in G minor, op. 19 (Leeds, IMC) • Reger: 3 Suites, op. 131c (Henle) • Romberg: Concerto #2 in D major, op. 3 (IMC) • Tchaikovsky: Variations on a Rococo Theme, op. 33 (IMC) • Tchaikovsky: Pezzo Capriccioso, op. 62 (IMC) • Valentini-Piatti: Sonata in E (IMC) • Vitali-Silva: Ciaccona (Zanibon) • Weber-Piatigorsky: Adagio & Rondo (IMC)

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

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# Double Bass

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

\* Applicable to all Summy-Birchard Publications: with exclusive rights administered by Alfred Publishing.

## Examples of Music Suitable for Double Bass Level 1

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

### Scale Books

Morton, Dr. Mark: Primer Scale & Arpeggio Fingerings for the Double Bass (Basso Profondo) • Simandl: New Method for String Bass, Part 1 (International) • Vance: Vade Mecum (Carl Fischer)

### Pieces and Etudes

Applebaum: Building Technic with Beautiful Music, Book 1 (Belwin) • Billè: New Method for Double Bass, Part 1 Course 1, pp. 14–31 (Ricordi) • Billè: 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 Sher, Foundation Exercises for Bass (early tunes) (Sher Music) • 70 Dinosaur Dance 72 Hammock-Pavane 74 French Folk Song 75 Dancing Bass 79 Bobby Shaftoe 80 Bellringer, pray give us some peace 81 Baby Sardine 84 The Blue Bells of Scotland 85 Peg-a-leg-Ted 87 Portly Dance 90 The Old Shire Horse 91 The Little Sailor 92 Sunshine 95 Duck Dance 96 Donkey Cart 97 Calypso • Frost/Fischbach: Artistry on Strings, Books 1 and 2, selections (Kjos) • Gale, Thomas B.: Melodic Foundation Studies for the Double Bass, Selections (Basso Profondo) • Rabbath, New Technique for the Double Bass, Book 1. Ten Rhythmic Exercises #1–5 (Leduc) • Simandl: New Method for String Bass, Part 1 pp. 14–18 (International) • Suzuki: Bass School Book 1 (Summy-Birchard) • Lament Perpetual Motion Allegretto Allegro The Little Fiddle • Vance, George: Progressive Repertoire for Double Bass, Vol. 1(Carl Fischer) Book 1: Go Away 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

## Examples of Music Suitable for Double Bass Level 2

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

### Scale Books

Billè: New Method for Double Bass, Part 1 Course 2 (Ricordi) • Morton, Dr. Mark: Primer Scale & Arpeggio Fingerings for the Double Bass (Basso Profondo) • Rabbath: New Technique for Double Bass, Book 2 (2-octave) (International) • Simandl: New Method for String Bass, Part 1 (International) • Vance: Vade Mecum (Carl Fischer)

### Etudes

Billè: New Method for Double Bass, Part 1 Course 1, pp. 32–62 (Ricordi) • Billè: 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) • **Sher: Foundation Exercises for Bass (intermediate tunes) (Sher Music)** • Simandl: 30 Studies for String Bass, Etudes 1–4 (International)

### Pieces

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

## Examples of Music Suitable for Double Bass Level 3

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

### Scale Books

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

### Etudes and Technical Studies

Billè: New Method for Double Bass, Part 1 Course 1, pp. 63–83 (Ricordi) • Billè: 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, Bourrée, Scherzo, Waltz, March of the Kings, Contredanse • Vance: Progressive Repertoire, Volume 3, Book 5 (Fischer) • Gavotte, Tre Giorni, Wild Rider, The Elephant • Walter: Melodious Bass, pp. 28–end (Amsco) • Yorke Solos for Double Bass and Piano (Yorke), Volume 1, 35 Easy Pieces #6 Si j'étais, #17–18 A Dog's Life, #33 The Fairground, #35 Novelette

## Examples of Music Suitable for Double Bass Level 4

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

### Scale Books

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

### Etudes and Technical Studies

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

### Pieces

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

## Examples of Music Suitable for Double Bass Level 5

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

### Scale Books

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

### Etudes and Technical Studies

Billè: 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) ●  
Fauré/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, Rachmaninov: 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)

## Examples of Music Suitable for Double Bass Level 6

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

### Scale Books

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

### Etudes and Technical Studies

Billè, Isaiah: Method book 1 (Ricordi) • Billè: New Method for Double Bass, Part 1 Course 3, etudes 54–61 (Ricordi) • Lee: 12 Studies, Op. 31. Etudes 10–15 (International) • Nanny: Method Part 2 (Leduc) • Rabbath: New Technique for Double Bass, Book 2, Etudes 16–19 (Leduc) • Simandl: 30 Studies for String Bass, Etudes 26–30 (International) • Simandl: New Method Book 2 beginning (International) • Sturm: Volume 1 (International)

### Pieces

Capuzzi/Buccarella: Concerto for DB [in the key of D] (Yorke) • Cimador: Concerto in G (Yorke) • Dragonetti: Six Waltzes for DB Alone (Hofmeister) • Fauré: Après un Rêve (International) • Fauré: Élégie 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, 1<sup>st</sup> movement

## Examples of Music Suitable for Double Bass Level 7

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

### Scale Books

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

### Etudes and Technical Studies

Billè: 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 5<sup>th</sup> 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)

## Examples of Music Suitable for Double Bass Level 8

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

### Scale Books

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



### **Etudes and Technical Studies**

Gouffe: 45 studies by Various Composers (Editions Costallat, Presser) • Kayser: 36 Studies, Op. 20 (International) • Mengoli: 40 Studi d'Orchestra in Two Volumes (G. Zanibon, Casa Musicale) •

Proto: 21 Modern Etudes (Liben) • Simandl: Gradus ad Parnassum in two volumes (International) • Slama: 66 Studies in All Keys (International) • Storch-Hrabe: 57 Studies in Two Volumes (International)

### **Pieces**

Anderson: Four Short Pieces (Bass Is) • Birkenstock: Sonata (Leduc) • Bottesini: Elegy (Belwin Mills) • Bruch: Kol Nidrei (International) • Dittersdorf: Concerto No. 1 or 2 (Schott) • Fauré: Elegy (International) • Geier: Konzert in E (Hofmeister) • Glière: Intermezzo (From Four Pieces, Op. 32 and Op. 9) • (Belwin Mills) • Glière: 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) • Kodály: 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-Saëns: Allegro Appassionato (International) • Van Goens: Scherzo (Belwin Mills) • Vanhal: Concerto (Hofmeister) • Vivaldi: Concerto in F (Liben)

### **Examples of Music Suitable for Double Bass 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 Amorese (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) • Glière: Scherzo (From Four Pieces, Op. 32 and Op. 9) • (Belwin Mills) • Glière: 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, 1<sup>st</sup> 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)

## Examples of Music Suitable for Double Bass Level 10

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

### Pieces

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

### Orchestral Excerpts

(All Zimmerman editions are from volumes containing the collected works of the listed composer) • Beethoven: Symphony no. 9 (Zimmerman) Movement IV, Recitative and Chorale (Beginning to A) • Movement IV, Letter K to 33 after L • Movement IV, Two before M to fermata • Movement IV, Prestissimo before T to Maestoso after T • Brahms: Symphony no. 1 (Zimmerman) • Movement I, 11 before B to 5 after C • Movement I, Letter E to 1<sup>st</sup> 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<sup>nd</sup> repeat Movement IV, 30 before A to A Movement IV, 22 before D to 31 after D Schubert: Symphony no. 9 "The Great" C major (Zimmerman) Movement I, 53 after H to 18 after I • Movement III, beginning to 9 after first repeat • Movement III, B to 7 after C • Movement IV, 55 after A to C • Movement IV, H to K Strauss: Don Juan (Zimmerman) • A to 5 after B • F to 4 after G • 6 before P to 3 after U Strauss: Ein Heldenleben (Zimmerman) • 9 to six after 12 Eight before 16 to 17 • Battle Scene 51 to five after 73 Strauss: Also Sprach Zarathustra (Zimmerman) Four before 3 to 4 • Twelve before 43 to 48 • Ten before 50 to 52

