

WSMTA Music Literacy Program Curriculum Guide

modified for STRINGS

Level One

FUNCTIONAL SKILLS

Rhythm and Pulse Development: No differentiation from keyboard exam.

- Clap or tap a rhythm pattern, counting aloud, with a metronome tempo of 72 for the quarter beat
- The student may use any counting method, giving one measure of preparation
- The pattern will include quarter, half and whole notes

Sight-playing (violin only):

- Play an 8 measure piece or excerpt.
- Scoring will be based on note accuracy, rhythm accuracy and continuity
- The sight-playing example will be in key of D, notes on D and A strings only, with no accidentals. Rhythms will include quarter, half and whole notes.

Technique – Scales and Arpeggios (violin/viola/cello/bass): Refer to the last section of this guide for number of scales, which keys and how many octaves must be prepared for each instrument at each level, as well as tempos, slurring and arpeggio types.

WRITTEN THEORY (Violin Only)

- Identify the number of beats for quarter notes and rests, half notes and whole notes
- Recognize and give definitions for forte and piano symbols
- Identify note direction as up, down, or repeat
- Give the letter names of notes on the treble clef staff and a violin fingerboard diagram: All open strings and notes in the D major scale on the D and A strings (1st position).
- Identify half and whole steps on a fingerboard diagram

LISTENING: No differentiation from keyboard exam.

Give verbal answers to questions concerning examples played by the facilitator:

- Identify low, middle and high sounds
- Identify forte and piano dynamic levels
- Identify the directions of 5 notes as moving up, moving down or repeating
- Listen to an 8 measure example played by the facilitator, then clap the pulse as the facilitator plays the example a second time
- Identify the general quality of music by choosing the best description(s) from a multiple choice list

Level Two

FUNCTIONAL SKILLS

Rhythm and Pulse Development: No differentiation from keyboard exam.

- Clap or tap a rhythm pattern, counting aloud, with a metronome tempo of 72 for the quarter beat
- The student may use any counting method, giving one measure of preparation
- The pattern will include quarter notes and rests, half notes and rests, dotted half notes and whole notes

Sight-playing (violin only):

- Play an 8 measure piece or excerpt.
- Scoring will be based on note accuracy, rhythm accuracy, continuity and simple dynamics (f/p).
- The sight-playing example will include notes on all 4 strings (high second fingers), with no accidentals. Rhythms may include quarter notes and rests, half notes and rests, dotted half notes, eighth note pairs and whole notes. Separate bows.

Technique – Scales and Arpeggios (violin/viola/cello/bass): Refer to the last section of this guide for number of scales, which keys and how many octaves must be prepared for each instrument at each level, as well as tempos, slurring and arpeggio types.

WRITTEN THEORY (Violin Only)

- Identify the number of beats for quarter notes and rests, half notes and rests, dotted half notes, and whole notes and rests
- Write in the counting for rhythm examples in 2/4, 3/4 or 4/4 meter
- Recognize and give the definitions for forte and piano symbols, legato and staccato
- Give the letter names of notes on a fingerboard diagram and treble clef staff from open G string to 4th finger B on E string. (May include high/low 2nd finger, ~~low first finger~~)
- Draw sharp, flat and natural sign

LISTENING

Give verbal answers to questions concerning examples played by the facilitator:

- Identify legato and staccato notes
- Identify forte and piano dynamic levels
- Identify the direction of 3 notes as moving up, moving down or repeating
- Listen to an 8 measure example played by the facilitator, then clap the pulse as the facilitator plays the example a second time
- Identify the general quality of music by choosing the best description(s) from a multiple choice list

Level Three

FUNCTIONAL SKILLS

Rhythm and Pulse Development: No differentiation from keyboard exam.

- Clap or tap a rhythm pattern, counting aloud, with a metronome tempo of 72 for the quarter beat
- The student may use any counting method, giving one measure of preparation
- The pattern may include eighth note pairs, quarter notes and rests, half notes and rests, dotted half notes, whole notes and rests, and tied notes

Sight-playing (violin only):

- Play a short piece (8-12 measures).
- Two-octave range; keys of G, D, A or F major.
- Scoring will be based on note accuracy, rhythm accuracy, continuity, dynamics and bowing (slurs).
- The sight-playing example will include the same rhythms as listed in the rhythm and pulse section above.
- Includes dynamic changes and slurs.

Technique – Scales and Arpeggios (violin/viola/cello/bass): Refer to the last section of this guide for number of scales, which keys and how many octaves must be prepared for each instrument at each level, as well as tempos, slurring and arpeggio types.

