
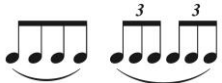




		Level 1	Level 2	Level 3	Level 4
Fundamental Skills and Understanding	Scales / Fundamentals	<p>Scales in the Level 1 keys and positions. Slurs and bowings at teacher’s discretion. 56 to 60 BPM for 3 octave scales.</p> <p>E.g. </p> <ul style="list-style-type: none"><li>• C major, 3 octaves</li><li>• All major scales, 2 octaves</li><li>• C minor and G minor scales (melodic and harmonic), 2 octaves</li><li>• Arpeggios in two octaves</li></ul>	<p>Scales in the Level 2 keys and positions. Slurs and bowings at teacher’s discretion, 56 to 60 BPM for 3 octave scales.</p> <p>E.g. </p> <ul style="list-style-type: none"><li>• Major scales starting on C string (D-flat to F-sharp) in 3 octaves</li><li>• Minor scales (melodic and harmonic) starting on C string (D-flat to F-sharp) in 3 octaves</li><li>• Arpeggios in two octaves</li></ul>	<p>Scales in the Level 3 keys and positions. Slurs and bowings at teacher’s discretion, 56 to 60 BPM for 3 octave scales.</p> <p>E.g. </p> <ul style="list-style-type: none"><li>• Major scales starting on G string (G to B) in 3 octaves</li><li>• Minor scales (melodic and harmonic) starting on G string (G to B) in 3 octaves</li><li>• Arpeggios in three octaves</li><li>• Major scales in artificial harmonics, 1 octave</li><li>• Chromatic scales in two octaves</li><li>• Major and melodic minor scales in double stops 3rds, 6ths, and 8ves, 1 octave</li></ul>	<p>Scales in the Level 4 keys and positions. Slurs and bowings at teacher’s discretion, 56 to 60 BPM for 3 octave scales.</p> <p>E.g. </p> <ul style="list-style-type: none"><li>• All major/minor 3 octaves</li><li>• All arpeggios</li><li>• Major, melodic and harmonic minor scales in artificial harmonics, 1 octave</li><li>• Chromatic scales in two octaves</li><li>• Major, melodic and harmonic minor scales in double stops 3rds, 6ths, and 8ves, 1 octave</li></ul>
	Available Positions	<ul style="list-style-type: none"><li>• Demonstrates ease and fluency in first position</li><li>• Acquainted with third, half, and second position</li></ul>	<ul style="list-style-type: none"><li>• Demonstrates ease and fluency in first and third position</li><li>• Acquainted with second, fourth and fifth position</li></ul>	<ul style="list-style-type: none"><li>• Demonstrates fluency in first through fifth position</li><li>• Acquainted with positions above fifth position with awareness of the left elbow placement</li></ul>	<ul style="list-style-type: none"><li>• Demonstrates ease and fluency in first through sixth and higher positions (anticipation of the elbow placement)</li></ul>
	Rhythm Meter	<ul style="list-style-type: none"><li>• Demonstrates ease and fluency in 2/4, 3/4, and 4/4 (simple meters); subdivide up to sixteenth notes and triplets</li><li>• Proficiency in basic compound meters: 6/8, 9/8, and 12/8</li><li>• Introduce cut time</li></ul>	<ul style="list-style-type: none"><li>• All simple meters</li><li>• All compound meters with simple subdivisions</li><li>• Introduce 9/4, 12/4, etc.</li></ul>	<ul style="list-style-type: none"><li>• All simple meters</li><li>• All compound meters with complex subdivisions</li><li>• 5/8 and 7/8 with simple subdivisions</li></ul>	<ul style="list-style-type: none"><li>• All meters with complex subdivisions</li></ul>

