

		Level 1	Level 2	Level 3	Level 4
Fundamental Skills and Understanding	Scales / Fundamentals	<ul style="list-style-type: none">Major and melodic minor scales in the Level 1 keys in three octaves<ul style="list-style-type: none">Quarter note = 60 BPM; whole notes to eighth notes slurred and separateArpeggios using “cross-over” fingering in three octaves, Level 1 keys<ul style="list-style-type: none">Quarter note= 60 BPM; three quarter notes per bow slurred and separateScales of Double stops (thirds and sixths) in Level 1 keys in two octaves<ul style="list-style-type: none">Quarter note= 60 BPM; quarter notes “broken,” separate and slurred	<ul style="list-style-type: none">Major and melodic minor scales in the Level 2 keys in four octaves.<ul style="list-style-type: none">Quarter note = 60 BPM; whole notes to sixteenth notes slurred and separateArpeggios using “cross-over” fingering in four octaves, Level 2 keys<ul style="list-style-type: none">Quarter note= 60 BPM; three quarter notes per bow slurred, and separateScales of Double stops (thirds and sixths) in Level 1 keys in three octaves<ul style="list-style-type: none">Quarter note= 60 BPM; quarter notes “broken,” and as double stops, separate and slurred	<ul style="list-style-type: none">Major, melodic, and harmonic minor scales in the Level 3 keys in four octaves.<ul style="list-style-type: none">Quarter note = 60 BPM; whole notes to sextuplets slurred and separateAlternative fingerings and expanded bowing patternsArpeggios using “cross-over” and up-and-over” fingering in four octaves, Level 3 keys;<ul style="list-style-type: none">Quarter note= 60 BPM; three quarter notes per bow slurred, and separate; eighth notes slurred and separateScales of Double stops (thirds, sixths, and octaves) in Level 3 keys in three octaves<ul style="list-style-type: none">Quarter note= 60 BPM; quarter notes “broken,” and as double stops, separate and slurred	<ul style="list-style-type: none">Major, melodic, and harmonic minor scales in the Level 4 keys in four octaves.<ul style="list-style-type: none">Quarter note = 60 BPM; whole notes to thirty-second notes slurred and separateAlternative fingerings and expanded bowing patternsArpeggios using “cross-over” and up-and-over” fingering in four octaves, Level 4 keys;<ul style="list-style-type: none">Quarter note= 60 BPM; three quarter notes per bow slurred, and separate; eighth notes slurred and separateScales of Double stops (thirds, sixths, and octaves) in Level 4 keys in three octaves<ul style="list-style-type: none">Quarter note= 60 BPM; quarter notes “broken,” and as double stops, separate and slurred
	Range	<ul style="list-style-type: none">C2- C5	<ul style="list-style-type: none">C2-E6 (Full Range)	<ul style="list-style-type: none">C2-E6 (Full Range)	<ul style="list-style-type: none">C2-E6 (Full Range)
	Rhythm Meter	<ul style="list-style-type: none">Play in 2/4, 3/4, and 4/4 (simple meters); subdivide up to sixteenths and triplets6/8 and 9/8 (compound meters) with simple subdivisionsIntroduce cut time	<ul style="list-style-type: none">All simple metersAll compound meters with simple subdivisionsStudent can accurately maintain a tempo with and without a metronome	<ul style="list-style-type: none">All simple metersAll compound meters with complex subdivisionsIntroduce mixed meter5/8 and 7/8 with simple subdivisions	<ul style="list-style-type: none">All meters with complex subdivisionsStudent can accurately maintain a tempo with and without a metronome