WRITTEN THEORY (Violin Only)

- Write in the counting for rhythm examples in 2/4, 3/4 or 4/4 meter. Rhythms may include paired eighth notes, quarter notes and rests, half notes and rests, dotted half notes, and whole notes and rests.
- Recognize and/or give the definitions for piano, mezzo piano, mezzo forte and forte symbols
- Identify ties and slurs
- Explain the meaning of the numbers in a time signature
- Draw sharp, flat and natural symbols on the staff in proper placement
- Draw note stems on note heads in the correct direction and on correct side
- Give the letter names with accidentals of any first-position notes on the staff
- Identify intervals of whole or half steps between notes with accidentals on the staff (first position only)

LISTENING

Give written answers to questions concerning recorded examples:

- Select a rhythmic pattern from two written examples. The rhythm pattern will be played twice.
- Add a sharp or flat sign in front of a note to indicate movement up or down
- Identify the general quality of music in regard to tempo, dynamic, mood and articulation by choosing the best descriptions from a multiple choice list. (Teachers please note: tempo and dynamic indications use English terms, not Italian.)

Level Four

FUNCTIONAL SKILLS

Rhythm and Pulse Development: No differentiation from keyboard exam.

- Clap or tap a rhythm pattern, counting aloud, with a metronome tempo of 72 for the quarter beat
- The student may use any counting method, giving one measure of preparation
- The pattern may include eighth note pairs, quarter notes and rests, dotted quarter followed by eighth note, half notes and rests, dotted half notes, whole notes and rests, and upbeats

Sight-playing (violin only):

- Play a short piece (12 measures). The key may have up to 3 sharps or 2 flats, major or minor. May include accidentals.
- May include the same rhythms as listed in the rhythm and pulse section above
- Scoring will be based on note accuracy, rhythm accuracy, bowings, continuity, dynamics and articulations.
- Includes some fingerings for 3rd position shifting; following suggested fingerings will not be scored.

Technique – Scales and Arpeggios (violin/viola/cello/bass): Refer to the last section of this guide for number of scales, which keys and how many octaves must be prepared for each instrument at each level, as well as tempos, slurring and arpeggio types.

WRITTEN THEORY (Violin Only)

- Write in the counting for rhythm examples in 2/4, 3/4 or 4/4 meter. Rhythms may include eighth notes pairs, quarter notes and rests, dotted quarter followed by eighth note, half notes and rests, dotted half notes, whole notes and rests and upbeat
- Recognize and/or give the definitions for pianissimo, piano, mezzo piano, mezzo forte, forte and fortissimo symbols
- Explain the meaning of the numbers in a time signature
- Recognize and give the definitions for accent, staccato, D.C. al Fine, arco and pizz.
- Give the letter names of notes with accidentals on the treble clef staff from open G string to high D on E string.
- Write the pattern of whole and half steps for major and natural minor scales

LISTENING

Give written answers to questions concerning recorded examples:

- Identify perfect 4ths, perfect 5ths and perfect octaves, labeling with distance and quality. Each interval will be played 3 times, melodically and harmonically.
- Identify the tonality of a short, early level piece as major or minor. The piece will be played 3 times.
- Identify the pulse of a piece of music as having 3 or 4 beats per measure. This elementary level piece will contain no eighth notes or upbeats and will be played at a moderate tempo.
- Rhythmic dictation: Write the pattern that you hear. The example will be two measures in 4/4 meter, using any combination of quarter, half, dotted half and whole notes.

Level Five

FUNCTIONAL SKILLS

Rhythm and Pulse Development: No differentiation from keyboard exam.

- Clap or tap a rhythm pattern, counting aloud, with a metronome tempo of 72 for the quarter beat
- The student may use any counting method, giving one measure of preparation
- The pattern may include eighth notes and rests, quarter notes and rests, dotted quarter followed by eighth note, half notes and rests, dotted half notes, whole notes and rests, eighth note triplets and upbeats. The pattern may be in 3/4, 4/4, 3/8, or 6/8 meter.

Sight-playing (violin only):

- Play a piece (12-16 measures). The key will have up to 3 sharps or 3 flats, major or minor.
- Rhythms may include the same rhythms as listed in the rhythm and pulse section above
- Scoring will be based on note accuracy, rhythm accuracy, bowings, dynamics and continuity
- Includes some fingerings for 3rd position shifting; following suggested fingerings will not be scored.

