

ESE

1. Scales and Arpeggios: One note per bow
 - Violin: One octave: C Major, F Major, D Major; Two octave: G Major, A Major
 - Viola: One octave: G Major, F Major, Bb Major; Two octave: C Major, D Major
 - Cello: One octave: D Major, F Major; Two octave: C Major, G Major
2. Perform a polished solo piece. Repertoire range: Violin/Viola/Cello: Has mastered all of Suzuki Book 1 through the following piece in Suzuki Book 2, or a comparable level:
 - Violin: Waltz
 - Viola/Cello: Chorus from Judas Maccabeus

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 all 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 C, G, and D major plus relative minors. Can perform with a steady beat, and can identify and play patterns with quarter notes, eighth notes, half notes, whole notes, dotted quarter notes, and dotted half notes. Slurs and ties are included.

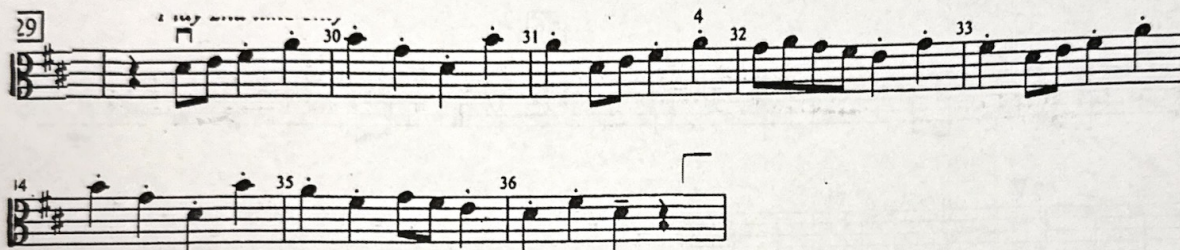
Other things to bring/practice:

5. Bring Position Checklist form signed by private teacher.
6. Has mastered the proper form for his/her instrument, demonstrating consistent good position and bow hold. See Position Checklist.
7. Has mastered all required skills for previous ensembles.
8. Plays with consistently accurate intonation and resonant tone quality.
9. The Director will get a recommendation from the current BOA conductor regarding acceptable social behaviors and rehearsal etiquette.
10. Performs with independent fingers.
11. Can name all notes chromatically in first position on instrument.
12. Can communicate the number of sharps and flats in each of the scales performed above.

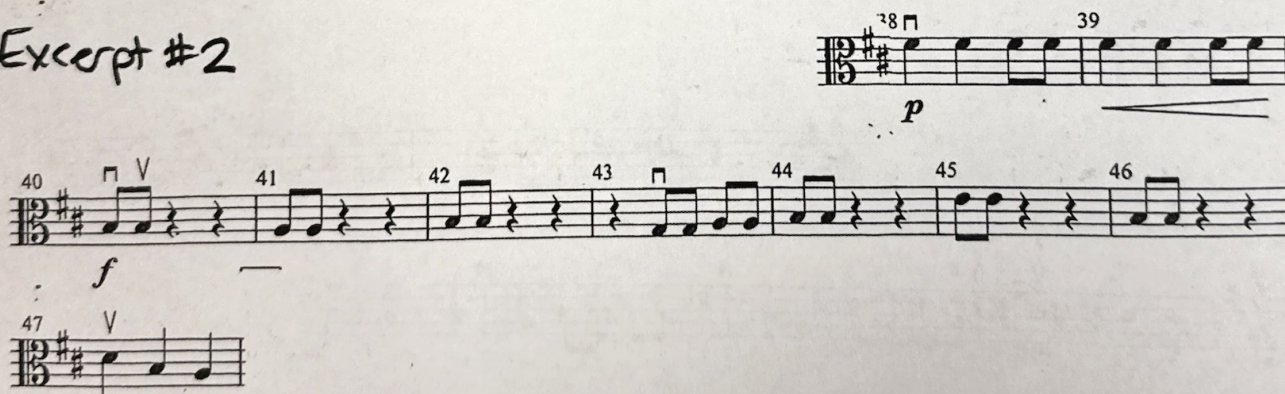
All of the above requirements depend on teacher recommendation.

ESE PROMOTIONAL EXCERPTS - VIOLA

Excerpt #1



Excerpt #2



Requirements for Promotion to ESE

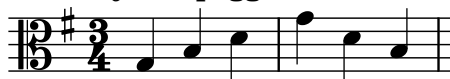
Viola

SIUE Suzuki Strings

G Major Scale



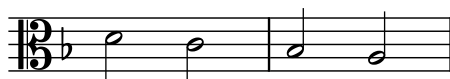
G Major Arpeggio



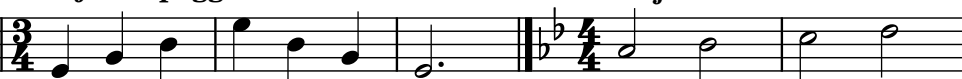
F Major Scale



F Major Arpeggio



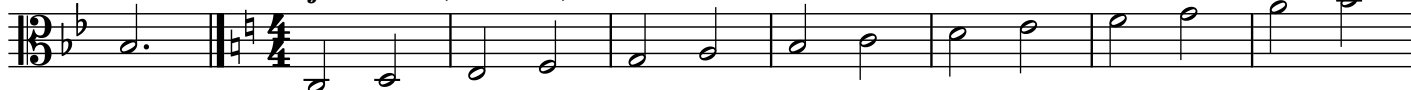
Bb Major Scale



Bb Major Arpeggio



C Major Scale (2 octave)



