

Category	Area	Level 1	Level 2	Level 3	Level 4
Fundamental Technique and Skills	Scales	<b>Technical requirements:</b> <ul style="list-style-type: none"><li>Three-octave major, melodic minor, and harmonic minor scales in keys G through C</li><li>Three-octave arpeggios, broken thirds, chromatic scales in keys G through C</li><li>Single-octave scales in 3rds, 6ths and/or octaves; OR preparatory exercises for these double-stops</li><li>Proficiency with at least 3 speed/bowing variants with metronome @ 60 BPM</li></ul>	<b>Technique requirements:</b> <ul style="list-style-type: none"><li>Three-octave major, melodic minor, and harmonic minor scales in keys of G through D</li><li>Three-octave arpeggios, broken thirds, chromatic scales in keys of G through D</li><li>Double stops: One- or two-octave scales in 3rds, 6ths and/or octaves;</li><li>Proficiency with at least 4 speed/bowing variants with metronome @ 60 BPM</li></ul>	<b>Technique requirements:</b> <ul style="list-style-type: none"><li>Three-octave major, melodic minor, and harmonic minor scales in keys G through E</li><li>Three-octave arpeggios, broken thirds, chromatic scales in keys G through E</li><li>Double stops: three-octave scales in 3rds, 4ths, 6ths and octaves</li><li>Proficiency with at least 5 speed/bowing variants with metronome at 60 BPM</li></ul>	<b>Technique requirements:</b> <ul style="list-style-type: none"><li>Three-octave major, melodic minor, and harmonic minor scales in all keys</li><li>Three-octave arpeggios, broken thirds, chromatic scales in all keys</li><li>Double stops: Three-octave scales in 3rds, 4ths, 6ths and octaves (for Precollege applicants: 5ths, 7ths, fingered octaves, 10ths)</li><li>Proficiency with at least at six speed/bowing variants with metronome at 60 BPM</li></ul>
	Positions and Shifting	<b>Technique requirements:</b> <ul style="list-style-type: none"><li>Demonstrates ease and fluency shifting to/from and playing within 3<sup>rd</sup> pos.</li><li>Demonstrates developing proficiency shifting to/from and playing within 2<sup>nd</sup> 4<sup>th</sup> and 5<sup>th</sup> pos.</li><li>Demonstrates comfort and good fundamental shifting mechanics (per individual faculty approach)</li></ul>	<b>Technique requirements:</b> <ul style="list-style-type: none"><li>Demonstrates ease and fluency in 2<sup>nd</sup> through 6<sup>th</sup> positions</li><li>Maintains good left-hand form and comfort through shifts and in high positions</li><li>Can apply good shifting mechanics without teacher prompt</li></ul>	<b>Technique requirements:</b> <ul style="list-style-type: none"><li>Demonstrates ease, fluency, and comfort in 2<sup>nd</sup> through 7<sup>th</sup> positions</li><li>Maintains consistent left-hand form and spatial relationships through shifts and in high positions</li><li>Good shifting mechanics applied independently, intuitively and skillfully</li></ul>	<b>Technique requirements:</b> <ul style="list-style-type: none"><li>Demonstrates ease, fluency and comfort through 8<sup>th</sup> position +</li><li>Maintains consistent left-hand form and spatial relationships through position transitions</li><li>Shifting mechanics intuitively</li></ul>
	Rhythm	<b>Technique:</b>	<b>Technique:</b>	<b>Technique:</b>	<b>Technique:</b>