Technique – Scales and Arpeggios (violin/viola/cello/bass): Refer to the last section of this guide for number of scales, which keys and how many octaves must be prepared for each instrument at each level, as well as tempos, slurring and arpeggio types.

WRITTEN THEORY (Violin Only)

- Write in the counting for rhythm examples in 2/4, 3/4, 4/4, 3/8 or 6/8 meter. Rhythms may include eighth notes and rests, quarter notes and rests, dotted quarter followed by eighth note, half notes and rests, dotted half notes, whole notes and rests, eighth note triplets and upbeats.
- Write 4-note arpeggios on the staff in same keys as scales for this level (up to 3[#]'s and 3^b's)
- Identify major key signatures up to 5[#] and 5^b
- Add sharps/flats to natural notes on the staff to create ascending scales in keys up to 4[#] and 3^b including harmonic, natural and melodic minors
- Identify arpeggios on the staff by key and as major or minor (keys up to 3[#]'s and 3^b's)

LISTENING

Give written answers to questions concerning recorded examples:

- Identify the tonality of a short piece or excerpt as major or minor.
- Identify the pulse of a piece of music as having 3 or 4 beats per measure. This elementary level piece will contain no upbeats and will be played at a moderate tempo.
- Rhythmic dictation: Write the pattern that you hear. The example will be 2 measures in 4/4 meter, using any combination of eighth, dotted quarter, quarter, half, dotted half and whole notes.
- Select a melodic pattern from two written examples

Level Six

FUNCTIONAL SKILLS

Rhythm and Pulse Development: No differentiation from keyboard exam.

- Clap or tap a rhythm pattern, counting aloud, with a metronome tempo of 72 for the quarter beat
- The student may use any counting method, giving one measure of preparation
- The pattern may include sixteenth notes (grouped only in fours), eighth notes and rests, quarter notes and rests, dotted quarter followed by eighth note, half notes and rests, dotted half notes, whole notes and rests, eighth note triplets and upbeats. The pattern may be in 2/4, 3/4, 4/4, 3/8, or 6/8 meter.

Sight-playing (violin only):

- Play an early intermediate level piece (12-16 measures). Keys up to 3#/3b. Range to high E (3rd position extension).
- Rhythms may include the same rhythms as listed in the rhythm and pulse section above
- Scoring will be based on note accuracy, rhythm accuracy, continuity, dynamics, bowings and articulations.
- Includes some fingerings for 3rd position shifting; following suggested fingerings will not be scored.

Technique – Scales and Arpeggios (violin/viola/cello/bass): Refer to the last section of this guide for number of scales, which keys and how many octaves must be prepared for each instrument at each level, as well as tempos, slurring and arpeggio types.

WRITTEN THEORY (Violin Only)

- Using examples provided, complete the measures by filling in the missing beats. Examples may be in any meter.
- Write one-octave major and minor ascending scales in selected keys (up to Level 6 scales above). Minors may be natural, melodic or harmonic.
- Identify major key signatures and give the relative minors in keys up to 5[#]'s and 5^b's.
- Write major key signatures up to 5[#]'s and 5^b's.
- Identify intervals with distances of 3, 5, 6 and 8 and with quality of major, minor or perfect

LISTENING

Give written answers to questions concerning recorded examples:

- Identify scales as major, natural minor, harmonic minor, or chromatic
- Identify the form of an early intermediate level piece as binary (AB) or ternary (ABA)
- Rhythmic dictation: Write the pattern that you hear. The example will be 4 measures in 4/4 meter, using any combination of four sixteenths, eighth, dotted quarter, quarter, half, dotted half and whole notes.
- Melodic dictation: fill in the missing notes in a 4 measure example

Level Seven

FUNCTIONAL SKILLS

Rhythm and Pulse Development: No differentiation from keyboard exam.

- Tap a rhythm pattern, counting aloud, with a metronome tempo of 72 for the quarter beat. Tap the rhythm pattern with the right hand while tapping the pulse with the left hand.
- Use any counting method, giving one measure of preparation
- The pattern may include sixteenth notes (in any grouping) and rests, eighth notes and rests, dotted eighth notes and rests, quarter notes and rests, dotted quarter followed by eighth note, half notes and rests, dotted half notes, whole notes and rests, eighth note triplets and upbeats. The pattern may be in any meter.