		<ul style="list-style-type: none">• Student can accurately maintain a tempo with a metronome• Student has a basic understanding of beat hierarchies in Baroque and Classical repertoire• Student experiments with rubato and expressive timing	<ul style="list-style-type: none">• Student adjusts to fluctuations in timing and tempo in chamber and ensemble repertoire• Student exhibits a clear understanding of beat hierarchies in Baroque and Classical repertoire• Student utilizes rubato and expressive timing	<ul style="list-style-type: none">• Student can accurately maintain a tempo with and without a metronome• Student adjusts to fluctuations in timing and tempo in chamber and ensemble repertoire• Student exhibits a clear understanding of beat hierarchies in Baroque and Classical repertoire• Student consistently utilizes rubato and expressive timing	<ul style="list-style-type: none">• Student adjusts to fluctuations in timing and tempo in chamber and ensemble repertoire• Student exhibits a clear understanding of beat hierarchies in Baroque and Classical repertoire• Student consistently utilizes rubato and expressive timing
	Keys	<ul style="list-style-type: none">• Up to four flats and four sharps (Major and relative melodic minor)	<ul style="list-style-type: none">• All key signatures (Major and relative natural minor)	<ul style="list-style-type: none">• All key signatures (Major and all relative minor)	<ul style="list-style-type: none">• All key signatures (Major and all relative minor)
	Instrument-Specific Technique	<p>Bow:</p> <ul style="list-style-type: none">• Basic understanding and execution of legato, détaché, and staccato bow strokes (sequences of motion, bow angles, articulation)• Bow hold: Ability to set a relaxed bow hold• Tone production: Able to produce a stable sound with constant contact point at a variety of dynamics <p>Left Hand/Arm:</p> <ul style="list-style-type: none">• Vibrato: Basic understanding and execution of relaxed vibrato mechanics in lower positions• Shifting: Comfort shifting from positions between first and basic thumb position• Thumb position: Student is comfortable setting thumb position and playing G/D scales within one positon	<p>Bow:</p> <ul style="list-style-type: none">• Intermediate understanding and execution of legato, détaché, and staccato bow strokes (sequences of motion, bow angles, articulation)• Bow hold: Ability to set and maintain a relaxed bow hold• Tone production: Able to produce a stable sound with constant contact point, a variety of dynamics and tone colors. <p>Left Hand/Arm:</p> <ul style="list-style-type: none">• Vibrato: Can execute a variety of vibrato types in both lower and thumb positions• Shifting: Able to shift with a variety of movements (anticipated, unanticipated, “figure eight,” etc.)• Thumb position: Student is comfortable playing in thumb	<p>Bow:</p> <ul style="list-style-type: none">• Advanced understanding and execution of legato, détaché, and staccato bow strokes (sequences of motion, bow angles, articulation)• Basic understanding and execution of spiccato and sautillé• Bow hold: Ability to maintain a relaxed bow hold with active right hand fingers• Tone production: Able to produce a stable sound with constant contact point, a variety of dynamics and tone colors <p>Left Hand/Arm:</p> <ul style="list-style-type: none">• Vibrato: Can create continuous vibrato throughout phrases and understands vibrato as a stylistic element and interpretive choice• Shifting: Able to shift between any combination of fingers with a variety of movements	<p>Bow:</p> <ul style="list-style-type: none">• Advanced understanding and execution of legato, détaché, and staccato bow strokes (sequences of motion, bow angles, articulation)• Intermediate understanding and execution of spiccato and sautillé• Bow hold: Ability to maintain a relaxed bow hold with active right hand fingers• Tone production: Able to produce a stable sound with constant contact point, a variety of dynamics, and tone colors <p>Left Hand/Arm:</p> <ul style="list-style-type: none">• Vibrato: Create continuous vibrato throughout phrase, uses vibrato thoughtfully, achieves a variety of vibrato types• Shifting: Able to shift between any combination of fingers using a