Fundamental Technique and Skills <i>(cont'd)</i>		<ul style="list-style-type: none"><li>• Demonstrates ease and fluency in 2/4, 3/4, and 4/4 (simple meters)</li><li>• Proficiency in basic compound meters: 6/8, 9/8, and 12/8</li><li>• Accurately subdivides at smallest note value in measure</li><li>• Maintains steady pulse while switching from duple to triple note values (e.g., eighths in 4/4)</li><li>• Accurately performs simple syncopations or hemiolas</li></ul>	<ul style="list-style-type: none"><li>• Ease and fluency in all common-practice simple and compound meters</li><li>• Maintains steady pulse while switching from duple to triple note values, both as subdivision and as polyrhythm (e.g., 3:4, 4:3)</li><li>• Demonstrates proficiency with common-practice odd-number tuplets (e.g., quintuplets or septuplets within primary pulse value)</li><li>• Skillfully maintains pulse through passages with syncopations or hemiolas</li></ul>	<ul style="list-style-type: none"><li>• Ease and fluency in all common-practice meters</li><li>• Ability to navigate a few basic irregular meters (e.g., 5/4, 7/4)</li><li>• Can play basic polyrhythms and/or hemiolas, extended passages of syncopations and /or offbeats, and common-practice tuplets with steadiness and accuracy</li></ul>	<ul style="list-style-type: none"><li>• Ease and fluency in all common-practice meters</li><li>• Ability to navigate simple non-conventional metric situations (unmeasured; moderately complex meter changes)</li><li>• Can play basic polyrhythms and/or hemiolas, extended passages of syncopations and /or offbeats, and common-practice tuplets with steadiness, accuracy, and secure sense of pulse</li></ul>
	Double-stops and chords	<b>Technique:</b> <ul style="list-style-type: none"><li>• Ease and fluency playing dyads with one stopped note and one open string</li><li>• Plays brief, simple sequences of 3rds, 6ths, and/or octaves with good intonation, balanced voicing and clear tone</li><li>• Plays single 3- or 4-note chords, and brief sequences of chords with good intonation, balanced voicing, clear tone, and comfort</li></ul>	<b>Technique:</b> <ul style="list-style-type: none"><li>• Performs sequences of double-stopped 3rds, 4ths, 6ths, and/or octaves with comfort, accurate intonation, good voicing, clear tone</li><li>• Performs brief sequences of 3- or 4-note chords with comfort and good intonation, voicing, clear tone</li></ul>	<b>Technique:</b> <ul style="list-style-type: none"><li>• Can perform extended passages involving double-stopped 3rds, 4ths, 6ths, and octaves with comfort and very good intonation, voicing, tone</li><li>• Can perform moderately complex sequences of 3- or 4-note chords with comfort and ease, very good intonation, voicing, tone</li></ul>	<b>Technique:</b> <ul style="list-style-type: none"><li>• Can perform complex, extended, or fast-paced passages involving most double-stop types with comfort and excellent intonation, voicing, tone (PC applicants: 10<sup>th</sup>, fingered octaves)</li><li>• Can perform complex sequences of 3- or 4-note chords with comfort and excellent intonation, voicing, tone</li></ul>

	<b>Bow technique</b>	<p><b>Bow Technique:</b></p> <ul style="list-style-type: none"><li>• Performs a variety of full-bow strokes with clear tone, straight bow, secure but pliable bow hold</li><li>• Navigates bow changes without distorting tone</li><li>• Performs a basic off-the-string stroke at moderate speeds with steadiness and consistency</li><li>• Performs adjacent string crossing patterns and isolated non-adjacent string crossings cleanly, consistently and fluidly</li></ul> <p><b>Vibrato</b></p> <ul style="list-style-type: none"><li>• Develops or builds on basic finger/wrist motion in positions 1, 3 and 5</li><li>• Can perform a vibrato acceleration exercise at 2, 3, and 4 controlled oscillations per beat @ 60 BPM, with even, fluid, continuous motion</li></ul> <p><b>Ornaments and extended techniques</b></p> <ul style="list-style-type: none"><li>• Demonstrates proficiency with fourth finger extensions in 3<sup>rd</sup> pos.