Sight-playing (violin only):

- Play an intermediate level piece (16-24 measures). Range up to 3rd position only.
- The example may include the same rhythms listed in the Rhythm and Pulse section above
- Scoring will be based on note accuracy, rhythm accuracy, continuity, dynamics, bowings and articulations.
- Includes some fingerings for shifting; following suggested fingerings will not be scored.

Technique – Scales and Arpeggios (violin/viola/cello/bass): Refer to the last section of this guide for number of scales, which keys and how many octaves must be prepared for each instrument at each level, as well as tempos, slurring and arpeggio types.

WRITTEN THEORY (Violin Only)

- Using examples provided, complete the measures by filling in the missing beats. Examples may be in any meter.
- Give enharmonic names of sharped/flatted notes. A fingerboard diagram is provided for visual reference.
- Identify major, minor and perfect intervals on the staff, giving distance and quality, built on any key, up to 3 ledger lines above staff. All intervals from 2-8.
- Write one-octave major and minor ascending scales (natural and harmonic forms) in any scale key up to Level 7 Technique scales.
- Identify major key signatures and give the relative minors up to 6[#]'s and 6^b's.
- Write the sharps in order and the flats in order as they would be added to key signatures. (Teachers please note: this is by letter name and symbol only, not on the staff.)

LISTENING

Give written answers to questions concerning recorded examples:

- Identify the tempo of a piece or excerpt, choosing from a list of Italian terms
- Rhythmic dictation: Write the pattern that you hear. The example will be 4 measures in 6/8 meter, using any combination of two sixteenths, eighth, quarter, dotted quarter, and dotted half notes.
- Melodic dictation: Write the pattern that you hear. The example will be 4 measures in 4/4 meter, using simple rhythms.
- Identify the tonality of a piece or excerpt as major, minor or bitonal
- Identify the form of a short piece as binary (AB), ternary (ABA) or theme and variations

Level Eight

FUNCTIONAL SKILLS

Rhythm and Pulse Development: No differentiation from keyboard exam.

- Student will need to be able to tap different rhythms with both hands simultaneously. Therefore this exam may not be appropriate for non-keyboard students.

Sight-playing (violin only):

- Play a mid-intermediate piece (18-24 measures). Range up to 4th position only.
- Scoring will be based on note accuracy, rhythm accuracy, continuity, dynamics, bowings and articulations.
- Includes some fingerings for shifting; following suggested fingerings will not be scored.

Technique – Scales and Arpeggios (violin/viola/cello/bass): Refer to the last section of this guide for number of scales, which keys and how many octaves must be prepared for each instrument at each level, as well as tempos, slurring and arpeggio types.

WRITTEN THEORY (Violin Only)

- Using examples provided, complete the measures by filling in the missing beats. Examples may be in any meter.
- Write major, natural minor, melodic minor and harmonic minor one-octave ascending scales, beginning on any key
- Identify and write parallel and relative natural, melodic, harmonic minor scales, one octave
- Write major, minor and perfect intervals as double-stops in any key, up and down

LISTENING

Give written answers to questions concerning recorded examples:

- Identify the meter of a piece or excerpt as simple (duple) or compound
- Identify major, minor and perfect intervals, up and down, labeling with distance and quality. Each interval will be played 3 times, melodically and harmonically.
- Identify the tonality of a piece or excerpt as major, minor or modal
- Identify the form of a piece as binary, ternary, rondo or sonata-allegro
- Rhythmic dictation: Write the pattern that you hear. The example will be 4 measures in length and will include any combination of sixteenth, eighth, quarter, half and whole notes, including dotted rhythms.
- Melodic dictation: Write the pattern that you hear. The example will be 4 measures in 4/4 meter, using simple rhythms.

Level Nine

FUNCTIONAL SKILLS

Rhythm and Pulse Development: No differentiation from keyboard exam.

- Student will need to be able to tap different rhythms with both hands simultaneously. Therefore this exam may not be appropriate for non-keyboard students.

Sight-playing (violin only):

- Play an upper intermediate level piece (16-24 measures). Range up to 4th position only.
- Scoring will be based on note accuracy, rhythm accuracy, continuity, dynamics, bowings and articulations.
- Includes some fingerings for shifting; following suggested fingerings will not be scored.

Technique – Scales and Arpeggios (violin/viola/cello/bass): Refer to the last section of this guide for number of scales, which keys and how many octaves must be prepared for each instrument at each level, as well as tempos, slurring and arpeggio types.

