

ACE

1. Scales and Arpeggios: Steady tempo 120bpm and memorized
 - Violin: Three octave: G major, A major, B flat major, C major, D major, E major, F major, G melodic minor, C melodic minor
 - Viola: Three octave: G major, A major, B flat major, C major, D major, E major, F major, G melodic minor, C melodic minor
 - Cello: Three octave: C major, G major, D major, A major, E major, F major, Bflat major, C melodic minor, G melodic minor
2. Perform a polished solo piece. Repertoire range:
 - a. Violin: Has mastered pieces from Suzuki Book 1 to a minimum of Fiocco Allegro in Suzuki Book 6, although students can be at advanced concerto level.
 - b. Viola: Has mastered pieces from Suzuki Book 1 to Telemann Concerto in Suzuki Book 4, or a comparable level.
 - c. Cello: Has mastered pieces from Suzuki Book 1 to Brevet Rondo Suzuki Book 6, or a comparable level.

Repertoire performed for promotional conference is prepared and polished two weeks before the conference date. Due to time constraints, you may not perform your entire piece.

Students are expected to study select repertoire leading up to the piece required for promotion. Students may be asked to play a piece to demonstrate review and preparation of learned repertoire.

3. Prepared orchestra excerpt (see next page)
4. Sight reading: Can sightread in any key and any rhythmic combination. Cellists should be comfortable reading tenor clef.
5. Can play Twinkle Theme on one string with one finger starting on first finger B on the A string.

Other things to bring/practice:

6. Bring Position Checklist form signed by private teacher.
7. Has mastered the proper form for his/her instrument, demonstrating consistent good position and bow hold. See Position Checklist.
8. Has mastered all required skills for previous ensembles.
9. Plays with consistently accurate intonation and resonant tone quality.
10. Uses vibrato in musical contexts.
11. The Director will get a recommendation from the current EYO conductor regarding acceptable social behaviors and rehearsal etiquette.

12. Shifting: Shifts consistently with smooth shifting motion, thumb and hand moving together and fingers in a functional position.
 - a. Violin/Viola: shifts into all positions.
 - b. Cello: shifts into all positions and thumb position.
13. Performs with independent fingers.
14. Understands and can describe note relationships across strings in 1st, 2nd, and 3rd positions in measurements of whole and half steps.

All of the above requirements depend on teacher recommendation.

Southern Illinois University Edwardsville Suzuki Program

Promotional Guideline Position Checklist for Cello:

Please Note: In order to promote to the next ensemble or orchestra, the student must check-off each requirement for his/her instrument and turn in with the appropriate "Guidelines for Promotion" checklist **WITH his/her private teacher's signature.**

Name of Student: _____

GENERAL POSTURE

- ☐ Is the student sitting near the edge of the chair with feet flat on the floor?
- ☐ Does the cello chair allow an angle greater than 90 degrees and less than 110 degrees at the hip joint, i.e., is the cello chair proportionate to the student?
- ☐ Is the back straight with weight on the balls of the feet?
- ☐ Are the shoulders relaxed and not twisted?
- ☐ Is the body balanced so student can rock from side to side with the cello?
- ☐ Is the C string peg near the left ear? The scroll should not be resting on the shoulder.
- ☐ Can the left hand easily touch the fingerboard, nut, and, if possible, bridge?
- ☐ Is the fingerboard and endpin aligned with the student's centerline? Is it vertical as opposed to crooked or tilted to someone facing the cello?
- ☐ Can the student cradle the cello with knees and without the aid of arms?
- ☐ Does the balance of student's sitting position allow student to stand at any time?

LEFT HAND POSITION

- ☐ Is there a direct line running straight from the left elbow through the base knuckle of the fourth finger to the fingerboard through the finger pad?
- ☐ Does the elbow height allow quick sliding up and down the fingerboard?
- ☐ Is the thumb relaxed and opposite second finger pad?
- ☐ Does the hand and fingerboard form a tunnel? (a "C" shape?)
- ☐ Are the fingers curved, and not collapsed?
- ☐ Are the base knuckles above the fingerboard?
- ☐ Is the first finger tilted back slightly toward the fingerboard nut?
- ☐ Does the finger articulation function from the base joint?

RIGHT HAND POSITION

- ☐ Are there natural spaces between the fingers?
- ☐ Is the bow moving on the string parallel to the bridge?
- ☐ Is the contact point consistently about halfway between the fingerboard and bridge?
- ☐ Is the index finger making contact with the bow stick slightly on its side and about halfway between the first and second knuckles?
- ☐ Do the base knuckles form a line that runs parallel to the stick?
- ☐ Is there a different arm level for each string?
- ☐ Is the thumb free from caving inward?