</li><li>• Demonstrates proficiency with 2<sup>nd</sup> and 3<sup>rd</sup> harmonic partials on all strings</li><li>• Can perform trills at moderate speeds</li></ul>	<p><b>Bow Technique:</b></p> <ul style="list-style-type: none"><li>• Performs full-bow strokes with excellent tone, consistently straight bow, appropriate hair angle, secure/pliable bow hold</li><li>• Navigates bow changes smoothly, without disrupting tone</li><li>• Demonstrates proficiency with staccato and spiccato at moderate speeds (e.g., 16<sup>ths</sup> @ quarter = 80) and tremolo at moderate speeds</li><li>• Demonstrates basic fluid wrist and finger motion</li><li>• Can perform extended string crossing patterns on adjacent and/or non-adjacent strings cleanly and fluidly</li></ul> <p><b>Vibrato</b></p> <ul style="list-style-type: none"><li>• Develops basic finger/wrist motion in all Level 2 positions</li><li>• Can perform a vibrato acceleration exercise at 2-6 oscillations per beat @ 60 BPM, with even, fluid, continuous motion</li><li>• Can apply relaxed, elastic, reasonably even vibrato motion to solo repertoire</li></ul> <p><b>Extended techniques</b></p> <ul style="list-style-type: none"><li>• Demonstrates proficiency with fourth finger extensions in higher positions</li><li>• Demonstrates proficiency with isolated lower harmonic partials, touch-fourth harmonics through third position</li><li>• Demonstrates familiarity with basic timbral variants (e.g., ponticello, sul tasto)<ul style="list-style-type: none"><li>• Can perform trills at moderate -fast speeds; demonstrates familiarity with</li></ul></li></ul>	<p><b>Bow Technique:</b></p> <ul style="list-style-type: none"><li>• Performs with excellent tone, consistently straight bow, appropriate hair angle, secure/pliable bow hold, fluid wrist and finger motion where appropriate</li><li>• Performs smooth bow changes while maintaining good tone throughout</li><li>• Demonstrates comfort and fluency with spiccato and sautillé at moderate-fast speeds (e.g., 16<sup>ths</sup> @ up to quarter = 100; includes staccato for Precollege applicants); tremolo at moderately rapid speeds; and isolated instances of ricochet</li><li>• Can perform extended moderately fast string crossing patterns on adjacent and non-adjacent strings cleanly, consistently and fluidly</li></ul> <p><b>Vibrato</b></p> <ul style="list-style-type: none"><li>• Develops varied vibrato speed/width in all Level 3 positions</li><li>• Can perform a vibrato acceleration exercise from slow/measured oscillations to fast/unmeasured oscillations, with methodical, even, continuous motion</li><li>• Applies an elastic, even, and moderately varied vibrato motion to solo repertoire</li></ul> <p><b>Extended techniques</b></p> <ul style="list-style-type: none"><li>• Demonstrates proficiency with short sequences of both natural and touch-fourth harmonics</li><li>• Demonstrates proficiency with isolated instances of left-hand pizzicato</li><li>• Demonstrates proficiency with basic timbral variants such as ponticello and sul tasto</li></ul>	<p><b>Bow Technique:</b></p> <ul style="list-style-type: none"><li>• Performs with excellent tone, consistently straight bow, appropriate hair angle, secure/pliable bow hold</li><li>• Right wrist, hand, fingers move intuitively and fluidly on appropriate bowstrokes</li><li>• Finesses bow changes with excellent tone throughout</li><li>• Demonstrates comfort and fluency with spiccato and sautillé at rapid speeds (e.g., 16<sup>ths</sup> up to quarter = 120; incl. staccato for PC applicants)</li><li>• Can perform extended