WRITTEN THEORY -- NO DIFFERENTIATION FROM KEYBOARD EXAM

- Write the counting for rhythm examples in any meter. Write each half beat (example: “1 & 2 &”) into examples using any combination of notes and rests through 32nds, including triplets and upbeats.
- Identify major, natural, harmonic and melodic minor, whole tone and pentatonic scales and white key modes
- Write major, natural, harmonic and melodic minor scales, beginning on any key, and white key modes
- Write major, minor and perfect intervals, up and down, from any note
- Write augmented and diminished 4ths, 5ths and octaves, up and down, from any note
- Identify tritones as augmented 4th or diminished 5th
- Identify and write major seventh, minor seventh, and dominant seventh chords, root position and inversions, in any key
- Identify the key signature of an excerpt

LISTENING

Give written answers to questions concerning recorded examples:

- Identify the meter of a piece or excerpt as 3/4, 4/4, 6/8 or multi-metric
- Choose the correct tempo from a multiple-choice list of Italian terms
- Identify the tonality of a piece or excerpt as major, minor, atonal or modal
- Identify the texture of a piece or excerpt as monophonic, homophonic, or polyphonic
- Identify the form of a piece as binary, ternary, fugue, sonata-allegro, rondo or through-composed
- Identify the style of a piece as Baroque, Classical, Romantic or Contemporary
- Melodic dictation: Write the pattern that you hear. The example will be 4 measures in length and may be in any meter. (The meter will be given.)

Level Ten

FUNCTIONAL SKILLS

Rhythm and Pulse Development: No differentiation from keyboard exam.

- Student will need to be able to tap different rhythms with both hands simultaneously. Therefore this exam may not be appropriate for non-keyboard students.

Sight-playing (violin only):

- Play an upper intermediate/lower advanced level piece (18-24 measures). Up to 5th position only.
- Scoring will be based on note accuracy, rhythm accuracy, continuity, dynamics, bowings and articulations.
- Includes some fingerings for shifting; following suggested fingerings will not be scored.

Technique – Scales and Arpeggios (violin/viola/cello/bass): Refer to the last section of this guide for number of scales, which keys and how many octaves must be prepared for each instrument at each level, as well as tempos, slurring and arpeggio types.

WRITTEN THEORY – NO DIFFERENTIATION FROM KEYBOARD EXAM

- Write major, natural minor, harmonic minor, melodic minor, whole-tone, chromatic, modal or pentatonic scales, beginning on any key
- Identify and write major, minor, dominant, half-diminished and fully-diminished seventh, root position and inversions, in any key
- Analyze the chords in a hymn. Give the chord name (i.e., F Major, g minor, etc.) for each beat and draw an X through non-harmonic tones
- Identify the key, mode or scale of an excerpt

LISTENING -- NO DIFFERENTIATION FROM KEYBOARD EXAM

- Describe the following elements of a piece or excerpt:

- pulse
- tempo
- texture
- melody
- tonality/harmony
- form
- style

- Melodic dictation: Write the pattern that you hear. The example will be 4 measures in length and may be in any meter. (The meter will be given.)

WSMTA Sightreading Music Literacy Program Levels: Violin

Characteristics of sightreading music excerpts for each level. Not all music excerpts will contain all designated characteristics. Excerpts for each level are approximately the same grade of difficulty as repertoire selections for the prior level.

Level	# Bars	Range	Key Signatures	Time Signatures	Note values	Articulations	Dynamics
1	8	1 octave	D, A	4/4	¼, ½, ¼ rest	none	none
2	8	2 octave	add G; low 2 nd finger	add 2/4	Add 1/8	none	<i>f, p</i>
3	8	2 octave	add C, F; high 3 rd , low 1 st finger	add 3/4, 6/8	add whole, dotted ½, dotted ¼	Slurs, detache, legato, staccato, pizz. @ end only	add <i>mp, mf, cresc, dim</i>
4	8-12	2 octave	3#/2b	same	Add dotted 1/8+1/16 and 1/8 rest	Martele, hooked bows, accents, pause signs	all
5	8-16	2+ octave	3#/3b	same	same	Chords at end; arco to pizz; ritardando	all
6	12-16	2+ octave	3#/3b	add 3/8	same	Chords, rit.+ a tempo	all
7	16-20	2+ octave	3#/3b	add 9/8, cut time	same	same	all
8	16-20	2+ octave	3#/3b	same	Add 1/16 rest	same	all
9	16-24	2+ octave	3#/3b	add 12/8	same	same	all
10	16-24	2+ octave	4#/4b	same	same	fast passages, accelerando, simple ornaments, 8va	all

Sightreading MLP, Continued...