**Note:** Additional listing of study material is available in the String Syllabus, Volume 1 (for Violin, Viola, Cello, Double Bass), 2009 Edition edited by David Littrell. 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.*

# Harp

## Examples of Music Suitable for Harp Foundation Level

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

### Pieces

Curcio, Stephanie: *Stage One Solos* • Curcio, Stephanie: *Student Harpist Level 1* • Dickstein, Marcia: *From the Beginning* • Dilling, Mildred: *Old Tunes for New Harpists* • Goodrich, Bonnie: *Small Tunes for Young Harpists* • Grandjany, Marcel: *First Grade Pieces* • McDonald-Wood: *Harp Olympics: Preliminary Stage* • McDonald-Wood: *Harp Solos Book 1* • Milligan, Samuel: *Fun from the First, Book 1* • Paret, Betty: *First Harp Book* • Suzuki *Book 1*

## Examples of Music Suitable for Harp Level 1

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

### Pieces

Andrès, Bernard: *Asters* • Andrès, Bernard: *Marelles* • Curcio, Stephanie: *Stage One Solos* • Curcio, Stephanie: *Student Harpist Level 1* • Dickstein, Marcia: *From the Beginning* • Dilling, Mildred: *Old Tunes for New Harpists* • Goodrich, Bonnie: *Small Tunes for Young Harpists* • Grandjany, Marcel: *First Grade Pieces* • Grandjany, Marcel: *Little Harp Book* • LeDentu, Odette, ed.: *Pièces classiques, books 1 and 2* • McDonald-Wood: *Harp Olympics: Preliminary Stage, Stage 1* • McDonald-Wood: *Harp Solos Book 1* • Milligan, Samuel: *Fun from the First, book 1* • Paret, Betty: *First Harp Book* • Rothstein, Sue: *Animals on the Harp* • Salzedo, Carlos: *Tiny Tales* • Schroeder-Rose, Beatrice: *The Enchanted Harp* • Suzuki *Book 1*

### Exercises and scale studies

Grossi: *Method for Harp* • McDonald-Wood: *Harp Olympics Preliminary State and Stage 1, Harp for Today*

## Examples of Music Suitable for Harp Level 2

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

### Pieces

Andrès, Bernard: *Aquatintes* • Andrès, Bernard: *Ribambelles* • Curcio, Stephanie: *Stage 2 Solos* • Curcio, Stephanie: *The Student Harpist, Level 2* • Dilling, Mildred: *Old Tunes for New Harpists* • Geliot, Huguette: ed. *Les Plaisirs de la Harpe Vol. 1* • Goodrich, Bonnie: *A Bouquet for Young Harpists* • Grandjany, Marcel: *Little Harp Book* Hasselmans • Alphonse: *Petite Berceuse* • Kanga, Skaila: *Minstrel's Gallery* • LeDentu, Odette: ed. *Pièces classiques Books 1 and 2* • McDonald-Wood: *Harp Olympics Stage 1 and 2* • McDonald-Wood: *Harp Solos Book 1, 2* • Milligan, Samuel: *Fun from the First, book 2* • Paret, Betty: *First Harp Book* • Renié, Henriette: *Grand'mère raconte une histoire* • Salzedo, Carlos: *Tiny Tales* • Schroeder-Rose, Beatrice: *The Enchanted Harp* • Suzuki *Book 1*

### Exercises and scale studies

Grossi *Method for Harp* • Holy: *Technical Exercises, Volume 1* • McDonald-Wood: *Harp Olympics Stage 1 and 2 Harp for Today* • Moore Kathy Bundock: *Thumbs Up!*

### Examples of Music Suitable for Harp Level 3

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

#### Pieces

Andrès, Bernard: *Les Petits Pas* • Curcio, Stephanie: *Nightfall Suite* • Curcio, Stephanie: *Solace* • Curcio, Stephanie: *Student Harpist Level 3* • Dilling, Mildred: *Thirty Little Classics* • Geliot, Huguette: ed. *Les Plaisirs de la Harpe Vol. 1* • Grandjany, Marcel: *Pastorale* • Grandjany, Marcel: arr. *Short Pieces from the Masters* • Grandjany, Marcel: *Three Easy Pieces* • Gustavson, Nancy: *The Magic Road* • Kanga, Skaila: *Minstrel's Gallery* • Lawrence, Lucile: *Pathfinder to the Harp* • LeDentu, Odette: arr. *Pièces classiques Book 3* • McDonald-Wood: *Haiku for the Harp* • McDonald-Wood: *Harp Olympics Stage 2* • McDonald-Wood: *Harp Solos Book 1, 2, 3* • Milligan, Samuel: *Medieval to Modern* • Paret, Betty: *First Harp Book* • Pratt, Samuel: *Little Fountain* • Schroeder-Rose, Beatrice: *The Enchanted Harp* • Suzuki: *Book 2*

#### Exercises and scale studies:

Grossi: *Method for Harp* • Holy: *Technical Exercises, Volume 1* • McDonald-Wood: *Harp Olympics Stage 2, Harp for Today* • Moore, Kathy Bundock: *Thumbs Up!*

#### Etudes

Andrès, Bernard: *Charades* • Holy, Alfred: *24 Easy Studies* • Pozzoli: *Easy Studies (Grossi Method, pp. 90–154)*

### Examples of Music Suitable for Harp Level 4

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

#### Pieces

Andrès, Bernard: *Danses d'Automne* • Andrès, Bernard: *La Gimblette* • Challan, Annie: *Cascatelle* • Challan, Annie: *Promenade à Marly* • Curcio, Stephanie: *Harp for Joy* • Curcio, Stephanie: arr. *Morning Has Broken* • Geliot, Huguette: ed. *Les Plaisirs de la Harpe Vol. 2* • Grandjany, Marcel: *Noel Provençal* • Grandjany, Marcel: *Petite Suite Classique* • Gustavson, Nancy: *Sparklers* • Handel arr. Schuman: *Musical Clock Suite* • Hasselmans, Alphonse: *Serenade mélancolique* • Hasselmans, Alphonse: *Three Easy Pieces (Rêverie, Rouet, Ronde de Nuit)* • Lawrence, Lucile: *Pathfinder to the Harp* • McDonald-Wood: *Harp Olympics Stage 3* • McDonald-Wood: *Harp Solos Books 3–5* • Milligan, Samuel: *Medieval to Modern* • Paret, Betty: *Second Harp Book* • Pratt, Samuel: *Sonatina in F* • Renié, Henriette: *Angelus* • Renié, Henriette: *Six Pièces* • Rogers, Van Veachtton: *Valse Isabel* • Salzedo, Carlos: *Préludes intimes* • Salzedo, Carlos: *Seguidilla, Tango* • Suzuki *Book 3*

#### Exercises and scale studies

Holy: *Technical Exercises, Volume 1* • McDonald-Wood: *Harp Olympics Stage 3, Harp for Today* • Moore, Kathy Bundock: *Thumbs Up!*

#### Etudes

Bochsa : *Op. 318 Forty Easy Studies Vol. 1* • Salzedo-Lawrence: *Method for the Harp, etudes 1–12*

#### Orchestral excerpts

Bizet: Entr'acte from *Carmen* • Bizet: Intermezzo from *l'Arlésienne* • Puccini, arr. Dackow: *O Mio Babbino Caro* • Wagner: Overture to *Die Meistersinger*