			position across strings and in/out of positions	<ul style="list-style-type: none">Thumb position: Student is comfortable playing in thumb position across strings and in/out of positions	variety of movements chosen for artistic/technical reasons <ul style="list-style-type: none">Thumb position: Student is comfortable playing in thumb position across strings and in/out of positions
	Posture and body mechanics/ awareness	<p>Posture and set-up:</p> <ul style="list-style-type: none">Student is able to set a comfortable and stable posture at the instrument and understands basic principles of ergonomic playing (height of chair, stability in feet, relaxed shoulders, broad collar bone, etc.)Student’s head, neck, and torso freely rotate with string changes <p>Body mechanics and awareness:</p> <ul style="list-style-type: none">Student understands basic mechanics of the right and left arms in bowing, shifting, and vibrato.Student has a beginning awareness of their breathing in practice and performance	<p>Posture and set-up:</p> <ul style="list-style-type: none">Student maintains a comfortable and stable posture at the instrument and understands/exhibits principles of ergonomic playing (height of chair, stability in feet, relaxed shoulders, broad collar bone, etc.)Student’s head, neck, and torso freely rotate with string changesStudent plays with relaxed hands, proper elbow height, and “unbroken” wristsStudent plays with curved left fingers, a relaxed left thumb, and adjusts left-hand balance depending on finger <p>Body mechanics and awareness:</p> <ul style="list-style-type: none">Student understands basic mechanics of the right and left arms in bowing, shifting, and vibratoCellistic movements are relaxed, controlled, and prepared. Student exhibits an intermediate understanding of movement sequences in shifting and bow use (e.g. which part of arm/hand assemblage leads a bow stroke or shift)Student is attentive to breathing in their practice and performance		<p>Posture and set-up:</p> <ul style="list-style-type: none">Student maintains a comfortable and stable posture at the instrument and understands/exhibits principles of ergonomic playing (height of chair, stability in feet, relaxed shoulders, broad collar bone, etc.)Student’s head, neck, and torso freely rotate with string changesStudent plays with relaxed hands, proper elbow height, and “unbroken” wristsStudent plays with curved left fingers, a relaxed left thumb, and adjusts left-hand balance depending on fingerStudent uses a variety of left arm/hand positions for different vibrati and left-hand articulations <p>Body mechanics and awareness:</p> <ul style="list-style-type: none">Student understands basic mechanics of the right and left arms in bowing, shifting, and vibratoCellistic movements are relaxed, controlled, and prepared. Student exhibits an advanced understanding of movement sequences in shifting and bow use (e.g. which part of arm/hand assemblage leads a movement)

					<p>and uses different movement patterns based on artistic choices</p> <ul style="list-style-type: none">• Student engages feet, back body, and weight distribution in sound production and shifting• Student is attentive to breathing in their practice and performance
	Style and Performance Practice	Student has performance in at least two (2) of the following: <ul style="list-style-type: none">• Baroque• Classical• Romantic• 20th Century• 21st Century	Student has performance in at least three (3) of the following: <ul style="list-style-type: none">• Baroque• Classical• Romantic• 20th Century• 21st Century	Student has performance in at least four (4) of the following: <ul style="list-style-type: none">• Baroque• Classical• Romantic• 20th Century• 21st Century	Student has performance in all five (5) of the following: <ul style="list-style-type: none">• Baroque• Classical• Romantic• 20th Century• 21st Century