passages of rapid tremolo, ricochet, and rapid string crossing patterns on adjacent and non-adjacent strings (including dyads/chords) cleanly, consistently and fluidly</li></ul> <p><b>Vibrato</b></p> <ul style="list-style-type: none"><li>• Can use elastic, even vibrato with varied speed/width in all positions</li><li>• Can perform a self-directed vibrato acceleration exercise from slow/measured oscillations to fast/unmeasured oscillations with consistent, fluid motion</li><li>• Uses a skilled vibrato that is varied according to musical context</li></ul> <p><b>Extended techniques</b></p> <ul style="list-style-type: none"><li>• Demonstrates fluency with longer sequences of both natural and touch-fourth harmonics, left-hand pizzicato,</li></ul>
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			basic common-practice ornaments (turns, mordents, grace notes)	<ul style="list-style-type: none"><li>• Can perform trills and common-practice ornaments with dexterity and appropriate speeds</li></ul>	timbral variants and transitions, trills, common-practice ornaments and grace notes (includes double trills, double-stop glissandi for relevant Precollege-level repertoire)
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	<b>Style and Performance Practice</b>	<b>Experience with at least 2 of the following genres:</b> <ul style="list-style-type: none"><li>• Baroque</li><li>• Classical</li><li>• Romantic</li><li>• 20<sup>th</sup> century</li><li>• Contemporary (written in the last ±30 years)</li><li>• Improvisation, own composition, or another stylistic genre</li></ul>	<b>Experience with at least 3 of the following genres:</b> <ul style="list-style-type: none"><li>• Baroque</li><li>• Classical</li><li>• Romantic</li><li>• 20<sup>th</sup> century</li><li>• Contemporary (written in the last ±30 years)</li><li>• Improvisation, own composition, or another stylistic genre</li></ul>	<b>Experience with at least 4 of the following genres:</b> <ul style="list-style-type: none"><li>• Baroque</li><li>• Classical</li><li>• Romantic</li><li>• 20<sup>th</sup> century</li><li>• Contemporary (written in the last ±30 years)</li><li>• Improvisation, own composition, or another stylistic genre</li></ul>	<b>Experience with at least 5 of the following genres:</b> <ul style="list-style-type: none"><li>• Baroque</li><li>• Classical</li><li>• Romantic</li><li>• 20<sup>th</sup> century</li><li>• Contemporary (written in the last ±30 years)</li><li>• Improvisation, own composition, or another stylistic genre</li></ul>
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Musical Applications	Etudes, Exercises, Caprices, Pedagogical Works	<b>Left-hand articulation &amp; facility</b> <ul style="list-style-type: none"><li>SchradiECK: <i>School of Violin Technics</i>, Bk 1 (nos. 1-7)</li><li>Suzuki: Quint Etudes</li><li>Sevcik: <i>Preparatory Trill Studies</i>, Op. 7</li></ul> <b>Shifting</b> <ul style="list-style-type: none"><li>Whistler: <i>Introducing the Positions</i>, Bk. 1</li><li>Sevcik: <i>Shifting the Position and Preparatory Scale Studies</i>, Op. 8 (nos. 1-7)</li></ul> <b>Double Stops</b> <ul style="list-style-type: none"><li>Whistler: <i>Developing Double Stops</i></li><li>*Trott: <i>Melodious Double Stops</i>, Bk 1</li><li>Sevcik: <i>Preparatory Exercises in Double-Stopping</i>, Nos. 1-15</li><li>Sitt: <i>20 Studies in Double-Stops</i> (1-4)</li></ul> <b>Fundamental melodic studies</b> <ul style="list-style-type: none"><li>Mazas: <i>75 Melodious and Progressive Studies</i> (Op. 36)</li><li>Kayser: <i>36 Elementary / Progressive Studies</i></li><li>Sevcik, <i>Violin School for Beginners</i>, Op. 