\* two contrasting movements

	<b>Key</b>	<ul style="list-style-type: none"> <li>• All key signatures (major, minor and harmonic minor), 2 octave scales</li> <li>• Up to 1 flat and 1 sharp (major and relative minor), 3 octaves</li> </ul>	<ul style="list-style-type: none"> <li>• Up to four flats and four sharps (major and relative minor), 3 octaves</li> </ul>	<ul style="list-style-type: none"> <li>• All key signatures (major and all relative minor), 3 octaves</li> </ul>	
	<b>Instrument-Specific Technique</b>	Right-hand technique (bow arm) <ul style="list-style-type: none"> <li>• Bow-distribution (even)</li> <li>• Bow speed for dynamic contrast (e.g. p, mp, mf, f).</li> <li>• Bow strokes: Detaché, Staccato, legato, tenuto.</li> </ul>	Right-hand technique (bow arm) <ul style="list-style-type: none"> <li>• Bow-distribution (variable)</li> <li>• Bow speed for sudden dynamic effect (e.g. sfz, fp)</li> <li>• Bow strokes: elementary martelé, spiccato, and sautillé</li> </ul>	Right-hand technique (bow arm) <ul style="list-style-type: none"> <li>• Deliberate bow-distribution</li> <li>• Deliberate bow speed</li> <li>• Bow strokes: martelé, spiccato, sautillé, elementary collé</li> </ul>	
		Left-hand technique <ul style="list-style-type: none"> <li>• First position with all finger patterns</li> <li>• Simple harmonics</li> <li>• Shifting technique</li> </ul> Stops and Chords <ul style="list-style-type: none"> <li>• Double stops with open strings</li> </ul> Vibrato <ul style="list-style-type: none"> <li>• Vibrato on long notes</li> </ul>	Left-hand technique <ul style="list-style-type: none"> <li>• 1<sup>st</sup> through 3<sup>rd</sup> position, fixed position and shifting in between</li> </ul> Stops and Chords <ul style="list-style-type: none"> <li>• Intro to double stops with two fingers (6ths, 7ths, 8ves)</li> <li>• Three and four voice chords (left-hand natural frame)</li> </ul> Vibrato <ul style="list-style-type: none"> <li>• Vibrato on long notes and smaller values as well</li> </ul>	Left-hand technique <ul style="list-style-type: none"> <li>• 1<sup>st</sup> through 5<sup>th</sup> position, fixed position and shifting in between</li> </ul> Stops and Chords <ul style="list-style-type: none"> <li>• Intro to double stops with two fingers (3rds, 4ths, tritones)</li> <li>• Three and four voice chords (rotated left-hand frame)</li> </ul> Vibrato <ul style="list-style-type: none"> <li>• Smooth and continuous vibrato</li> </ul>	Left-hand technique <ul style="list-style-type: none"> <li>• 1<sup>st</sup> through positions 5<sup>th</sup> and above, fixed position and shifting in between</li> </ul> Stops and Chords <ul style="list-style-type: none"> <li>• Intro to double stops with two fingers (2nds and unisons)</li> <li>• Three and four voice chords</li> </ul> Vibrato <ul style="list-style-type: none"> <li>• Vibrato transfer</li> </ul>
	<b>Style and Performance Practice</b>	Student has performance in at least two of the following: <ul style="list-style-type: none"> <li>• Baroque</li> <li>• Classical</li> <li>• Romantic</li> <li>• 20<sup>th</sup> and 21<sup>st</sup> Century</li> </ul>	Student has performance in at least two of the following: <ul style="list-style-type: none"> <li>• Baroque</li> <li>• Classical</li> <li>• Romantic</li> <li>• 20<sup>th</sup> and 21<sup>st</sup> Century</li> </ul>	Student has performance in at least three of the following: <ul style="list-style-type: none"> <li>• Baroque</li> <li>• Classical</li> <li>• Romantic</li> <li>• 20<sup>th</sup> and 21<sup>st</sup> Century</li> </ul>	Student has performance in at least four of the following: <ul style="list-style-type: none"> <li>• Baroque</li> <li>• Classical</li> <li>• Romantic</li> <li>• 20<sup>th</sup> and 21<sup>st</sup> Century</li> </ul>
<b>Potential Musical Applications</b>	<b>Etudes</b>	<ul style="list-style-type: none"> <li>• MEYER, Jessica – 8 Etudes for Viola, Commissioned by MAP</li> <li>• GERINGAS, Yaakov – Shifting: Thirty Studies for Young Violinists, Study nos. 1-16</li> <li>• HOFMANN, Richard – First Studies, op. 86, nos. 1-14</li> <li>• HOFMANN, Richard – Melodic Double-stop Studies, op. 96, nos. 1-8</li> </ul>	<ul style="list-style-type: none"> <li>• BRUNI, Antonio – 25 studies for viola solo, no. 8, 9, 14</li> <li>• GERINGAS, Yaakov – Shifting: Thirty Studies for Young Violinists, Study nos. 15-30</li> <li>• HOFMANN, Richard – First Studies, op. 86, nos. 15-20</li> <li>• KAYSER from 36 studies op. 20</li> <li>• KREUTZER 42 studies, nos. 2-6</li> </ul>	<ul style="list-style-type: none"> <li>• BRUNI, Antonio – 25 studies for viola solo, nos. 1-6, 14, 15</li> <li>• DONT, Jakob – 24 studies, op. 37, preparatory for Kreutzer and Rode, no. 1 to 7, and no. 10</li> <li>• KAYSER from 36 studies op. 20</li> <li>• HOFMANN, Richard – Melodic Double-stop Studies, op. 96, nos. 10-27</li> <li>• KREUTZER 42 studies, nos. 7, 8, 11</li> </ul>	<ul style="list-style-type: none"> <li>• BRUNI, Antonio – 25 studies for viola solo, no. 11-13, 18, 19</li> <li>• CAMPAGNOLI 41 Caprices, op. 22, nos. 1, 2, 9, 11, 12, 26</li> <li>• DONT, Jakob – 24 studies, op. 37, preparatory for Kreutzer and Rode, nos. 8, 9, 11-13</li> <li>• FIORILLO – 36 caprices, op. 3, no. 5</li> <li>• HOFMANN, RICHARD – Melodic</li> </ul>