Level	Shifting	Highest note	Accidentals	Ties	Slurs: # of notes	Rhythm
1	none	E (open)	none	N	0	
2	none	A-B on E str.	none	N	0	
3	none	B on E str.	none	Y	2	
4	once, to 3 rd position	D ^{''} on E str.	few/none	Y	4	pickup notes
5	to 3 rd	E ^{''} harmonic	chromatic notes	Y	4	syncopation
6	same	same	same	Y	4	triplets
7	to 2 nd , 3 rd	same	same	Y	6	
8	same	same	same	Y	6	
9	same	same	same	Y	8	
10	to 5 th	G ^{''}	a few	Y	8	

Strings Technique: Scales and Arpeggios by instrument and level

VIOLIN

Violin - Level 1

Metronome: quarter note = 60-69

Student prepares one from each category:

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

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

Bowing for arpeggios: Separate quarter notes.

Use half or whole bows on all.

Violin - Level 2

Metronome: quarter note = 60 – 69

Student prepares one from each category:

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

Bowing for scales: Two eighths slurred.

Bowing for arpeggios: Separate quarter notes.

Use whole bows for all.

Violin - Level 3

Metronome: quarter note = 60-69

Student prepares one from each category:

1. Two-octave major scale and tonic arpeggio in A, Bb, C, or D.

Shifting or fixed position.

2. One-octave major scale and tonic arpeggio in Ab (lower octave), Eb, or E.

3. One-octave melodic minor scale and tonic arpeggio in G, D or A. Start on open string.

Bowing for scales: Slur two or four eighths.

Bowing for arpeggios: Slur two or three quarters.

Use whole bows for all.

Violin - Level 4

Metronome: quarter note= 60-69

Student prepares one from #1 and one from #2:

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

Student prepares one in both melodic and harmonic versions:

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

Student plays:

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

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.

Violin - Level 5

Metronome: quarter note = 60-72

Student prepares one from each category:

1. Two-octave major scale in Ab, B, Db, Eb, E, or F. Slur four eighths or eight sixteenths.
 2. Three-octave major scale in G, A, Bb, or C. Slur one set of triplet eighths or four eighths.
 3. Two-octave minor scale (play both melodic and harmonic versions) in G, A, B, or D. Slur four eighths.
 4. Two-octave G chromatic scale. Slur two or four eighths.
- Tonic arpeggios are required for all major and minor scales.
Bowling for arpeggios: Slur one set of triplet eighths or four eighths.
Use whole bows for all.

Violin - Level 6

Metronome: quarter note = 60-72

Student prepares one from each category:

1. Two-octave major scale in Eb, E, F, or F#. Slur four eighths or eight sixteenths.
 2. Three-octave major scale in Ab, A, Bb, B, or C. Slur one set of triplet eighths or four eighths.
 3. Three-octave melodic minor scale in G, A, B, or C. Slur one set of triplet eighths or four eighths.
 4. Two-octave harmonic minor scale in B or D. Slur one set of triplet eighths or four eighths.
 5. Two-octave G chromatic scale. Slur four eighths.
- Tonic arpeggios are required for all major and minor scales.
Bowling for arpeggios: Slur one set of triplet eighths or four eighths.

Violin - Level 7

Metronome: quarter note = 66-76

Student prepares one from each category:

1. Three-octave major scale in Ab, Bb, B, C, or D. Slur two sets of triplet eighths or eight sixteenths.
 2. Three-octave melodic minor scale in G, A, B, or C. For bowings, see #1.
 3. Two-octave harmonic minor scale in A, B, C, D, or E. Slur one set of triplet eighths or four eighths.
 4. Three-octave G chromatic scale. Slur two or four eighths.
- Tonic and subdominant arpeggios required for all major and minor scales.
Bowling for arpeggios: Slur one set of triplet eighths.

Violin - Level 8

Metronome: quarter note =66-76

Student prepares one from each category:

1. Three-octave major scale in Db, Eb, E, F, F#, or Gb. Slur two sets of triplet eighths or eight sixteenths.
 2. Three-octave melodic or harmonic minor scale in Bb, C#, or F#. For bowings, see #1.
 3. One-octave major scale in G or A in double-stopped octaves. Slur two eighths.
- Tonic and subdominant arpeggios are required for all major and minor scales.
Bowling for arpeggios: Slur one set of triplet eighths.