6</li><li>Wohlfahrt: <i>60 Studies for the Violin</i>, Op. 45</li></ul> <b>Advancing melodic studies</b> <ul style="list-style-type: none"><li>Whistler: <i>Preparing for Kreutzer</i></li><li>Dont: <i>24 Preparatory Exercises to Kreutzer and Rode</i> (1-18)</li><li>Kreutzer: <i>42 Studies or Caprices</i> (2-14)</li><li>Luis Casal, <i>Solo Etudes for Violin</i> (1, 2, 6)</li></ul> <b>Pedagogical Violin Duos</b> <ul style="list-style-type: none"><li>Bartok: <i>44 Duets</i>, Nos 1-17, 22, 25</li><li>Berio: <i>Duets for two Violins</i> Vol. 1 (1, 12, 19, 21, 23, 26, 28)</li><li>Dont: <i>20 Progressive Exercises</i> Op. 38, (1-5)</li></ul>	<b>Left-hand articulation &amp; facility</b> <ul style="list-style-type: none"><li>SchradiECK: <i>School of Violin Technics</i>, Bk 1 (nos. 1-15)</li><li>Sitt: <i>50 Daily Exercises for the Left-Hand</i> Op. Nos. 1-17</li><li>Suzuki: Quint Etudes</li><li>Sevcik: <i>Preparatory Trill Studies</i>, Op. 7</li></ul> <b>Shifting</b> <ul style="list-style-type: none"><li>Whistler: <i>Introducing the Positions</i>, Bk. 2 (2<sup>nd</sup> - 7<sup>th</sup> pos.)</li><li>Sevick, <i>Scales and Shifting</i> Op. 8, Nos. 1-15</li></ul> <b>Double Stops</b> <ul style="list-style-type: none"><li>*Trott: <i>Melodious Double Stops</i> Bk 2</li><li>Sevcik: <i>Preparatory Exercises in Double-Stopping</i> Op 9, Nos. 16-34</li><li>Sitt: <i>Twenty Studies in Double-Stops</i> Op. 32 Bk 5, Nos. 5-8, 10-12</li></ul> <b>Melodic Studies</b> <ul style="list-style-type: none"><li>Fiorillo <i>26 Etudes or Caprices</i></li><li>Kreutzer: <i>42 Studies or Caprices</i> (Nos. 2-21)</li><li>Luis Casal, <i>Solo Etudes for Violin</i> Nos. 1-3, 5-8</li></ul> <b>Pedagogical Violin Duos</b> <ul style="list-style-type: none"><li>Bartok: <i>44 Duets</i>, Nos. 18-27</li><li>Berio: <i>Duets for two Violins</i> Nos 12, 19, 21, 23</li><li>Dont: <i>Twenty Progressive Exercises for the Violin</i> Op. 38, Nos 6-13</li></ul>	<b>Left-hand articulation &amp; facility</b> <ul style="list-style-type: none"><li>SchradiECK: <i>School of Violin Technics</i></li><li>Sitt: <i>50 Daily Exercises for the Left Hand</i>, Op. Nos. 18-34</li></ul> <b>Shifting</b> <ul style="list-style-type: none"><li>Sevick, <i>Scales and Shifting</i> Op. 8, Nos. 1-31</li></ul> <b>Double Stops</b> <ul style="list-style-type: none"><li>Sevcik: <i>Preparatory Exercises in Double-Stopping</i> Op 9, Nos. 34-50</li></ul> <b>Melodic Studies</b> <ul style="list-style-type: none"><li>Kreutzer: <i>42 Studies or Caprices</i></li><li>Dont: <i>46 Etudes or Caprices</i> Op. 35, Nos. 1-10</li><li>Rode, <i>24 Caprices</i> Nos 8, 10, 12</li><li>Dancla: <i>Etudes</i> Op 73, Nos 8, 9</li><li>De Beriot Op 73</li><li>°Luis Casal, <i>Solo Etudes for Violin</i> (all appropriate for Level 3)</li></ul> <b>Pedagogical Violin Duos</b> <ul style="list-style-type: none"><li>Bartok: <i>44 Duets</i> Vol. 2, Nos. 28-36</li><li>Dont: <i>Twenty Progressive Exercises for the Violin</i> Op. 38, Nos 14-18</li><li>Berio: <i>Duets for two Violins</i> Nos. 24, 25, 27, 34</li></ul>	<b>Left-hand articulation &amp; facility</b> <ul style="list-style-type: none"><li>SchradiECK: <i>School of Violin Technics</i></li><li>Sitt: <i>50 Daily Exercises for the Left Hand</i>, Op. Nos. 35-50</li></ul> <b>Shifting</b> <ul style="list-style-type: none"><li>Sevick, <i>Scales and Shifting</i> Op. 8, Nos. 1-31</li></ul> <b>Double Stops</b> <ul style="list-style-type: none"><li>Sevcik: <i>Preparatory Exercises in Double-Stopping</i> Op 9, Nos. 34-50</li></ul> <b>Melodic Studies</b> <ul style="list-style-type: none"><li>Kreutzer: <i>42 Studies or Caprices</i> (Nos. 2-21)</li><li>Dont: <i>46 Etudes or Caprices</i> Op. 35,</li><li>Rode: <i>24 Caprices</i> Nos 15</li><li>Dancla: <i>Etudes</i> Op 73, Nos 5, 12, 13, 17, 18</li><li>Gavinies: <i>24 MatinéEs</i>, Nos 1-12</li><li>Paganini: <i>24 Caprices</i>, Nos. 16, 9, 5</li><li>Luis Casal: <i>Solo Etudes for Violin</i> (all appropriate for Level 4)</li></ul> <b>Pedagogical Violin Duos</b> <ul style="list-style-type: none"><li>Bartok, <i>44 Duets</i> Vol. 2, Nos. 37-44</li><li>Berio: <i>Duets for two Violins</i> Vol.1</li><li>Dont: <i>Twenty Progressive Exercises for the Violin</i> Op. 38, Nos 14-18</li></ul> <b>Extended Techniques</b> <ul style="list-style-type: none"><li>Garth Knox, <i>Violin Spaces</i></li></ul>

	<b>Scale Methods</b>	<ul style="list-style-type: none"><li>Barber: <i>Scales for Advanced Violinists</i> (keys G-C; introductory exercises)</li><li>Hrimaly: <i>Scale Studies</i></li><li>Flesch: <i>Scale System</i> (keys G-C)</li></ul>	<ul style="list-style-type: none"><li>Barber: <i>Scales for Advanced Violinists</i> (keys G-D; introductory exercises)</li><li>Flesch: <i>Scale System</i> (keys G-D)</li><li>Galamian: <i>Contemporary Violin Technique</i> Vol. 1 (keys G-D; 3-octave scales AND arpeggios), and Vol. 2 (double-stop scales)</li></ul>	<ul style="list-style-type: none"><li>Barber: <i>Scales for Advanced Violinists</i> (keys G-E)</li><li>Flesch: <i>Scale System</i> (keys G-D)</li><li>Galamian: <i>Contemporary Violin Technique</i> Vol. 1 (keys G-E; 3-octave scales AND arpeggios), and Vol. 2 (double-stop scales)</li></ul>	<ul style="list-style-type: none"><li>Flesch: <i>Scale System</i> (keys G-D)</li><li>Galamian: <i>Contemporary Violin Technique</i> Vol. 1 (3-octave scales AND arpeggios), and Vol. 2 (double-stop scales)</li></ul>
	<b>Solo Repertoire</b>  <i>*Denotes female composer</i>  <i>°denotes composer of color</i>	<p>(See also: ASTA Level 6/7)</p> <p><b>Student Concertos</b></p> <ul style="list-style-type: none"><li>Accolay: Violin Concerto</li><li>Bach: Concerto in A minor</li><li>Corelli: Sonatas Op. 5 Nos 1-6</li><li>Nardini: Concerto in E minor</li><li>Rieding: Concerto in E Minor, Op. 7</li><li>Seitz: Pupil’s Concertos Nos. 1 &amp; 3</li><li>Vivaldi: Concerto in A minor</li></ul> <p><b>Concert Pieces</b></p> <ul style="list-style-type: none"><li>Bartok: <i>An Evening in the Village</i></li><li><b>C. Chaminade</b>: Rondeau Op. 97</li><li>Dvorak: Sonatina in G, Op. 100</li><li>Elgar: <i>Salut D’Amour</i></li><li>Fiocco: Allegro</li><li>Kreisler: Rondino on a Theme by Beethoven</li><li>Kreisler: <i>Sicilienne and Rigaudon</i></li><li><b>F. Lebrun</b>: Sonata</li><li><b>Paradis</b>: Sicilienne</li><li><b>D. Pejacevic</b>: Romanze Op. 22</li><li><b>Price</b>: <i>The Deserted Garden</i>; songs (var)</li><li><b>J. Senfter</b>: <i>Melodie</i> Op. 13 No. 1</li><li><b>C. C. White</b>: Levee Dance</li><li>François Schubert: <i>L’Abeille</i></li></ul>	<p>(See also: ASTA Level 7/8)</p> <p><b>Concertos</b></p> <ul style="list-style-type: none"><li>DeBeriot: Concerto no. 9</li><li>Haydn: Concertos in G maj, C maj</li><li>Kabalevsky: Violin Concerto</li><li>Spohr: Concerto No. 2 in Dm, op. 2</li><li>Tartini: Concerto in D min</li><li>Viotti: Concerto No. 23</li></ul> <p><b>Concert Pieces</b></p> <ul style="list-style-type: none"><li>Beethoven: Romance in F</li><li><b>L. Boulanger</b>: <i>Nocturne</i> from Two Pieces for Violin and Piano</li><li><b>C. Chaminade</b>: Andantino and Romanza from 3 Morceaux Op. 31</li><li>Fauré: <i>Berceuse</i></li><li>Gluck/Kreisler: <i>Melodie</i></li><li>Handel: D major Sonata</li><li>Kreisler: <i>Liebesleid</i></li><li>Massenet: “Meditation” from <i>Thais</i></li><li><b>E. Mayer</b>: <i>Notturmo</i> Op. 48</li><li>Monti: <i>Czardas</i></li><li>Mozart: Adagio and Rondo</li><li>Schubert: Sonatina in D</li><li><b>C. Schumann</b>: Romance, Op. 22/2</li><li><b>J. Senfter</b>: <i>Elegie</i> Op. 13 No 3</li><li>Tartini: Sonata in Gm, op. 1, no. 10</li></ul>	<p>(See also: ASTA Level 9/10)</p> <p><b>Concertos</b></p> <ul style="list-style-type: none"><li><b>Boulogne St.