\* two contrasting movements

		<ul style="list-style-type: none"> <li>• TROTT, Josephine – Melodious double stops, nos. 1-9</li> <li>• WHISTLER Introducing the positions Vol. I, third and half positions</li> <li>• WOHLFAHRT Studies from op. 45, nos. 17, 20-22, 24-26, 28, 33, 34</li> </ul>	<ul style="list-style-type: none"> <li>• MAZAS Études spéciales, op. 36, nos. 2-7</li> <li>• TROTT, Josephine – Melodious double stops, nos. 10-17</li> <li>• WHISTLER Introducing the positions Vol. 2, second, fourth, and fifth</li> <li>• WOHLFAHRT Studies from op. 45, 54, 74</li> </ul>	<ul style="list-style-type: none"> <li>• MAZAS Études spéciales, op. 36, nos. 8, 10, 18, 20, 21</li> <li>• TROTT, Josephine – Melodious double stops, nos. 18-24</li> <li>• SEVCIK Op. 8, shifting the position, nos. 1-31</li> </ul>	<ul style="list-style-type: none"> <li>• Double-stop Studies, op. 96, nos. 27-38</li> <li>• KREUTZER – 42 studies, nos. 1, 9, 10, 12-17</li> <li>• MAZAS Études spéciales, op. 36, nos. 23-27</li> <li>• RODE 24 Caprices, nos. 1-7</li> <li>• TROTT, Josephine – Melodious double stops, nos. 25-30</li> <li>• SEVCIK Op. 8, shifting the position, nos. 32-56</li> </ul>
	<b>Scales and Technique Exercises</b>	<ul style="list-style-type: none"> <li>• BARBER, Barbara – Scales for Young Violists</li> </ul>	<ul style="list-style-type: none"> <li>• BARBER, Barbara – Scales for Young Violists</li> <li>• BARBER, Barbara – Scales for Advanced Violists</li> <li>• FLESCH Scale System, transcribed and adapter for viola by Charlotte Karman</li> <li>• GALAMIAN Scale System adapted for Viola, edited by Karen Olson</li> </ul>	<ul style="list-style-type: none"> <li>• BARBER, Barbara – Scales for Advanced Violists</li> <li>• FLESCH Scale System, transcribed and adapter for viola by Charlotte Karman</li> <li>• GALAMIAN Scale System adapted for Viola, edited by Karen Olson</li> </ul>	<ul style="list-style-type: none"> <li>• BARBER, Barbara – Scales for Advanced Violists</li> <li>• FLESCH Scale System, transcribed and adapter for viola by Charlotte Karman</li> <li>• GALAMIAN Scale System adapted for Viola, edited by Karen Olson</li> </ul>
	<b>Solos</b>	<b>Concertos</b> <ul style="list-style-type: none"> <li>• TELEMANN Concerto in G major, 3rd and 4th mov</li> <li>• VIVALDI Concerto in D minor, op. 3, no. 6, 1st and 3rd mov</li> </ul>	<b>Concertos</b> <ul style="list-style-type: none"> <li>• CASADESUS / HANDEL Concerto in B minor, 1st mov</li> <li>• SCHUBERT, Joseph, Concerto in C major, 1st or 3rd mov</li> <li>• SEITZ Concerto No. 3 in C Minor, op. 12</li> </ul>	<b>Concertos</b> <ul style="list-style-type: none"> <li>• ACCOLAY Concerto No. 1</li> <li>• CASADESUS / BACH, Johann Christian – Concerto in C minor, 1st mov</li> <li>• BENDA Concerto in F major, 1st mov</li> <li>• BRUCH Romance, op. 85</li> <li>• DITTERSDORF Concerto in F major, 1st mov</li> <li>• HANDOSHKIN Concerto in C major, 1st mov</li> <li>• VANHAL Concerto in C major, 1st mov</li> <li>• VAUGHAN WILLIAMS Suite for Viola, Group 1</li> <li>• ZELTER Concerto in E flat major, 1st mov</li> </ul>	<b>Concertos</b> <ul style="list-style-type: none"> <li>• HOFFMEISTER Concerto in D major, 1st mov</li> <li>• FORSYTH, Cecil – Concerto in G minor</li> <li>• HUMMEL Fantasia for viola</li> <li>• VAUGHAN WILLIAMS Suite for Viola, Group 2</li> <li>• WEBER, Carl Maria von – Theme and Variations for Viola</li> </ul>