Violin - Level 9

Metronome: quarter note = 72-88

Student prepares one from each category:

1. 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.
2. Three-octave melodic or harmonic minor in G, A, B, E, F \sharp or D. Tonic and subdominant arpeggios. For bowings, see #1.
3. One-octave major scale in double stopped thirds, B \flat or C. Slur two eighths.

Violin - Level 10

Metronome: quarter note = 72-88

Student prepares one from each category:

1. Three-octave major scale in A \flat , B, E \flat , 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.
2. Three-octave melodic minor scale in C, C \sharp , D, or F with tonic and subdominant arpeggios. Slur as in #1.
3. Two-octave major scale in A, B \flat , C or D in thirds. Slur two eighths.

VIOLA

Viola - Level 1

Metronome: Quarter note = 60-69

Student prepares one from each category:

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

Bowings for scales: separate quarter notes or two eighths slurred.

Bowings for arpeggios: Separate quarter notes.

Use whole or half bows for all.

Viola - Level 2

Metronome: quarter note= 60-69

Student prepares one from each category:

1. One-octave major scale and tonic arpeggio in B \flat or E \flat (lower octave).
2. Two-octave major scale and tonic arpeggio in C, D or F (with stretch at top, or one octave and a sixth).
3. One-octave melodic minor scale and tonic arpeggio in G starting from the open string.

Bowing for scales: Two eighths slurred.

Bowing for arpeggios: Separate quarter notes.

Use whole bows for all.

Viola - Level 3

Metronome: quarter note = 60-69

Student prepares one from each category:

1. Two-octave major scale and tonic arpeggio in D, E \flat , F, or G, shifting or fixed position.
2. One-octave major scale and tonic arpeggio in A \flat , D \flat (lower octave), or A.
3. One-octave melodic minor scale and tonic arpeggio in C, G, or D starting on open string.

Bowing for scales: Slur two or four eighths.

Bowing for arpeggios: Slur two or three quarters.

Use whole bows on all.

Viola - Level 4

Metronome: quarter note = 60-69

Student prepares one from #1 and one from #2:

1. Two-octave major scale and tonic arpeggio in Ab, A, or Bb.
2. Two-octave scale and tonic arpeggio in Db, Eb or E.

Play both the melodic and the harmonic versions of one:

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

Student plays:

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

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.

Viola - Level 5

Metronome: quarter note = 60-72

Student prepares one from each category:

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

4. Two-octave C chromatic scale. Slur two or four eighths.

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.

Viola - Level 6

Metronome: quarter note = 60-72

Student prepares one from each category:

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

Tonic arpeggios are required for all major and minor scales.

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

Viola - Level 7

Metronome: quarter note = 66-76

Student prepares one from each category:

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

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

Bowing for arpeggios: Slur one set of triplet eighths.

Viola - Level 8

Metronome: quarter note = 66-76

Student prepares one from each category:

1. Three-octave major scale in Db, D, Eb, E, F or G. Slur two sets of triplet eighths or eight sixteenths.
2. Three-octave melodic minor scale in C, D, E, F, or G. Bowings – same as #1.
3. One-octave major scale in C or D in double-stopped octaves. Slur two eighths. Tonic and subdominant arpeggios are required for all major and minor scales. Bowing for arpeggios: Slur one set of triplet eighths.

Viola - Level 9

Metronome: quarter note = 72-88

Student prepares one from each category:

1. 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.
2. Three-octave melodic or harmonic minor scale in C, D, E, F, or G followed by tonic and subdominant arpeggios. Bowings-same as #1.
3. One-octave major scale in double-stopped thirds in Eb or F. Slur two eighths.

Viola - Level 10

Metronome: quarter note = 72-88

Student prepares one from each category:

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

CELLO

Cello - Level 1

Metronome: Quarter = 60-69

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

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

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.

Cello - Level 2

Metronome: Quarter = 60-69

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

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

Bowing for scales: Separate quarters or slur two eighths.

Bowing for arpeggios: Separate quarter notes.

Use half or whole bows for all.

Cello - Level 3

Metronome: Quarter = 60-69

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

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

Bowing for scale: Slur two or four eighths.

Bowing for arpeggio: Slur two or three quarters.

Use whole bows for all.

Cello - Level 4

Metronome: Quarter =60-69

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

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

Bowing for scales: Slur two or four eighths.

Bowing for arpeggios: Slur two or three quarters.

Use whole bows for all.