### Examples of Music Suitable for Harp Level 5

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

#### Pieces

Andrès, Bernard: *Automates* • Andrès, Bernard: *Epices* • Bach: C.P.E. *Solfegietto* • Challan, Annie: *Laura* • Damase, Jean-Michel: *Adagietto* • Dussek *Sonatinas (any edition)* • Geliot, Huguette: *Les Plaisirs de la Harpe Vol. 2* • Grandjany, Marcel: *Et ron ron petit patapon* • Grandjany, Marcel: *Le bon petit roi d'Yvetot* • Gustavson, Nancy: *Twilight Waltzes* • LeDentu,

Odette: *Variations on a Theme of Mozart* • McDonald-Wood: *Harp Olympics Stage 4* • Pachelbel, arr. McDonald-Wood: *Canon in D* • Renié, Henriette: *Esquisse* • Salzedo, Carlos: *Quietude* • Salzedo, Carlos: *Siciliana* • Salzedo, Carlos: *Chanson dans la nuit* • Salzedo, Carlos: *Short Stories* • Tournier, Marcel: *Au seuil du temple* • Zabaleta: arr. *Spanish Masters* • Suzuki *Book 3*

#### **Exercises and scale studies**

Holy, Alfred: *Technical Studies for Harp Vol. 1* • Larivière: *Etudes et exercices* • McDonald-Wood: *Harp Olympics Stage 4, Harp for Today* • Renié, Henriette: Exercises for finger independence (Method pp.189–194) • Salzedo, Carlos: *Conditioning Exercises*

#### **Etudes**

Bochsa: *Op. 318 Forty Easy Studies Vol. 1* • Pozzoli: *Studies of Medium Difficulty* • Salzedo-Lawrence: *Method for the Harp, etudes 1–12*

#### **Orchestral excerpts**

Rimsky-Korsakov: Capriccio Espagnol cadenza and 5th movement • Tchaikovsky: Nutcracker Cadenza • Vaughan Williams: Fantasia on Greensleeves

### **Examples of Music Suitable for Harp Level 6**

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

#### **Pieces**

Andrès, Bernard: *Préludes* • Corelli: *Giga* • Curcio, Stephanie: *Heart Suite* • Debussy, Claude: *La fille aux cheveux de lin* • Dussek: *Sonata in c minor* • Grandjany, Marcel: *Automne* • Handel; G.F. *Theme and Variations* • Handel: G.F. *Passacaille* • Hasselmans, Alphonse: *Chanson de mai* • Hasselmans, Alphonse: *Guitare* • Haydn, Josef: *Theme and Variations* • Kirchoff, arr. Grandjany: *Aria and Rigaudon* • Natra, Sergiu: *Prayer* • Rameau: *Rigaudon* • Rameau: *Tambourin* • Salzedo, Carlos: *Gavotte, Minuet* • Thomas, John: *The Minstrel's Adieu* • Tournier, Marcel: *Lolita la Danseuse* • Tournier, Marcel: *Six Noels* • Turina, Joaquin: *Zarabanda*

#### **Exercises and scale studies:**

Costello, Marilyn: *Twenty-one Exercises for Harp* • Holy, Alfred: *Technical Studies for Harp Vol. 2* • Larivière: *Etudes et exercices* • Renié, Henriette: Exercises for finger independence (Method pp.189–194) • Salzedo, Carlos: *Conditioning Exercises, Harpist's Daily Dozen*

#### **Etudes**

Bach-Grandjany: *Etudes* • Bochsa: *Op. 318 Forty Easy Studies Vol. 2* • Pozzoli: *Studies of Medium Difficulty*

#### **Orchestral excerpts**

Tchaikovsky: Swan Lake Cadenza, Sleeping Beauty Cadenza, Romeo and Juliet • Debussy: *Prélude à l'après-midi d'un faune* (Harp 1) • Mahler: *Adagietto* from Symphony #5

### **Examples of Music Suitable for Harp Level 7**

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

#### **Pieces**

Britten: Interlude from *A Ceremony of Carols* • Debussy: *The Little Shepherd* • Flagello: *Berceuse* • Glinka *Nocturne* • Glinka: *Variations on a Theme of Mozart* • Grandjany: *Frère Jacques (Fantaisie)* • Handel: *Harmonious Blacksmith* • Hasselmans, Alphonse: *La Source* • Hasselmans, Alphonse: *Les Follets* • Hovhaness: *Nocturne* • Ibert, Jacques: *Ballade* • Ibert *Scherzetto* • Natra, Sergiu: *Sonatina* • Tournier, Marcel: *Preludes* • Tournier, Marcel: *Au Matin* •

Paradisi: *Toccata* • Pescetti: *Sonata in c minor* • Salzedo, Carlos: *Rumba* • Scarlatti: *Sonatas* (any edition)

#### **Exercises and scale studies**

Costello, Marilyn: *Exercises for Harp* • Holy, Alfred: *Technical Studies for Harp Vol. 2* • Larivière: *Etudes et exercices* • Renié, Henriette: *Exercises for finger independence* (Method pp.189–194) • Salzedo, Carlos: *Conditioning Exercises, Harpist's Daily Dozen*

#### **Etudes**

Bach/Grandjan: *Etudes* • Bochsa: *Fifty Etudes Opus 34, Book 1* • Naderman: *Sonatinas no. 1–3*

#### **Orchestral excerpts**

Britten: *Young Person's Guide* (cadenza and fugue) • Franck: *Symphony in d minor* (second movement) • Strauss: *Death and Transfiguration* (Harp 1)

### **Examples of Music Suitable for Harp Level 8**

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

#### **Pieces**

Andrès, Bernard: *Absidioles* • Debussy, Claude: *First Arabesque* • Debussy, Claude: *Claire de lune* • Dittersdorf: *Concerto* • Godefroid: *Concert Etude* • Grandjany, Marcel: *Fantaisie on a Theme of Haydn* • Hovhanness: *Sonata* • Parry, John: *Sonatas* (any edition) • Prokofiev: *Prelude in C* • Salzedo, Carlos: *Iridescence* • Salzedo, Carlos: *Introspection* • Tournier, Marcel: *Féerie* • Watkins, David: *Petite Suite* • Zabel: *La Source*

#### **Exercises and scale studies**

Costello, Marilyn: *Twenty-one Exercises for Harp* • Holy, Alfred: *Technical Studies for Harp Vol. 2* • Larivière: *Etudes et exercices* • Magistretti: *51 Daily Exercises* • Renié, Henriette: *Exercises for finger independence* (Method pp.189–194) • Salzedo, Carlos: *Conditioning Exercises, Harpist's Daily Dozen*

#### **Etudes**

Bach-Grandjany: *Etudes* • Bochsa: *Fifty Etudes Opus 34, Book 1* • Naderman: *Sonatinas no. 4–7*

#### **Orchestral excerpts:**

Donizetti: *Cadenza from Lucia di Lammermoor* (any version) • Strauss: *Don Juan* (entire part) • Verdi: *La Forza del Destino* (Harp 1)

### **Examples of Music Suitable for Harp Level 9**

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

#### **Pieces**

Arnold, Malcolm: *Fantasy* • Flothuis, Marius: *Pour le tombeau d'Orphée* • Francisque: *Pavane et Bransles* • Grandjany, Marcel: *Aria in Classic Style* • Guridi: *Viejo Zortzico* • Handel: *Concerto in B-flat* (any edition) • Pierné: *Impromptu-Caprice* • Respighi: *Siciliana* • Rota, Nino: *Sarabanda e toccata* • Roussel: *Impromptu* • Saint-Saëns: *Fantaisie (solo)* • Salzedo, Carlos: *Whirlwind* • Tournier, Marcel: *Images*

