

		Level 1	Level 2	Level 3	Level 4
Fundamental Skills and Understanding	Scales / Fundamentals	<p>Scales (2 octaves) in the Level</p> <p>Up to 3 flats and sharps keys and range quarter-eighth pattern at quarter = 60 BPM</p> <ul style="list-style-type: none">MajorMinor (all versions) <p>Arpeggios in Level 1 Keys at quarter note= 60 BPM</p>	<p>Scales (2 octaves) in the Level 2</p> <p>Up to 4 flats and sharps keys and range quarter-eighth pattern at quarter = 70 BPM</p> <ul style="list-style-type: none">MajorMinor (all versions) <p>Scales (3 octaves) in G Major at quarter = 70 BPM</p> <p>Arpeggios in Level 2 Keys at quarter note= 70 BPM</p> <p>Introduce chromatic scale</p>	<p>Scales (2 octaves) in the Level 3</p> <p>Up to 5 sharps and flats keys and range quarter-eighth pattern at quarter = 80 BPM</p> <ul style="list-style-type: none">MajorMinor (all versions)Chromatic Scale <p>Scales (3 octaves) in G major, G minor, and E major Scale in 3 octaves at quarter = 80 BPM</p> <p>Arpeggios in Level 3 Keys at quarter note= 80 BPM</p> <p>Knowledge of tenor and treble clefs</p>	<p>Scales (2 octaves) in the Level 4</p> <p>All keys and range quarter-eighth pattern at quarter = 90 BPM</p> <ul style="list-style-type: none">MajorMinor (all versions)Chromatic Scale <p>Scales (3 octaves) in G major, G minor, E major , and A major at quarter = 90 BPM</p> <p>Arpeggios in Level 4 Keys at quarter note= 90 BPM</p> <p>Mastery of bass, tenor and treble clefs</p>
	Range	<ul style="list-style-type: none">Demonstrates ease and fluency in first through fifth position	<ul style="list-style-type: none">Demonstrates ease and fluency in second and fourth positionsProficiency in sixth and seventh position	<ul style="list-style-type: none">Demonstrates ease and fluency in sixth and seventh position	<ul style="list-style-type: none">All positions (Full range)
	Rhythm Meter	<ul style="list-style-type: none">Play in 2/4, 3/4, and 4/4 (simple meters); subdivide up to quadruplets and triplets6/8 and 9/8 with simple subdivisionsIntroduce cut time	<ul style="list-style-type: none">All simple metersAll compound meters with simple subdivisionsIntroduce 9/4, 12/4, etc.	<ul style="list-style-type: none">All simple metersAll compound meters with complex subdivisions5/8 and 7/8 with simple subdivisions	<ul style="list-style-type: none">All meters with complex subdivisions
	Key	<ul style="list-style-type: none">Up to three flats and three sharps (Major and relative minor)Introduce E major	<ul style="list-style-type: none">Up to four flats and four sharps (Major and relative natural minor)	<ul style="list-style-type: none">Up to five flats and five sharps (Major and all relative minor)	<ul style="list-style-type: none">All key signatures (Major and all relative minor)
	Instrument-Specific Technique	<ul style="list-style-type: none">Right-hand technique<ul style="list-style-type: none">Bow distribution in Level 1 rhythmic patterns(See exercises below)	<ul style="list-style-type: none">Thumb positionVibrato development<ul style="list-style-type: none">Grace notesMordent	<ul style="list-style-type: none">Thumb positionVibrato development<ul style="list-style-type: none">TurnsRight-hand technique	<ul style="list-style-type: none">Thumb positionVibrato is consistent across phrasesRight-hand technique