C Major Arpeggio (2 octave)



D Major Scale (2 octave)

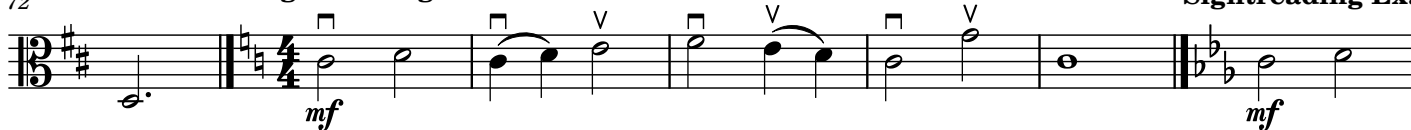


D Major Arpeggio (2 octave)



72

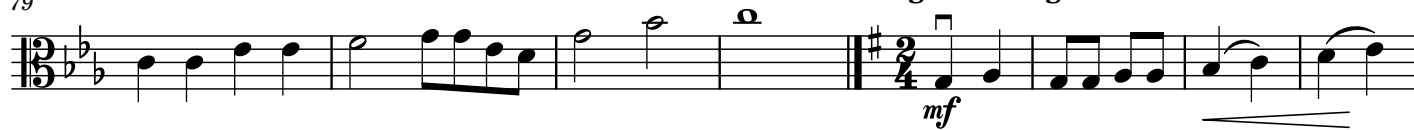
Sightreading Ex. 1



Sightreading Ex. 2



Sightreading Ex. 3

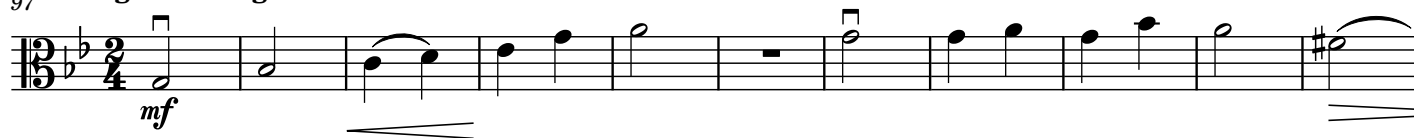


87



97

Sightreading Ex. 4



108

Sightreading Ex. 5

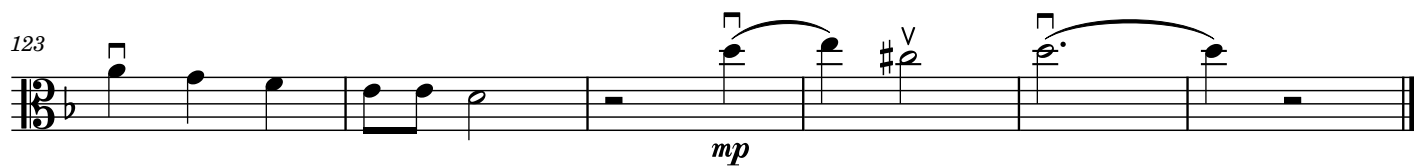


116

Sightreading Ex. 6



123



Southern Illinois University Edwardsville Suzuki Program

Promotional Guideline Position Checklist for Violin/Viola:

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 instrument supported by the shoulder in such a manner that left hand fingering can occur without tension?
- ☐ Is the left hand free to slide up and down the fingerboard?
- ☐ Is instrument positioned parallel to the floor?
- ☐ Does the elbow hang under the instrument and hang freely to allow proper finger alignment on all strings?
- ☐ Is the left arm and hand forming a straight line from the elbow to the base of the fingers?
- ☐ Is the right arm elbow opening and closing to allow for straight bowing?

LEFT HAND POSITION

- ☐ Are the fingers all curved with only the tips of the fingers hitting the strings?
- ☐ Are the fingers consistently in a functional position over the fingerboard, i.e., is the hand placed in such a fashion that the little finger could always pluck the strings?
- ☐ Is the hand free from clutching?
- ☐ Does the wrist keep a straight line with the rest of the arm?

RIGHT HAND POSITION

- ☐ Are all joints curved?
- ☐ Are the fingers flexible at all times?
- ☐ Is the thumb bent and not protruding through the frog?
- ☐ Does the index finger touch the stick near the first knuckle joint?
- ☐ Are the second and third finger pads touching the frog?
- ☐ Is the back of hand in the same plane with the forearm?
- ☐ Is the bow moving on the string parallel to the bridge?
- ☐ Is the contact point consistently about halfway between the fingerboard and bridge?

Teacher Signature Date

Viola Fingering Chart