#### **Exercises and scale studies**

Costello, Marilyn: *Twenty-one Exercises for Harp* • Holy, Alfred: *Technical Studies for Harp Vol. 2* • Larivière: *Etudes et exercices* • Magistretti: *51 Daily Exercises* • Renié, Henriette: *Exercises for finger independence* (Method pp.189–194) • Salzedo, Carlos: *Conditioning Exercises, Harpist's Daily Dozen*

### **Etudes**

Bach/Grandja: *Etudes* • Bochsa: *Fifty Etudes* Opus 34, Book 2 • Dizi: *48 Etudes*, Book 1 • Salzedo, Carlos: *Poetic Studies (Flight, Mirage)* • Schmidt, Eric: *Six Etudes*

### **Orchestral excerpts**

Bartok: *Concerto for Orchestra* (4th and 5th movements) • Wagner: *Der Fliegender Hollander* (entire part) • Wagner: Liebestod from *Tristan und Isolde* • Weber: *Invitation to the Dance* (Harp 1)

## **Examples of Music Suitable for Harp Level 10**

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

### **Pieces**

Bach: *C.P.E. Sonata* (any edition) • Britten: *Suite for Harp* • Caplet: *Divertissements* • Debussy, Claude: *Dances sacrée et profane* • Fauré, Gabriel: *Impromptu* • Fauré, Gabriel: *Une Chatelaine dans sa tour* • Flagello: *Sonata* • Hindemith: *Sonata* • Houdy: *Sonata* • Mozart: *Concerto in C Major for Flute and Harp* • Ravel: *Introduction et Allegro* • Rochberg: *Ukiyo-E* • Salzedo, Carlos: *Ballade* • Salzedo, Carlos: *Scintillation* • Salzedo, Carlos: *Variations on a Theme in Ancient Style* • Spohr: *Fantasy in c minor* • Tailleferre: *Sonata*

### **Exercises and scale studies**

Costello, Marilyn: *Twenty-one Exercises for Harp* • Holy, Alfred: *Technical Studies for Harp Vol. 2* • Larivière: *Etudes et exercices* • Magistretti: *51 Daily Exercises* • Renié, Henriette: *Exercises for finger independence* (Method pp.189–194) • Salzedo, Carlos: *Conditioning Exercises, Harpist's Daily Dozen*

### **Etudes**

Damase: *Thirty Etudes* • Dizi: *48 Etudes*, Book 1 and 2 • Posse: *Eight Great Concert Studies* • Salzedo: *Poetic Studies* • Schmidt: Eric *Six Etudes*

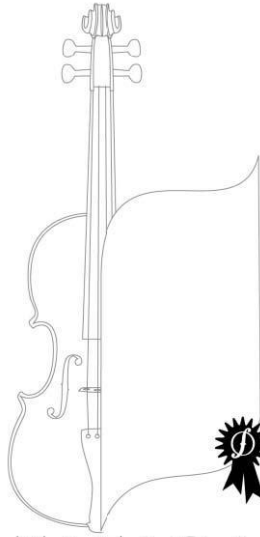
### **Orchestral excerpts**

Berlioz: *Symphonie fantastique* (Harp 1) • Bruch: *Scottish Fantasy* • Ravel: *Tzigane cadenza* • Strauss: *Ein Heldenleben* (Harp 1) *Salome's Dance* • Wagner: *Magic Fire Music* (Harp 1 or Salzedo version)

## Part 3

# How to...Materials on Setting Up and Organizing Live ASTACAP Examinations: Schedules, Forms, and Sample Letters

A S T A C A P



ASTA  
CERTIFICATE  
ADVANCEMENT  
PROGRAM



## An Organizational Timeline

The following the timeline will help ensure a successful event. The forms and sample letters mentioned can be found in the Appendix.

### Nine to Twelve Months Prior to a Live Event

- Prepare a budget and present it to your state chapter.
- Approach the chapter president and offer to handle the organization and publicity for the examination. Starting a program in your state or locality might be more attractive to your state board if you offer to organize it yourself.
- Remember to retain all receipts so your state chapter can reimburse you for costs incurred.

### Six to Nine Months Prior

- Find an examination location(s) and set the exam date(s).
- Send the date(s), site location(s), and application deadline(s) to the national office to be published on the ASTA website.
- Email announcements to your state membership and download a program brochure from [www.astaweb.com](http://www.astaweb.com) for emailing and posting in music schools, academies, and at conferences and festivals.

### Three to Six Months Prior

- Copy and mail the application to teachers who might request hard copies.
- Continue to publicize the event and begin contacting potential examiners so they can reserve the date.

### Application Deadline

- Review exam applications and check that the applicants' proposed repertoire falls in the appropriate level according to the Participant Guidelines and Requirements (Part 2 of this handbook.)
- Send \$10 for each applicant to the national office to order certificates.
- Decide on sight reading excerpts (state responsibility)
- Make an exam schedule.
- Mail (or email) the pre-exam Teacher Packet to each participating teacher.
- Confirm the examiners. Email them an electronic copy of the Examiner Packet, a copy of the *ASTACAP Handbook*, a sample evaluation form, and driving directions. Include their time assignments and other pertinent instructions.
- Prepare the evaluation forms
- Make arrangements for lunch, snacks, and drinks for the examiners and monitors.

### One to Two Weeks Prior

- Send application fees to the state chapter in one check.
- Have your state treasurer cut checks for the examiners to be handed out on the day of the exams.
- Make directional signs as needed in the site location.
- Call or meet each examiner to review the instructions and the rules of ASTACAP examination protocol.

- Prepare examiner packets for the exam day.
- Purchase food, drinks, and finalize any catering arrangements.
- Follow the information on the state enrollment form to secure liability insurance for the event.

### **The Day of the Exams**

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

### **After the Exams**

- Make copies of all evaluation forms and retain the originals for your records.
- Mail the appropriate number of certificates and copies of the examiner evaluation forms to each participating teacher.
- Submit bills and receipts to the state chapter.
- Submit a report and photos to the state chapter.
- Send thank you letters as appropriate.

## **Setting Up the Examination**

### **Preparing a Budget**

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

### **Setting the Examiner Fee**

The examiner fee is flexible, and is set state by state. Examiners should generally be paid at least the average hourly rate that private teachers receive in the same geographical area.

### **Setting the Application Fees**

Application fees for in-person events will be set by each state. When setting the fees, keep in mind that they should cover all costs associated with running the ASTACAP exams, including \$10 per applicant that is sent to the National Office when ordering the certificates. (The \$10 covers the cost of certificates, promotional materials, and website maintenance.)

## Selecting an Examination Site

- The minimum physical requirements for running an examination are:
  - A registration area
  - One exam room with a piano
  - A waiting area for families
  - Two warm-up rooms or one large one.
- Larger exams will require multiple examination rooms with pianos, as well as multiple warm-up rooms.
- Plan for about 25 students per room per 6 hour exam period.
- Ideal places: public and private schools, music schools, universities, community centers, and religious institutions. If the examination is small, even a private home may be used.
- Universities are often looking for recruitment opportunities and will offer their facilities at little or no cost, particularly if a faculty member is an ASTA member or an ASTA student chapter sponsors the event.

## Setting the Examination Date

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

## Setting the Application Deadline

Choose a weekday about two weeks to one month ahead of the exam.

## Publicizing the Examinations

Submit date(s), location(s), and deadline(s) to the national office for publicizing your exam. Email a copy of the ASTACAP Brochure to your state membership.

Make additional announcements at teacher meetings, conferences, festivals and on the state chapter website. Consider announcements in other music associations' publications as well. Make sure that your state chapter newsletter announces the exams twice a year and that the application/evaluation form is included.