		<ul style="list-style-type: none">○ Introduction of orchestral pizzicato● Left-hand technique<ul style="list-style-type: none">○ Shifts by sliding○ Glissando○ Cross-string: Thirds and octaves● Intentionally getting the left-hand thumb off the back of the neck to develop stronger fingers	<ul style="list-style-type: none">○ Trills● Right-hand technique<ul style="list-style-type: none">○ Bow distribution in Level 2 rhythmic patterns (See exercises below)○ Orchestral Pizzicato on lower strings○ Introduction of jazz pizzicato● Left-hand technique<ul style="list-style-type: none">○ Independent finger shifts with arched hand position○ Cross-string: Thirds, fourths, fifths, and octaves	<ul style="list-style-type: none">○ Bow distribution in Level 3 rhythmic patterns (See exercises below)○ Proficiency in all pizzicato● Left-hand technique<ul style="list-style-type: none">○ Independent finger shifts with arched hand position○ Cross-string: Thirds, fourths, fifths, sixths, and octaves	<ul style="list-style-type: none">○ Bow distribution in Level 4 rhythmic patterns (See exercises below)● Left-hand technique<ul style="list-style-type: none">○ Cross-string: All intervals
	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 and 21st Century	Student has performance in at least three (3) of the following: <ul style="list-style-type: none">● Baroque● Classical● Romantic● 20th and 21st Century	Student has performance in at least four (4) of the following: <ul style="list-style-type: none">● Baroque● Classical● Romantic● 20th and 21st Century	Student has performance in at least four (4) of the following: <ul style="list-style-type: none">● Baroque● Classical● Romantic● 20th and 21st Century
Potential Musical Applications	Etudes [Listed by composer, Book, Specific Etude #s]	<p>MAP String Builder Book 3 (Exercises 86, 87 on page 28 Beautiful melodies in different rhythms Exercises 89, 90, 91 on page 29 G. McCormick, <i>Etudes from “Mastering the Bow”</i> Part 1 –Etudes #1-8</p> <p>Commissioned by The Juilliard School for MAP (Music Advancement Program) Melodic Etudes for Solo Double Bass Music Composed by Rufus Reid Etudes # 1, 2, 3</p> <p>F. Simandl, <i>New Method for Double Bass Part 1</i>, Stuart Sankey, IMC</p> <ul style="list-style-type: none">● Exercises in half, first and second positions – page 14, 15	<p>Suzuki book #4 Frannz Simandl , etude # 17, Tempo di Polacca</p> <p>Commissioned by The Juilliard School for MAP (Music Advancement Program) Melodic Etudes for Solo Double Bass Music Composed by Rufus Reid Etudes # 4, 5, 6</p> <p>F. Simandl – Book1- Stuart Sankey edition,IMC</p> <p>Etude #8 recommended for phrasing and nuances.</p> <ul style="list-style-type: none">● Melodic intervals- thirds, fourths, fifths, sixths	<p>F. Simandl , <i>New Method for Double Bass Part 1</i>, Stuart Sankey edition, IMC</p> <ul style="list-style-type: none">● Etude #17● Minor scales and exercises● A minor – page 46● D minor – page 48● G minor – page 49● Play melodic and harmonic intervals – thirds, fourths, fifths, sixths and sevenths <p>Commissioned by The Juilliard School for MAP (Music Advancement Program) Melodic Etudes for Solo Double Bass Music Composed by Rufus Reid Etudes # 7, 8, 9</p>	<p>F. Simandl , <i>New Method for Double Bass Part 1</i>, Stuart Sankey edition, IMC</p> <ul style="list-style-type: none">● Exercises in all Major and Minor keys on page 71-72● Various combinations of bowings – page 74● Exercises in broken chords in Major keys – page 100- 101 <p>Commissioned by The Juilliard School for MAP (Music Advancement Program) Melodic Etudes for Solo Double Bass Music Composed by Rufus Reid Etudes # 10, 11, 12</p> <ul style="list-style-type: none">● Storch/Hrabe – etude #24 from 86 etudes book 1● Robinson: Boardwalking, Stroking

		<ul style="list-style-type: none"> Exercises on shifting on the G and D strings om page 17 Etudes #7 and #8 in F Major on page 33 Intervals – thirds, fourths, fifths 	G. McCormick, <i>Etudes from “Mastering the Bow”</i> Part 1 –Etudes #8 - #18	<ul style="list-style-type: none"> Thumb Position Exercises for the Double Bass by Gerd Reinke – page 5 – exercises for the first thumb position Page 6 and 7 – exercises for a firm first position on G and D strings 	<ul style="list-style-type: none"> Thumb Position Exercises – Gerd Reinke – page 9 – first thumb position exercises