Potential Musical Applications	Etudes	<ul style="list-style-type: none">• Dotzauer Op 120, No. 2, 3, 4, 5, 6, 7• Popper Op. 76 (any)• Lee, Op. 70 (any)	<ul style="list-style-type: none">• Dotzauer Op 120, No. 8• Grutzmacher Op. 38, No. 1-3• C. Schröder, Op. 57, No. 1-3	<ul style="list-style-type: none">• Dotzauer Op. 120, No. 11, 12, 13, 14, 16• Grutzmacher Op. 38, No. 4, 5,• Franchomme Op. 35, No. 5• Popper Op. 73, No. 1, 6, 11• Duport 21 Etudes, No. 2, 3	<ul style="list-style-type: none">• Duport 21 Etudes, No. 1, 4, 8• Grutzmacher Op. 38, No. 12• Popper Op. 73, No. 2, 3, 5, 16• Piatti Caprices, No. 1
	Scales and Technique Exercises	<ul style="list-style-type: none">• Feuillard Daily Exercises (any exercises in Level 1 keys)• Rick Mooney Thumb Position Exercises (any)	<ul style="list-style-type: none">• Feuillard Daily Exercises (any exercises in Level 2 keys)• Cossmann Studies• Sevcik Op. 3 Varations	<ul style="list-style-type: none">• Feuillard Daily Exercises (any)• Cossmann Studies• Sevcik Op. 3 Varations	<ul style="list-style-type: none">• Feuillard Daily Exercises (any)• Cossmann Studies• Sevcik Op. 3 Varations
	Solos (Composer, Title)	<ul style="list-style-type: none">• Domenico Galli Sonatas• Bach Suites 1, 2, 3 (dance movements)• Breval Sonata in C Major• Marcello Sonata in E Minor, Op. 1, No. 2• Tchaikovsky Chanson Triste, Op. 40• Vivaldi Cello Sonata in E Minor• Goltermann Concerto No. 4• Bartók Romanian Folk Dances for Cello (No. 1 and 4)	<ul style="list-style-type: none">• Bach Suites 1, 2, 3 (all movements)• Vivaldi Concerto Op. 3, No. 9• Popper Gavotte, Op. 23• Mendelssohn Lied ohne Worte, Op.109• Eccles Sonata in G minor• Saint-Saens Allegro Appassionato• Faure Elegy Op. 24• S. Coleridge-Taylor - Variations• Amy Beach – Berceuse, Op. 40 No. 2	<ul style="list-style-type: none">• Bach Suites 1, 2, 3 (all movements)• Telemann Sonata in D Major• Haydn Concerto No. 1 in C• Saint Saens - Concerto• Beethoven – Bei Männern Variations; Sonatas No. 1 and 2• Bruch - Kol Nidrei• Bloch – Prayer• Schumann – Fantasy Pieces• T.J. Anderson - Spirit Songs• Villa-Lobos - O Canto de Cisno Negro	<ul style="list-style-type: none">• Bach Suites 1-5 (all movements)• Dvorak Concerto• Haydn Concerto No. 2• Lalo Concerto• Schumann Concerto• Beethoven Sonata No. 3• Brahms Sonata in E minor• Piazzolla – Libertango• Paul Hindemith – Solo Cello Sonata• George Crumb – Sonata• Ligeti - Sonata

		<ul style="list-style-type: none">• Paul Hindemith Drei Leichte Stücke	<ul style="list-style-type: none">• Dorothy Rudd Moore – Baroque Suite	<ul style="list-style-type: none">• Coleridge Taylor Perkinson - Lamentations• Clara Schumann - Romanzen• Tania Leon – Four Pieces for Solo Cello	<ul style="list-style-type: none">• Saariaho - Sept Papillons for Solo Cello• John Luther Adams – Three High Places• Augusta Read Thomas - Rainbow Bridge to Paradise
	Orchestral Excerpts	<ul style="list-style-type: none">• Mozart - Symphony No. 40 - 1st Mvt., pick up to Bars 115-138• Tchaikovsky - Nutcracker Suite, Bars 33-48• Prokofiev – Romeo and Juliet Suite (Dance of the Knights)	<ul style="list-style-type: none">• Brahms Academic Festival Overture• Brahms Symphony No. 2 in D Major, Op 73, 2nd mvt• Tchaikovsky Symphony No. 6, Movt. 2• Elgar – Enigma Variations, Variation 12	<ul style="list-style-type: none">• Beethoven – Symphony No. 5, Movt. 2• Brahms – Haydn Variations, mo. 206-263• Mendelssohn – A Midsummer Night’s Dream C-D	<ul style="list-style-type: none">• Beethoven – Symphony No. 5, Movt. 2• Brahms – Haydn Variations, mo. 206-263• Mendelssohn – A Midsummer Night’s Dream C-D