## Selecting the Examiners

The selection of examiners is critical to the success of ASTACAP examinations. All adjudicators must become certified through participation in a national conference pre-conference session or an ASTA-approved training session. Alternatively they may be chosen by the ASTACAP national committee through an application process, though only individuals with previous ASTACAP experience are invited to apply through the application process. (The development of an online training session is forthcoming.)

Examiners Should:

- Read the ASTACAP Handbook and Instructions to Examiners carefully prior to the exam.
- Undergo the online video training session at [www.astaweb.com](http://www.astaweb.com) (available in the near future).
- Be teachers of the instrument they will be examining, if possible.
- Have experience working with students of all ages and levels.
- Know the range of repertoire covered in the exams.

- Look for causes and solutions to playing problems.
- Take into account that comments will be read by the teacher, student, and parents.
- Be supportive and encouraging.

### **Exam Monitors and Assistants**

ASTACAP chairs depend on help from monitors and assistants. Helping at the exam site is not an option; it is a requirement. Monitor and assistant duties are filled by teachers whose students participate in the ASTACAP exams. The amount of time each teacher serves is usually in proportion to the number of students they enroll, and it may range from half an hour to several hours. Duties might include:

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

If possible ASTA state presidents and other board members should assist the ASTACAP chair in running the event. High school or college students of participating teachers, ASTA student chapters, or high school music service groups can also be called upon to help the exam organizer if needed.

## **Organizing the Examinations**

### **Reviewing the Applications**

Make sure that every submitted application is complete. Ensure all scales, etudes and solos fall within the same level that has been indicated on the form. If something is missing or incorrect, contact the teacher. As soon as the applications have been counted (two weeks to one month before the exams take place) order certificates from the ASTA National Office.

### **Ordering the Certificates**

Certificates are available from the ASTA National Office by filling out the online order form and emailing the form to [asta@astaweb.com](mailto:asta@astaweb.com). Certificates should be ordered about two weeks to one month before the exams take place. Order a few extra certificates in case a teacher makes a mistake and needs a fresh one. The certificates are given or sent to the participating teachers, along with the copies of the evaluation forms.

### **Obtaining Sight-Reading Excerpts**

Consult with your state ASTACAP liaison or a member of your state ASTA board and to ask for sight-reading excerpts. You may need to help select those. Sight-reading samples should be selected at the same time as the certificates; about two weeks to one month before the exams take place. Photocopy enough of each sight-reading sample so that each examiner has two copies (one for the student and one for the examiner.) Keep a copy at the registration desk in case copies are accidentally lost. Retain all copies for use in subsequent examinations.

## Scheduling Players

Start scheduling when all the applications are in. Note any scheduling requests. Schedule players according to:

- instrument and type of room needed (with or without piano, easy access for bass, cello).
- students with same accompanist.
- level, from beginner to advanced, when possible to make the examiner's job easier.

Note: Two to three minutes needs to be scheduled between students. Allow a 10-minute break for the examiners after each 60 to 90 minutes of adjudication. Exam timing should be scheduled at the following increments:

Foundation level	6 minutes
Levels 1 and 2	8 minutes
Level 3	10 minutes
Levels 4 and 5	15 minutes
Level 6	17 minutes
Levels 7 and 8	20 minutes
Level 9	25 minutes
Level 10	30 minutes

Assign a number to each student. Assign a code, such as a letter (A, B, C) to each teacher. Place numbers and codes on the application and evaluation forms, as well as the master schedule. These serve to maintain teacher anonymity as well as help sort exam results.

## Scheduling Monitors and Assistants

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

## Creating Exam Schedules

### 1. Master Schedule

Make a Master Schedule for each examination room including: student numbers, teacher codes, exam times, student names, instruments, levels, adjudicator, room, monitors, teachers, breaks, accompanists, and any special notes about the student. The Master Schedule is posted at the main desk and is used by the room monitors.

### 2. Examiner's Schedule

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

## Sending Teacher Packets (pre-exam)

When the exam schedule is ready, email or mail each teacher the following:

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

## Sending the Examiner Packets (pre-exam)

Mail to each examiner:

- Letter to Examiners
- Driving directions to the exam site
- A copy of Part 1 and 2
- A sample evaluation form
- Instructions to Examiners form

## Creating Signage

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

## Preparing Evaluation Forms

Please refer to the Evaluation Form. The repertoire portion should be filled out by the teacher. This form must be single-sided; have a blank page on the other side to allow for written comments. Check to see if the student program is legible and complete. Fill in the student number. Arrange the evaluation forms in the order in which the examiner will listen to the students and place them in the examiner's packet.

## Examiner Packets (exam day)

Give each examiner a packet with: Evaluation Forms for that examiner arranged in exam order, Examiner Schedule, Instructions to the Examiner, Participant Guidelines and Requirements (Part 2) of the Handbook, pencils with a sharpener, thank you note with the check enclosed, and sight-reading samples (two sets of each instrument to be examined.)

Instruct each examiner to return ALL materials to the site coordinator, particularly the sight-reading, which is reused each year.

### **Sending the Teachers Packets (post exam)**

Make a copy of each completed Evaluation Form (include no-shows). Collect the correct number of Certificates for each teacher for the teacher to fill in. Date and make copies of the Letter to Teachers. Students who played for Comments Only receive a copy of the Evaluation Form and no Certificate. Mail these materials to each teacher.

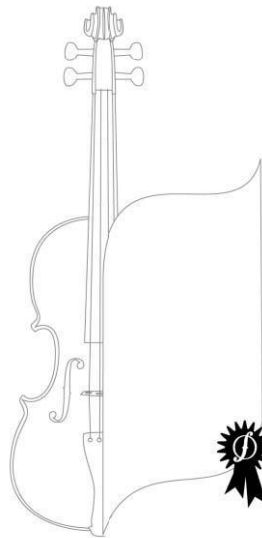
### **After the Exams**

Make copies of all of the evaluation forms and retain the originals for your records. Mail the appropriate number of certificates and copies of the examiner evaluation forms to the teachers. Submit bills and all receipts to the state chapter. Submit a report and photos to the state chapter. Send thank you letters as appropriate.

# APPENDIX

## Forms and Sample Letters

A S T A C A P



ASTA  
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PROGRAM



# ASTACAP Examinations

## Application Form

Official use only: Student # \_\_\_\_\_

Teacher code: \_\_\_\_\_

State: \_\_\_\_\_ Year: \_\_\_\_\_

Exam Date: \_\_\_\_\_ Deadline Application Postmark: \_\_\_\_\_

**Fees:** Levels F-3 \$ \_\_\_\_\_ / Level 4-6 \$ \_\_\_\_\_ / Level 7-8 \$ \_\_\_\_\_ / Level 9-10 \$ \_\_\_\_\_  
(Individual states set the live event fees.)

### Student's Information

Name	
Instrument	
Grade	
Age	
Accompanist Name	

(write "no accompanist if none)

Address	
City, State Zip Code	
Email Address	
Phone Number	

**Parents:** Please remit the application fee in cash or by check payable to your child's private teacher. The teacher collects all the students' fees and then writes a SINGLE check made out to your state's ASTA chapter and mails it along with all the student application forms to the state Exam Organizer.

### Teacher's Information

Address	
City, State Zip Code	
Email Address	
Phone Number	
Preferred Day and Time to Assist	
ASTA Membership Number	

**Teachers: You must be a current member of ASTA. Please attach a photocopy of your current ASTA membership card.**  
"The signature below indicates that I understand the rules governing this event and agree to abide by them."

Teacher's signature: \_\_\_\_\_ Date: \_\_\_\_\_

**Teacher:** Please fill in repertoire on page 2 neatly and completely. Collect all fees, write a SINGLE check payable to yourstate chapter and mail it with the application forms to the local ASTACAP Exam Organizer.