	Scales and Technique Exercises [Organized by skill or technique; Listed by composer, Book, Exercise #s]	<p>Bow distribution exercises</p> <p>F. Simandl – New Method book–Part 1</p> <ul style="list-style-type: none"> Section: Exercises in various bowing techniques Section: Various examples and combinations of bowings <p>Scales and arpeggios</p> <p>Clark, L. and Schmidt, D.—<i>The Protocol: A Guide to the Collegiate audition process</i> (Major: C, F, E, G, and A; Minor: F, G, and E)</p>	<p>Bow distribution exercises</p> <p>F. Simandl - New Method book–</p> <ul style="list-style-type: none"> Section: Legato exercises on two strings Section: Exercises in triplets <p>- independent finger shifting</p> <ul style="list-style-type: none"> Tapping <p>Scales and arpeggios</p> <p>Clark, L. and Schmidt, D., <i>The Protocol: A Guide to the Collegiate audition process</i> (Add Major:B-Flat, E-Flat, A-flat, and D Major; Minor: C, F#, and A)</p>	<p>Bow distribution exercises</p> <p>F. Simandl – New Method book –</p> <ul style="list-style-type: none"> Tremolo exercises Portato Spiccato <p>Scales and arpeggios</p> <p>Clark, L. and Schmidt, D., <i>The Protocol: A Guide to the Collegiate audition process</i> (Add Major: D-Flat and B; Minor: B, B-Flat, and D)</p>	<p>Bow distribution exercises</p> <p>F. Simandl – New method book –</p> <ul style="list-style-type: none"> Col Legno Ponticello <p>Iosif Prunner/ Ion Cheptea- three octave scales and arpeggios</p> <p>Clark, L. and Schmidt, D., <i>The Protocol: A Guide to the Collegiate audition process</i> (Add Minor: C# and E-flat)</p>
	Solos (Composer, Title)	<p>Selected solos from Suzuki Book 3, similar to:</p> <ul style="list-style-type: none"> Trilling Waltz, A Gaelic Melody, The Elephant by C. Saint-Saens <p>Any solo from George Vance, Vade Mecum</p> <ul style="list-style-type: none"> G Minor and E Minor on page 26 and 27 Reading exercises- C.L. Hanon # 4, #15, #20 Study of String Crossing, page 66, 67 <p>Mummers – John Merle</p> <p>Sonatina – A.O. Andersen</p>	<p>Selected solos from Suzuki Book 4:</p> <ul style="list-style-type: none"> The Meistersingers by R. Wagner Gavotte in G minor by J.S. Bach Chorus from “Judas Maccabaeus” –G.F. Handel <p>Adagio – Beethoven</p> <p>Menuet – Mendelssohn</p> <p>Chanson Triste – Tchaikovsky</p>	<p>Selected solos from Suzuki Book 4:</p> <ul style="list-style-type: none"> Humoresque – Dvorak Sonata in E minor – Marcello <p>Concert Piece –by B. Furtok</p> <p>Après un-Reve – G. Faure</p> <p>Vivaldi – Sonata #1 in B Flat Major</p>	<p>Selected solos from Suzuki Book 5:</p> <ul style="list-style-type: none"> Sonata in G Major – Marcello Concerto in F Major – Capuzzi <p>Chorus from “Judas Maccabaeus” in tenor clef</p> <p>First and second movement from Sonata by H. Eccles</p> <p>J. S. Bach</p> <p>Suite #3</p> <p>Bourree 1 and Bourree 2</p> <p>Gigue</p>

	Orchestral Excerpts	<ul style="list-style-type: none">• Overture “ The Mastersingers” by R. Wagner – page 125-126 from F. Simandl - New Method book 1• Symphony #1 in D Major by G. Mahler -double bass solo	<ul style="list-style-type: none">• Royal Fireworks Music by G. F. Handel – page 124-125 from new Method book by f. simandl• Badinerie from Orchestral suite #3 by J. S. Bach – page 21 from the Protocol – a guide to the collegiate audition process for double bass	<ul style="list-style-type: none">• Symphony #40 on G Minor by W. A. Mozart – Allegro molto• Symphony #5 by L. van Beethoven F. Simandl - New Method book - page 126-127	<ul style="list-style-type: none">• Symphony #9 – by L. van Beethoven – page 114 in F. Simandl – New Method book 1• Symphonie Fantastique by H. Berlioz – page 115
--	---------------------	---	---	---	---