Cello - Level 5

Metronome: Quarter = 60-72

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

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

Bowing for scales: Slur four eighths or eight sixteenths.

Bowing for arpeggios: Slur one set of triplet eighths.

Use whole bows for all.

Cello - Level 6

Metronome: Quarter = 60-72

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

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

Bowing for scales: Slur four eighths or eight sixteenths.

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

Cello - Level 7

Metronome: quarter = 66-76

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

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

Bowing for scales: Slur four eighths or eight sixteenths.

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

Cello - Level 8

Metronome: Quarter = 66-76

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

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

Bowing for scales: Slur four or eight sixteenths.

Bowing for arpeggios: Slur one set of triplet eighths.

Cello - Level 9

Metronome: quarter = 66-76

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

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

Bowing on scales: Slur four or eight sixteenths.

Bowing for arpeggios: Slur one set of triplet eighths.

Cello - Level 10

Metronome: quarter =72-88

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

1. 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.

2. 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.

3. Four-octave major scale in Ab, A, Bb, or B. Slur four or eight sixteenths.

4. Four-octave minor scales (melodic and harmonic) in F, F# or G. Slur four or eight sixteenths.

5. Two-octave scale in blocked octaves in thumb position using separate bows.

BASS

Bass - Level 1

Metronome: quarter note = 60-69

Student prepares one from each category:

1. One-octave major scale in G (descending and ascending), Bb or F, and its equivalent tonic arpeggio
2. 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)

Bowing for scales: Separate quarter notes or two eighths slurred

Bowing for Arpeggios: Separate quarters.

Bass - Level 2

Metronome: quarter note = 60-69

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

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

Bowing for scales: Two eighths slurred.

Bowing for arpeggios: Separate quarter notes.

Use whole bow.

Bass - Level 3

Metronome: quarter note = 60-69

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

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

Bowing for scales: Slur two or four eighths.

Bowing for arpeggios: Slur two or three quarters.

Use whole bow on all.

Bass - Level 4

Metronome: quarter note = 60-69

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

1. Two-octave major scale in E, F, G, Bb or C with tonic arpeggio
2. Two-octave melodic minor scales in D, E or G with tonic arpeggio

Play both harmonic and melodic minor forms

3. One-octave chromatic scale in G or A

Bowing for scales: Slur four eighths.

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

Bass - Level 5

Metronome: quarter note = 60-69

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

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

Bass - Level 6

Metronome: quarter notes = 60-72

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

1. Three-octave major scale and tonic arpeggio in F. Slur one set of triplet eighths or four eighths.
 2. Two-octave major scale and tonic arpeggio in E, Ab, B, Db with arpeggio. Slur four eighths or eight sixteenths.
 3. 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.
 4. Two-octave Chromatic scale in G. Slur four eighths.
 5. One-octave major scale in G or C in double-stopped thirds. Separate quarters. Use whole bow.
- Bowing for arpeggios: Slur one set of triplet eighths or four eighths.

Bass - Level 7

Metronome: quarter note = 66-76

Student prepares one scale from each category:

1. 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.
 2. Two-octave major scale in F#, Cb, C# with arpeggio. Slur two groups of triplet eighths or eight sixteenths.
 3. Two-octave minor scale in D#, Ab or Bb. Play both harmonic and melodic forms. Slur two groups of triplet eighths or eight sixteenths.
 4. Three-octave E chromatic scale. Slur two eighths or four eighths.
 5. Two-octave major scale in F in double-stopped thirds. Slur two eighths.
- Tonic and subdominant arpeggios required for all major and minor scales.
- Bowing for arpeggios: Slur one set of triplet eighths.

Bass - Level 8

Metronome: quarter note = 66-76

Student prepares one from each category:

1. Three-octave major scale in E, F, G or C. Slur two groups of triplet eighths or eight sixteenths.
 2. Three-octave minor scale in A, D or E. Slur two groups of triplet eighths or eight sixteenths.
 3. Two-octave major scale in Bb 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.

Bass - Level 9

Metronome: quarter note = 72-88

Student prepares one from each category.

1. 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.
2. 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.
3. Two-octave major scale in C in double-stopped thirds. Slur two eighths.
4. Two-octave major scale in F or G in double-stopped fifths. Separate quarters.

Bass - Level 10

Metronome: quarter note = 72-88

Student prepares one from each category:

1. 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.
2. 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.
3. One-octave major scale in A in double-stopped octaves. Separate quarters.
4. One-octave major scale in D in double-stopped unisons. Slur two eighths.