Exam Organizer's Name	
Address	
City, State Zip Code	
Email Address	

**ASTACAP Examinations**  
**Page 2**

**Official use only:** Student # \_\_\_\_\_  
Teacher code: \_\_\_\_\_

State: \_\_\_\_\_ Year: \_\_\_\_\_

Name	
Instrument	
Grade	

**List chosen technical materials and repertoire below:**

Scales/arpeggios/d's stops \_\_\_\_\_

Etude \_\_\_\_\_ Composer/Collection \_\_\_\_\_

Title Piece #1 \_\_\_\_\_ Composer/Collection \_\_\_\_\_

Title Piece #2 \_\_\_\_\_ Composer/Collection \_\_\_\_\_

Title Piece #3 \_\_\_\_\_ Composer/Collection \_\_\_\_\_

Check if applicable:      A Level \_\_\_\_\_      Comments Only \_\_\_\_\_

Any notes:

## ASTACAP Bowed Strings Evaluation

Rating Table: 100-90 pts Outstanding / 89-70 pts Excellent / 69-50 pts Average / 49-30 pts Poor / 29-0 pts Ineffective

Student's Name \_\_\_\_\_ Instrument \_\_\_\_\_ Level \_\_\_\_\_

Teacher's Name \_\_\_\_\_ Location \_\_\_\_\_ Date \_\_\_\_\_

<u>Category</u>	<i>Outstanding</i>	<i>Excellent</i>	<i>Average</i>	<i>Poor</i>	<i>Ineffective</i>
<b>TONE</b> <i>circle SCORE</i> →	<b>12 11</b>	<b>10 9 8</b>	<b>7 6 5</b>	<b>4 3 2</b>	<b>1</b>
Bow Placement	Focused, resonant in all ranges and dynamics; Vibrato enhances tone	Focus & resonance affected by range & dynamics; Vibrato usually present	Focus & resonance are inconsistent; Vibrato inconsistent	Seldom focused or resonant; Limited use of vibrato	Not focused nor resonant; No vibrato
Bow Stroke					
Vibrato					
<b>EXPRESSION</b> →	<b>12 11</b>	<b>10 9 8</b>	<b>7 6 5</b>	<b>4 3 2</b>	<b>1</b>
Dynamics	Sensitive, artistic, appropriate dynamics, phrasing, style, tempo	Consistent use of expressive elements	Inconsistent use of expressive elements	Minimal expression	Lacks musical expression
Phrasing					
Style					
<b>INTONATION</b> →	<b>14 13 12</b>	<b>11 10 9</b>	<b>8 7 6</b>	<b>5 4 3</b>	<b>2 1</b>
Accuracy	Well-centered, accurate & flexible	Minor problems in certain passages; Flexible adjustments	Problems evident; Some adjustments made	Numerous problems; few adjustments made	Undeveloped pitch; no adjustments made
Pitch Adjustment Skills					
<b>BOW TECHNIQUE</b> →	<b>14 13 12</b>	<b>11 10 9</b>	<b>8 7 6</b>	<b>5 4 3</b>	<b>2 1</b>
Bow placement	Resonant in all ranges and dynamics; Clean & refined	Resonance affected by range; Minor control issues	Inconsistent tone; Control issues; Some articulation	Thin tone quality; Minimal bow usage; Apparent tension	Raw tone; Faulty bow hold; Lack of bow control
Articulation					
Control					
Technical refinement					
<b>RHYTHMIC ACCURACY</b> →	<b>14 13 12</b>	<b>11 10 9</b>	<b>8 7 6</b>	<b>5 4 3</b>	<b>2 1</b>
Notes / Rests / Pulse	Rhythms performed correctly	Nearly all rhythms performed correctly	Inconsistent rhythmic accuracy	Minimal rhythmic accuracy	Lack of rhythmic accuracy
<b>LEFT HAND ACCURACY</b> →	<b>14 13 12</b>	<b>11 10 9</b>	<b>8 7 6</b>	<b>5 4 3</b>	<b>2 1</b>
Finger Placement	Notes performed accurately, cleanly	Nearly all notes performed correctly	Inconsistent note accuracy	Minimal note accuracy	Lack of note accuracy
Shifting					
Double stops & chords					
<b>MEMORIZATION</b> →	<b>12 11 10</b>	<b>9 8 7</b>	<b>6 5 4</b>	<b>3 2 1</b>	<b>0</b>
Technical portion & Repertory (Etude-memory not required)	Confident memorization	Nearly confident memorization	Inconsistent memorization	Minimally successful memorization	NO ATTEMPT
<b>STAGE PRESENCE</b> →	<b>4</b>	<b>3</b>	<b>2</b>	<b>1</b>	<b>0</b>
Appearance					
Poise	Outstanding	Excellent	Average	Poor	Ineffective
<b>SIGHT READING</b> →	<b>4</b>	<b>3</b>	<b>2</b>	<b>1</b>	<b>0</b>
<b>TOTAL POINTS</b> <input style="width: 40px; height: 30px; border: 1px solid black;" type="text"/>	<b>HONORS (if awarded)</b> <input style="width: 40px; height: 30px; border: 1px solid black;" type="text"/>	<b>PASS</b> <input style="width: 40px; height: 30px; border: 1px solid black;" type="text"/>	<b>DO NOT PASS</b> <input style="width: 40px; height: 30px; border: 1px solid black;" type="text"/>	<b>COMMENTS ONLY</b> <input style="width: 100px; height: 30px; border: 1px solid black;" type="text"/>	

(To be considered for HONORS, performer must present a fully memorized program, additional cadenza, or repertoire from a higher level.)

COMMENTS: Please write constructive criticisms and helpful comments below and on the back

\_\_\_\_\_ Signature of Adjudicator

## ASTACAP Harp Evaluation

Rating Table: 100-90 pts Outstanding / 89-70 pts Excellent / 69-50 pts Average / 49-30 pts Poor / 29-0 pts Ineffective