-Georges</b>, Concerto Op. 2 No. 1 in G</li><li>Lalo Symphonie Espagnole</li><li>Mozart Concerto No. 3</li><li><b>Price</b>: Violin Concerto No. 2</li><li>Vieuxtemps: Concertos Nos. 4, 5</li></ul> <p><b>Concert Pieces</b></p> <ul style="list-style-type: none"><li>Bartok: <i>Roumanian Folk Dances</i></li><li>Beethoven: Sonata Op. 12, No. 1</li><li>Bloch: <i>Nigun</i></li><li><b>L. Boulanger</b>: <i>Cortège</i> from Two Pieces for Violin and Piano</li><li><b>Coleridge-Taylor</b>: Suite for Violin and Piano Op. 3; Two Romantic Pieces, Op.9</li><li>Copland: “Waltz and Celebration” from <i>Billy the Kid</i></li><li>De Beriot: <i>Air Varie</i></li><li>Dvořák: 4 Romantic Pieces, op. 75</li><li>Dvořák/Kreisler: Slavonic Dance No. 1 in Gm</li><li><b>Esmail</b>: <i>Varsha</i></li><li><b>Joplin</b>/Perlman: “Elite Syncopations” (<i>Ragtime for Violin</i>)</li><li>Kreisler: Praeludium and Allegro</li></ul>	<p>(See also: ASTA Level 10)</p> <p><b>Concertos</b></p> <ul style="list-style-type: none"><li>Bruch: Concerto No. 1 in G minor, Op. 26</li><li>Mendelssohn: Concerto in E minor, Op. 64</li><li>Mozart: Concerti Nos. 3 or 4</li><li><b>Coleridge-Taylor</b>: Concerto in G min</li><li><b>Price</b>: Violin Concerto No. 1</li><li>Wieniawski: Concerto No. 2 in D minor</li></ul> <p><b>Concert Pieces</b></p> <ul style="list-style-type: none"><li><b>Bacewicz</b>: <i>Humoreska</i></li><li><b>Coleridge-Taylor</b>: Romance in G, Ballade Op. 4</li><li>Saint-Saëns: Introduction and Rondo Capriccioso, op. 28</li><li><b>Price</b>: Fantasy No. 1 in G minor</li><li>Prokofiev: Five Melodies, op. 35</li><li>Prokofiev/Grunes: “March” from <i>Love for Three Oranges</i></li><li>Kreisler: <i>Caprice Viennois</i></li><li><b>E. South</b>: <i>Black Gypsy</i></li><li><b>Bridgetower</b>: Violin Sonata</li></ul> <p>Unaccompanied</p> <ul style="list-style-type: none"><li>Bach Partita III in E major, Sonata I in G minor (all), Partita II in D minor (all)</li></ul>

			<ul style="list-style-type: none"><li>Ten Have: <i>Allegro Brilliant</i></li></ul> <p><b>Unaccompanied</b></p> <ul style="list-style-type: none"><li>Bach: Partita III in E major, Gigue, Gavotte en Rondeau, Bourée</li><li>Bach: Partita II in D minor, Allemanda</li><li>Bach: Partita I in B minor, Double (1, 2, 3)</li><li>Bach: Sonata I in G minor, Presto</li></ul>	<ul style="list-style-type: none"><li>*Le Beau: <i>Romanze</i> Op. 35</li><li>*<b>Pejacevic</b>: <i>Elegie</i> Op. 34</li><li>Ravel: <i>Piece en Forme de Habanera</i></li><li>Sarasate: <i>Malaguena</i>, op. 21/1</li><li>*<b>C. Schumann</b>: Romance, Op. 22/1</li><li>Stravinsky: “Danse Russe” from <i>Petrouchka</i></li><li>Tschaikovsky: <i>Melodie</i> (in 3 Pieces, op. 42)</li><li>Vaughan-Williams: <i>The Lark Ascending</i></li><li>Vitali: <i>Chaconne</i></li><li>Wieniawski: <i>Legende</i></li></ul> <p><b>Unaccompanied</b></p> <ul style="list-style-type: none"><li>Bach Partita III in E major (all), Sonata I in G minor (all), Partita II in D minor (all except Ciaccona)</li></ul>	
	Orchestral Excerpts	<ul style="list-style-type: none"><li></li></ul>	<ul style="list-style-type: none"><li></li></ul>	(See: requirements for Carnegie Hall NYO2, NYYS)	(See: requirements for Carnegie Hall NYO2, NYYS)