Teacher Signature Date

Cello

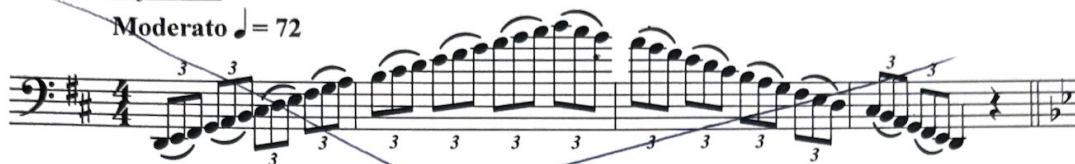
ACE Seating Audition

2025-2026

Part 1: 3 Octave D Major Scale

Moderato $\text{♩} = 72$

Cello



Part 2: 2 Octave G Melodic Minor Scale

Vc.



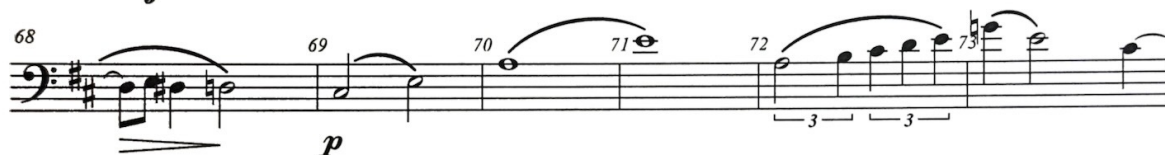
Part 3: Beliczay Serenade, Op. 36 - Mv't III, 62-74 & 92-100

Adagio cantabile ($\text{♩} = 50$)

Vc.



Vc.



Vc.



Vc.



Part 4: Solo of your choice

If you have an extra copy for reference, it would be helpful.

Do not be offended when you are cut off! :-)

101

Vc.



Requirements for Promotion to ACE

Cello

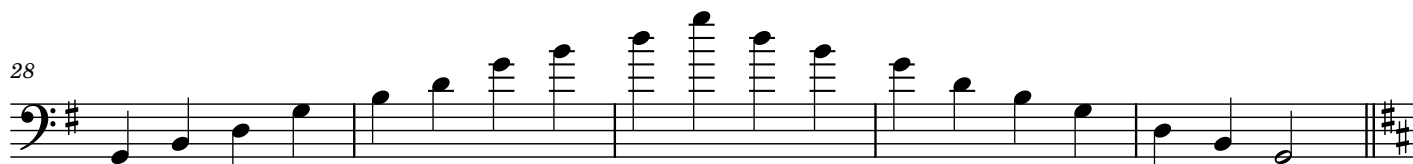
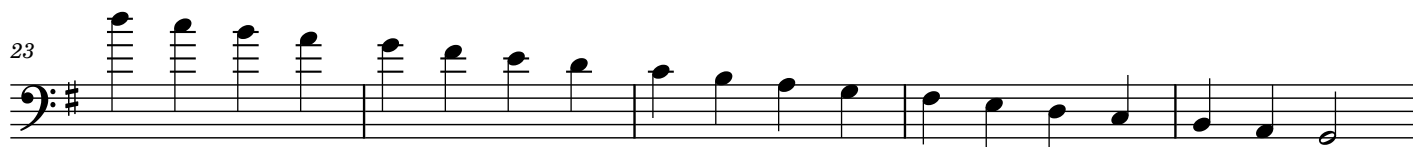
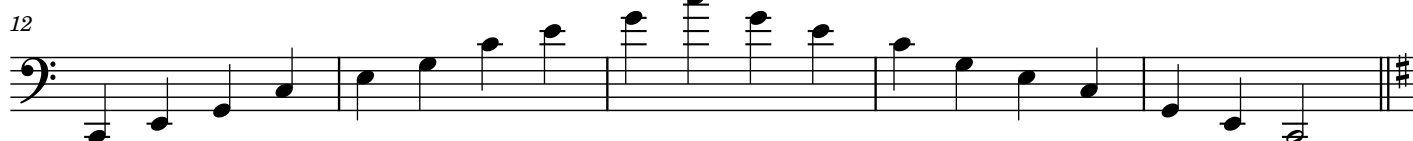
SIUE Suzuki Strings