Student's Name \_\_\_\_\_ Instrument \_\_\_\_\_ Level \_\_\_\_\_

Teacher's Name \_\_\_\_\_ Location \_\_\_\_\_ Date \_\_\_\_\_

<u>Category</u>	<i>Outstanding</i>	<i>Excellent</i>	<i>Average</i>	<i>Poor</i>	<i>Ineffective</i>
<b>TONES</b> <i>circle SCORE</i> →	<b>12 11</b>	<b>10 9 8</b>	<b>7 6 5</b>	<b>4 3 2</b>	<b>1</b>
Resonance Note clarity	Focused, resonant in all ranges and dynamics.	Focus & resonance affected by range & dynamics	Focus & resonance are inconsistent;	Seldom focused or resonant	Not focused nor resonant
<b>EXPRESSION</b>	→ <b>12 11</b>	<b>10 9 8</b>	<b>7 6 5</b>	<b>4 3 2</b>	<b>1</b>
Dynamics Phrasing Style	Sensitive, artistic, appropriate dynamics, phrasing, style, tempo	Consistent use of expressive elements	Inconsistent use of expressive elements	Minimal expression	Lacks musical expression
<b>PEDALING</b>	→ <b>14 13 12</b>	<b>11 10 9</b>	<b>8 7 6</b>	<b>5 4 3</b>	<b>2 1</b>
Accuracy Adjustment Skills	Accurate & flexible pedal technique	Minor problems in certain passages	Problems evident; some adjustments made	Major problems few adjustments	Undeveloped pedal technique; no adjustments made
<b>TECHNIQUE</b>	→ <b>14 13 12</b>	<b>11 10 9</b>	<b>8 7 6</b>	<b>5 4 3</b>	<b>2 1</b>
Arpeggios Chords Control Technical refinement	Resonant in all ranges and dynamics; focused & refined	Resonance affected by range; Minor control issues	Inconsistent tone; Control issues	Poor tone quality; seldom focused or resonant	Not focused nor resonant
<b>RHYTHMIC ACCURACY</b>	→ <b>14 13 12</b>	<b>11 10 9</b>	<b>8 7 6</b>	<b>5 4 3</b>	<b>2 1</b>
Notes / Rests / Pulse Tempo	Rhythms performed correctly; tempo steady	Nearly all rhythms performed correctly tempo mostly steady	Inconsistent rhythm and tempo	Minimal rhythmic accuracy	Lack of rhythmic accuracy
<b>NOTE ACCURACY</b>	→ <b>14 13 12</b>	<b>11 10 9</b>	<b>8 7 6</b>	<b>5 4 3</b>	<b>2 1</b>
Finger Placement Arpeggios Chords	Notes performed accurately, cleanly	Nearly all notes performed correctly	Inconsistent note accuracy	Minimal note accuracy	Lack of note accuracy
<b>MEMORIZATION</b>	→ <b>12 11 10</b>	<b>9 8 7</b>	<b>6 5 4</b>	<b>3 2 1</b>	<b>0</b>
Technical portion & Repertory (Etude-memory not required)	Confident memorization	Nearly confident memorization	Inconsistent memorization	Minimally successful memorization	NO ATTEMPT
<b>STAGE PRESENCE</b>	→ <b>4</b>	<b>3</b>	<b>2</b>	<b>1</b>	<b>0</b>
Appearance Poise	Outstanding	Excellent	Average	Poor	Ineffective
<b>SIGHT READING</b>	→ <b>4</b>	<b>3</b>	<b>2</b>	<b>1</b>	<b>0</b>
<b>TOTAL POINTS</b>	<input style="width: 40px; height: 30px;" type="text"/>	<input style="width: 40px; height: 30px;" type="text"/>	<input style="width: 40px; height: 30px;" type="text"/>	<input style="width: 40px; height: 30px;" type="text"/>	<input style="width: 40px; height: 30px;" type="text"/>
	HONORS (if awarded)	PASS	DO NOT PASS	COMMENTS ONLY	<input style="width: 40px; height: 30px;" type="text"/>

(To be considered for HONORS, performer must present a fully memorized program, additional cadenza, or repertory from a higher level.)

COMMENTS: Please write constructive criticisms and helpful comments below and on the back

\_\_\_\_\_  
Signature of Adjudicator

## INSTRUCTIONS TO EXAMINERS

### ASTA CERTIFICATE ADVANCEMENT PROGRAM Performance Examinations

#### Evaluation Guidelines:

This program is meant to engage all types of students and is **not** designed to be a competition. The purpose of the evaluations is to recognize the students' achievements and to encourage them to keep playing and improving.

Please verify repertoire and level to avoid writing on the wrong form.

- The monitor will keep track of time and will tune as needed.
- Be friendly and put the student at ease so that the experience is as supportive as possible.
- Students are instructed to bring their music, but do not disqualify a student who doesn't have it.
- Position the student so you can get a good view of left and right hands.
- It is best to ask for scales and arpeggios first, then the etude and solos. Leave sight reading for last.
- Students may choose the order in which to perform their solos if playing more than one selection.
- Students are not expected to play extended cadenzas unless they choose to play them for *Honors* designation.
- Do not ask students to skip to different sections of a solo if they are playing by memory.
- Mention some of the positive characteristics of each student's playing. Make constructive suggestions directed at specific skills, when appropriate. The written comments are valuable in helping the student and teacher learn from the experience.
- If necessary, you may stop the player in order to stay on schedule. It is best if the students are allowed to play their entire program if at all possible in order to be fair to all participants who have prepared for the exam.
- The site coordinator will be able to answer any questions that might arise during the examinations. Please send the monitor for help or consult with the exam organizer at your next break.
- Examiners in the past have found it helpful to sign all the evaluation forms before the examination. During the examination, write short comments in the space below and longer comments on the back of the sheet.

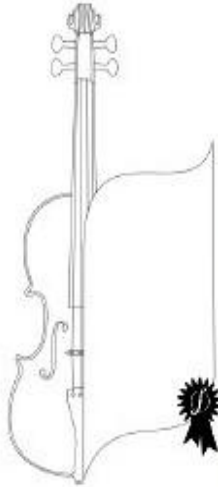
**Grading System:**

Each category of the performance (scales, etude, first, second and third solo, and sight reading) is evaluated separately based on tone, intonation, stance, technique, rhythm, musicality, memorization and stage presence.

- The grades are based on 100 points: Outstanding (90–100), Excellent (70–89), Average (50–69), Poor (30–49), Ineffective (0–29). Eight categories of skills will be graded for the entire performance.
- If the student earns a Poor score make a notation of “No Pass” on the examination form. Explain your reasons for the “No Pass” and recommend that the student retake the examination during the next online or live examination. No Certificate of Achievement will be awarded.
- If the student receives an Ineffective grade make a notation of “No Pass” on the examination form. No Certificate of Achievement will be awarded. Recommend that the student retake the examination after a full season (ie. the following year, the fall, the spring).
- Sight reading: no retakes of sight reading will be necessary, regardless of the grade.
- Memorization is suggested for all scales, arpeggios and solo pieces, with these exceptions: Levels 7–10 Classical period and later sonatas written for string instrument and piano, and where otherwise noted in the Handbook. It is graded as one of eight categories and is graded on a scale.
- If a student is taking the online exams and forgets to make it clear that no music is being used, grade the memory category as if they are using music.
- *Honors* denotes that a student is performing a work from a higher Level than required or that a student is also performing the cadenza of a concerto. *Honors* is granted when, in addition to one or both of the above, the performance of all requirements is given an overall rating of Outstanding.
- *Level A* is for students who are retaking a level an additional time. The usual standards of performance for passing apply.
- *Comments Only* is for students who prefer not to be graded. Students may present a portion of the requirements (i.e. two solos instead of three), and may use music. Make helpful comments but do not grade. There will be no certificate awarded.
- Photocopies are allowed **only** when music is out of print. If a student uses unauthorized copies, make helpful comments but do not grade. There will be no certificate awarded. Legally downloaded editions are permitted.
- The evaluation form is sent to the teacher, who will discuss it with the student.

Length of Examinations:			
Foundation Level	6 minutes	Level 6	17 minutes
Level 1 & 2	8 minutes	Level 7 & 8	20 minutes
Level 3	10 minutes	Level 9	25 minutes
Level 4 & 5	15 minutes	Level 10	30 minutes





## ASTA Certificate of Advancement Program State Enrollment Form

*This form is to notify the National Office of your state's event for the Certificate of Advancement program. Please notify the National Office of your ASTACAP dates as soon as they are determined so that they can be posted on the National website and be provided to any members that might inquire.*

### How to Secure Liability Insurance:

ASTA has secured a group liability insurance policy for state chapters that elect to be named insureds. The policy includes general liability insurance at no cost to the chapter. The general liability coverage may be extended for special events but must be scheduled on the policy, and there may be an additional premium for certain events, including those lasting more than five days, those with more than 500 attendees, and day or overnight camps. Please click [here](#) for more details about special event coverage and exceptions that would require it. Questions regarding this general liability policy, along with requests for a certificate of liability insurance, should be directed to:

Rita Levasse, AAI, Account Manager  
Merz-Huber Co.  
630 Fairview Road  
Swarthmore, PA 19081  
(610) 544-2323  
(610) 544-8286 (fax)  
[commercial@merzhuber.com](mailto:commercial@merzhuber.com)

Because insurance policies and issues vary greatly among states and events, please understand that the national office is unable to advise state chapters on specific insurance issues. **State chapters MUST contact Rita Levasse at Merz-Huber.** When requesting a certificate of liability insurance, be prepared to provide the following information: name of event, date(s) of event, venue name and address, contact name, address, and email address, and a summary of activities. **Please allow 7 to 10 business days when requesting a certificate of liability insurance.**

**\*\*\*\*If you are covered by your own policy and not under ASTA's umbrella, please contact your representative for an insurance certificate.\*\*\*\***



## ASTA Certificate of Advancement Program State Enrollment Form

**Exam Information** (please print or type)

Date and Time	
Event Location	
City, State Zip Code	

**ASTACAP Coordinator Information**

Materials will be mailed to this address. Coordinator must be a current ASTA member.

