

VIOLA—LEVEL 10

Performance Exam Requirements

Duration of examination: 30 minutes

Scales and Arpeggios (Memory is required.)

Play one from each of these three categories:

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, Barber or Sevcik), slurring one set of triplet eighths or more.
2. Three-octave melodic or harmonic minor scale in c, d, e, f, or g, followed by the tonic and subdominant sarpeggio. Bowings as above.
3. Two-octave major scale in double-stopped octaves or thirds, any key. Slur two eighths.

Metronome: quarter note = 72-88

Use whole bows on all.

Etude (Memory is not required.)

One etude, or two etudes totaling a minimum of one page.

3 Pieces (Memory is strongly recommended and will be graded.)

- One fast concerto movement;
- One short piece in contrasting style and period; and
- One movement of solo Bach (Cello Suite Nos. 2-6, Violin Partita or Sonata)

A substantial piece (such as the Enesco: Concertpiece) may be substituted for the concerto movement. Either the concerto movement or the short piece should have been composed after 1900.

Three composers should be represented.

Piano accompaniment is required for 18th C. and later sonatas and highly recommended for other repertoire.

Sight Reading

Note: Sight reading is currently only part of the in-person exam.

Range might exceed two octaves

Major and minor keys up to four sharps and four flats with some accidentals

Meters: 4/4, 3/4, 2/4, 6/8, 3/8, 9/8, 12/8, cut time

Slurs of up to eight notes

Some fast passages and shifting through fifth position

Possible change to treble clef

Recommended Goals for Level 10

Fluent playing over the entire range of the instrument

Some experience with virtuosic bowings like firm staccato, flying staccato, and jeté

In-depth familiarity with scales, arpeggios and double stops such as those in Flesch Scale System and other equivalent studies

Familiarity with musical forms and styles of different periods

Awareness of notions in music theory and harmony and their relationship to interpretation

Students should be encouraged to develop their own interpretation of repertoire

Examples of Music Suitable for Level 10

Note: Teachers may choose any publisher or any other works of comparable level. Listings with asterisks cover more than one level. Please check the guidelines and recommendations for this level to determine if a selection is level appropriate.

Scale Books

Barber: Scales for Advanced Violists*

Flesch: Scale System*

Mogill: Advanced Scale Studies

Etudes and Technical Studies

Campagnoli: 41 Caprices

Fuchs: 16 Fantasy Etudes

Kreutzer: 42 Etudes*

Mazas: Etudes Brilliantes, Op. 36, Book 2*

Palaschko: 20 Studies, Op. 36*

Palaschko: Studies, Op. 49*

Rode: 24 Caprices

Pieces

Alwyn: Pastoral Fantasia (Corda Music)
Bach: Cello Suites, Nos. 2-6
Bach: Sonatas and Partitas (orig. for Violin)
Bowen: Concerto in c minor, Op. 25
Brahms: Sonatas Op. 120 #1 in f minor and #2 in Eb major
David: Concerto
Dello Joio: Lyric Fantasies
Enesco: Concertpiece
Gershwin: Three Preludes (Viola World)
Harbison: Violist's Notebook
Hindemith: Sonata Op. 11 #4, mvmt. 1
Joachim: Variations on an Original Theme
Martinu: Rhapsody-Concerto
Novacek: Moto Perpetuo
Schubert: Arpeggione Sonata, mvmt. 3
Schumann: Märchenbilder, Op. 113, mvmt. 3
Shulman: Suite for Solo Viola
Shulman: Theme & Variations
Stamitz, K.: Concerto in D, Op. 1
Stravinsky: Elegy
Vaughan Williams: Suite for Viola, Polka Melancolique, Group III #2 and Moto Perpetuo, Group II #2
Vieuxtemps: Elegie
Weber/Primrose: Andante and Rondo Ongarese, Op. 35 (International)

Suggested teaching material not appropriate for use in the exam:

Kember & Smith: Viola Sight-Reading 2 (Schott)*
Rose: Extreme Viola!
Schradiack: School of Viola Technique, Book 1*
Sevčík: School of Bowing, Op. 2*
Sevčík: Preparatory Studies in Double-Stopping, Op. 9*
Sevčík: Shifting the Position, Op. 8*
Starer: Rhythmic Training*
Wreede: Violaerobics*