Twinkle Theme

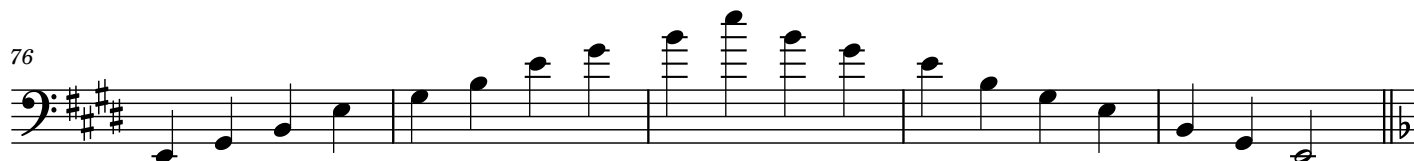
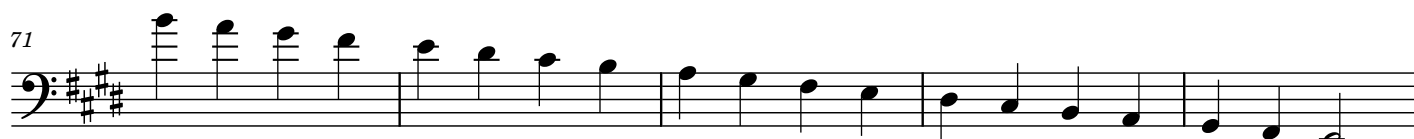
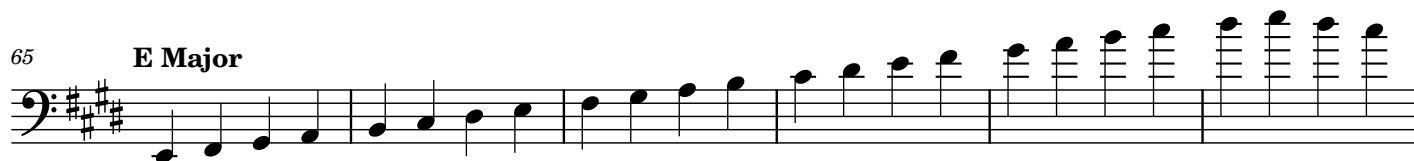
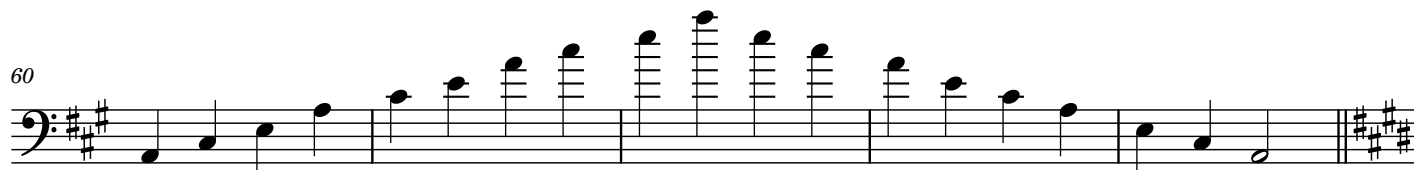
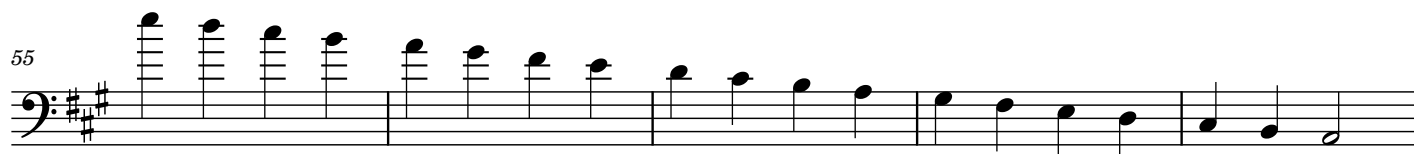
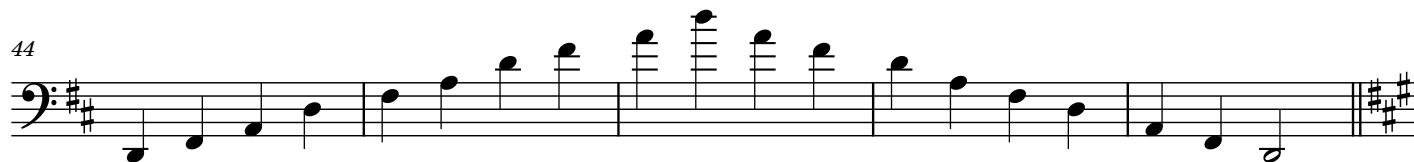