Name	
Address	
City, State Zip Code	
Email Address	
Phone Number	

**Adjudicators**

Please include a roster of the adjudicators for this event.

Adjudicator's Name	Instrument Adjudicating	ASTA ID Number (if applicable)

**State Board Approval (Required)\***

President Signature(s)
Date
*By signing this form, the state chapter agrees that the events will be covered by appropriate liability insurance. Please attach the liability insurance certificate to this form.

**Participating Teachers**

Please include a separate roster of ALL teachers sponsoring the participating students for this event or complete the information on the following page. Please include the teacher's ASTA ID number.

Please return this completed form to:

**American String Teachers Association  
Libby Dietrich  
Libby@astweb.com  
or  
4155 Chain Bridge Road  
Fairfax, VA 22030**

*Please submit the form 2 weeks **BEFORE** exam period to allow time for materials to arrive to the coordinator.  
\*\*ASTA reserves the right to charge a rush fee should you submit your order form with less than 2 weeks' notice.*



**Participating Teachers**

Name	ASTA ID Number

**LETTER TO PARENTS**  
**ASTA CERTIFICATE ADVANCEMENT PROGRAM Performance Examinations**

Dear Parents,

I would like to acquaint you with the Certificate Advancement Program, a program offered by the American String Teachers Association (ASTA) that is available “in person” in many regions as well as “online.”

The Certificate Advancement Program is a graded examination program in eleven levels for string students, which measures technical progress and musical development. Upon successful completion of the annual exam, a student is awarded a *Certificate of Achievement* by ASTA, the nation's largest organization for string teachers.

An “in-person” state evaluation is an event that is organized, advertised, and coordinated by an individual state chapter. All information will be collected by the state chapter organizer and record of the student’s participation will be sent to the National Office along with a fee. An attending certified, professional evaluator will listen, write comments, and award certificates on the day of the exam.

In the “online” version of the ASTACAP, students will record and submit their performance to be evaluated by a certified, professional evaluator via DecisionDesk™. Written comments and awards will be mailed to each student’s teacher within 30 days of the end of the examination period. The online exam periods are: **January 1–31, April 1–30, and June 1–30**

Over the next several months, your child and I will prepare one or more pieces, scales, an etude, and hone sight-reading skills for his performance before an examiner from whom he will receive reinforcing and constructive comments. The examiners are musicians who are knowledgeable and highly experienced teachers.

I like my students to participate because I feel that the work that goes into preparation and the feedback from the examiner are invaluable to each player. Opportunities such as these examinations provide a goal to strive for and an occasion for every student to shine in a non-competitive environment. They also lead to more success at youth orchestra auditions, festivals and recitals.

The completed application form and the application fee for each student will be due about one month prior to the examinations.

I am pleased to offer this opportunity to my students, as we work towards higher levels of achievement in making beautiful music. Please call if you have any questions.

Yours cordially,

## LETTER TO TEACHERS AND MONITORS

A S T A C A P



### ASTA CERTIFICATE ADVANCEMENT PROGRAM Performance Examinations

Dear Teachers and Monitors,

Welcome to the Certificate Advancement Program examinations!

Enclosed you will find the following:

1. A list with your students' examination times.
2. A greeting to each student with exam time assignment. Please fill in and distribute
3. Driving directions to the examination site.

Your monitoring time is \_\_\_\_\_. Please be at the registration table at least 20 minutes prior to the monitoring time. You will be given your assignment at this time.

Site and address of exams:

- Several rooms will be used for these examinations. There will be one examiner and one monitor in each room. Practice rooms will be available for warm-up.
- The monitors' duties are to welcome the students, tune instruments for the younger students and help keep track of the time for examiners, if asked.
- Please discourage parents from being in the room. Exceptions can be made for young students.

If you have any questions, I can be reached at: \_\_\_\_\_ Thank you for your participation and help!

Sincerely,

**LETTER TO STUDENTS**  
**ASTA CERTIFICATE ADVANCEMENT PROGRAM**  
Examination Assignment

Performance Examinations STUDENTS NAME: \_\_\_\_\_

EXAMINATION DATE: \_\_\_\_\_

DAY \_\_\_\_\_ TIME \_\_\_\_\_ ROOM \_\_\_\_\_

EXAMINATION SITE ADDRESS: \_\_\_\_\_

Dear Participant,

Welcome to the Certificate Advancement Program. By participating in these examinations, you have an opportunity to share the results of your work with the examiner, who will appreciate how much effort went into learning your music. He/she will note your accomplishments and will make suggestions on how to continue improving your technique and musicianship. The written comments will be sent to your teacher, who will talk them over with you. Congratulations for taking on this challenge!

Please follow these instructions carefully:

- Bring the solo part(s) of your music. Please note that **no photo copies** are allowed, except when the music is out of print.
- Check in at registration at least one half hour before you are scheduled to play.
- Warm up in one of the practice rooms.
- Be at your assigned examination room five minutes before your scheduled time and wait outside until you are called. There will be one examiner and one monitor in each room. Hand your solo part(s) to the monitor. If needed, the monitor will help you tune.
- Parents and family members are not allowed in the examination rooms. Exceptions can be made under unusual circumstances. Please consult with the Certificate Advancement Program chair or examination organizer when you check in.

We wish you the best as you prepare, and are looking forward to seeing you at the examinations.

Sincerely,

## LETTER TO EXAMINERS

# A S T A C A P



### ASTA CERTIFICATE ADVANCEMENT PROGRAM

#### Performance Examinations

Dear \_\_\_\_\_,

Welcome to the ASTA Certificate Advancement Program!

Your schedule (date and time): \_\_\_\_\_

Please pick up your examination packet at least 20 minutes before your listed start time and take the following into consideration as you plan your travel and arrival times:

1. Allow extra arrival time for every contingency; traffic, parking etc.
2. Upon arriving, stop at the registration desk to meet those who will be your support throughout the day. You will be given an examination packet that you will want to look through when you are settled in your exam room.

Upon completion of the exams, please return the packets to the registration desk.

Snacks, drinks, and meals will be provided. The honorarium will be \$\_\_\_\_\_ per hour.

Sincerely,

Site organizer emergency contact on the day of the exam: \_\_\_\_\_

SAMPLE MASTER SCHEDULE FOR ASTACAP EXAM

ASTACAP Master Schedule						
Student Last Name	Student First Name	Instrument	Teacher Name	Room	Adjudicator	Accompanist
		Level (Minutes)	Teacher Number	Time	Monitor	Notes

ASTA CERTIFICATE ADVANCEMENT PROGRAM

Performance Examinations

Date: \_\_\_\_\_

Dear Teacher,

Thank you for encouraging your student to participate in the ASTACAP program. We hope that they have benefited greatly. Enclosed you will find your students' evaluation forms and blank certificates for each student who participated.

- Fill out the certificates, entering the student's name, instrument, level achieved, date, and sign your name. If appropriate, note *Honors* on the same line as the level.
- Please share the results in a lesson and if possible present the certificates at a recital or other public event to maximize the impact of the accomplishment.

We hope that you found the Certificate Advancement Program examination an experience that was both motivating and educational for your students.

Please spread the word!

Meanwhile, we are looking forward to seeing your students again next year.

Sincerely,