\* two contrasting movements

		<p><b>Sonata movements</b></p> <ul style="list-style-type: none"> <li>ECCLES Sonata in G minor, 1st and 2nd mov</li> <li>*FLACKTON Sonata in C major, op. 2, no. 8</li> </ul>	<p><b>Sonata movements</b></p> <ul style="list-style-type: none"> <li>MARCELLO Sonata in E minor, 1st and 2nd mov</li> <li>*STAMITZ Sonata in Bb major</li> <li>*VERACINI Sonata in E minor</li> </ul>	<p><b>Sonata movements</b></p> <ul style="list-style-type: none"> <li>*BACH Sonata for viola da gamba No. 1 in G and No.2 in D</li> <li><b>BOR, Modesta</b> – Sonata for viola and piano</li> <li>*FLACKTON Sonata in C major, op. 2, no. 6</li> <li>*GLINKA Sonata in D minor</li> <li>*HUMMEL Sonata in Eb major, op. 5, no. 3</li> </ul>	<p><b>Sonata movements</b></p> <ul style="list-style-type: none"> <li>*BACH Sonata for viola da gamba No. 3 in G minor</li> <li><b>CORDERO, Roque</b> – Tres Mensajes Breves</li> <li><b>DELANO, Jack</b> – Sonata for viola and piano</li> <li><b>GUARNERI, Mozart Camargo</b> – Sonata for viola and piano</li> <li>*MENDELSSOHN Sonata in C minor</li> <li>*ROLLA Sonata in C major</li> <li>*SCHUBERT Sonata ‘Arpeggione’</li> </ul>
		<p><b>Concert Pieces</b></p> <ul style="list-style-type: none"> <li>SUZUKI Volume 5 (selected pieces)</li> </ul>	<p><b>Concert Pieces</b></p> <ul style="list-style-type: none"> <li><b>CHÁVEZ, Carlos</b> – Madrigal for viola and piano</li> <li><b>ELIZONDO, José</b> – “Canción de Cuna” for viola and piano</li> <li><b>LÓPEZ-GAVILÁN, Guido</b> – “Como un antiguo bolero” for viola and piano</li> <li><b>PIAZZOLLA</b> 1. La noche (from Dos piezas breves para viola y piano)</li> <li>SUZUKI Volume 6 (selected pieces)</li> </ul>	<p><b>Concert Pieces</b></p> <ul style="list-style-type: none"> <li>BLOCH Suite Hébraïque, 1st mov</li> <li><b>ELIZONDO, José</b> – “Crepúsculos” for viola and piano</li> <li><b>GAMBOA, Eduardo</b> – “Azules” for viola and piano</li> <li>HINDEMITH Meditation</li> <li>JACOB, Gordon – Air and Dance</li> <li>MILHAUD Quatre visages</li> <li><b>PIAZZOLLA</b> 2. Tanguano (from Dos piezas breves para viola y piano)</li> <li><b>VILLANI-CÔRTES, Edmundo</b> – “Interlúdio V” for viola and piano</li> </ul>	<p><b>Concert Pieces</b></p> <ul style="list-style-type: none"> <li>BRAHMS Sonatensatz: Scherzo, op. post</li> <li><b>CORAL, Leonardo</b> – “Visiones” for viola and piano</li> <li>FAURÉ Elegy, op. 24</li> <li><b>FRANK, Gabriela Lena</b> – “Cinco danzas de chambi”</li> <li><b>HAILSTORK, Adolphus</b> – Sanctum: Rhapsody for Viola and Piano</li> <li>HINDEMITH Trauermusik</li> <li><b>OROZCO, Keyla</b> – “Piezas de bolsillo” for viola and piano</li> </ul>