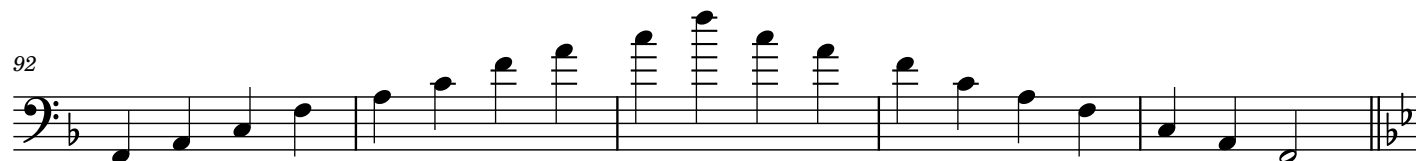
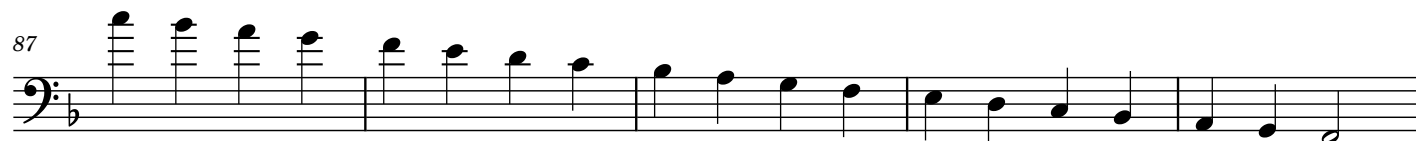
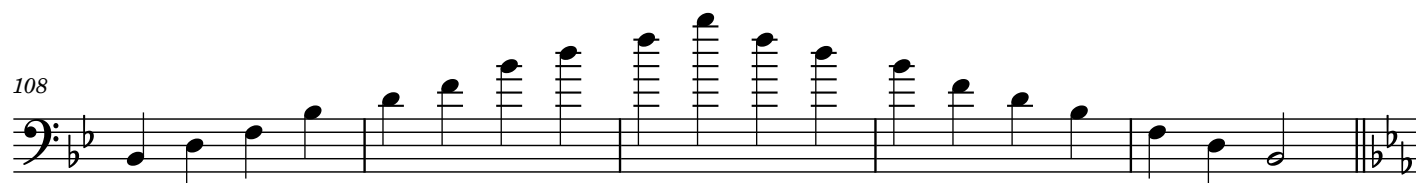
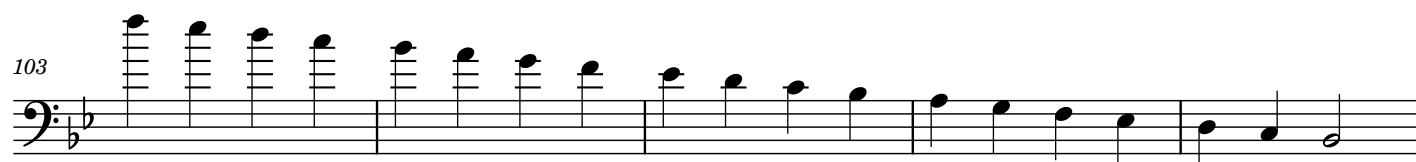
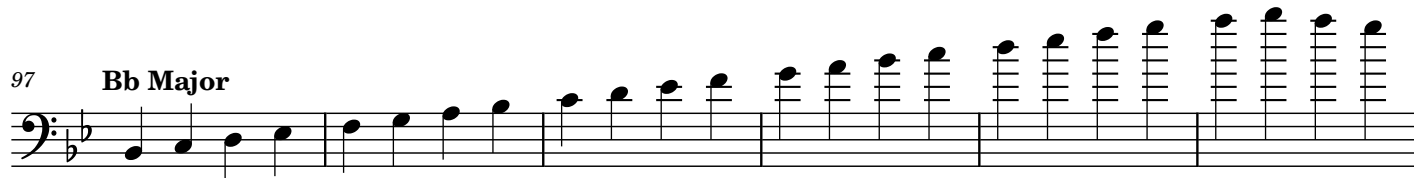
$\text{♩} = 120$

C Major



33 D Major



81 **F Major**97 **Bb Major**113 **C Melodic Minor**

129 **G Melodic Minor**