		<p><b>Unaccompanied</b></p> <ul style="list-style-type: none"> <li>BACH Suite I, Minuet, Gigue, Courante or similar</li> </ul>	<p><b>Unaccompanied</b></p> <ul style="list-style-type: none"> <li>BACH Suite I, II or similar</li> </ul>	<p><b>Unaccompanied</b></p> <ul style="list-style-type: none"> <li>BACH Suite II, III or similar</li> </ul>	<p><b>Unaccompanied</b></p> <ul style="list-style-type: none"> <li>BACH Suite III, IV</li> <li><b>ELIZONDO, José</b> – “Bajo el cielo estrellado del Rín” for viola solo</li> <li>KACHATURIAN Sonata for viola solo</li> <li><b>SANTORO, Cláudio</b> – “Fantasia Sul-América” for viola solo</li> <li>STRAVINSKY, Soulima – Suite for solo</li> </ul>

\* two contrasting movements

					viola (1975) <ul style="list-style-type: none"> <li>VIEUXTEMPS Capriccio, op. 55 in C minor</li> </ul>
	Orchestral Excerpts	<ul style="list-style-type: none"> <li>BACH Brandenburg Concerto No. 3, BWV 1048, 1st mov: mm. 85–136 [viola II]</li> <li>BEETHOVEN Symphony No. 5, op. 67, 2nd mov: mm. 1–37, 49–59, 72–86</li> </ul>	<ul style="list-style-type: none"> <li>GRIEG Holberg Suite, op. 40, 1st mov (Prelude): mm. 1–30; 5th mov (Rigaudon): mm. 1–30 [top divisi line only]</li> <li>MENDELSSOHN Symphony No. 4 “Italian,” op. 90 u 2nd mov: mm. 1–62</li> <li>MOZART Symphony No. 35 “Haffner,” K 385, 1st mov: mm. 1–66</li> </ul>	<ul style="list-style-type: none"> <li>BEETHOVEN Symphony No. 3 “Eroica,” op. 55, 4th mov: mm. 60–75, 131–175</li> <li>BEETHOVEN Symphony No. 9, op. 125, 4th mov: mm. 116–166, 187–207</li> <li>BRAHMS Symphony No. 1, op. 68, 1st mov: mm. 1–29, 157–197</li> <li>DVOŘÁK Symphony No. 9, “New World,” op. 95, 4th mov: mm. 1–54</li> </ul>	<ul style="list-style-type: none"> <li>GLINKA Ruslan and Ludmila Overture: mm. 1–45</li> <li>MOZART Symphony No. 35 “Haffner,” K 385, 4th mov: mm. 1–37, 134–181</li> <li>TCHAIKOVSKY Symphony No. 6 “Pathétique,” op. 75, 1st mov: mm. 19–79</li> </ul>

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