EYO

1. Scales and Arpeggios: Steady tempo and memorized
    - Violin: One octave: C Major, F Major; Two octave: B flat major, A Major, D major, G melodic minor; Three octave: G major
    - Viola: One octave: F Major, Bb Major; Two octave: D Major, E flat major, G major (must include shift), C melodic minor; Three octave: C major
    - Cello: Two octave: G Major, D Major, B flat Major, F Major, E flat major, D melodic minor; Three octave: C major
2. Perform a polished solo piece. Repertoire range:
    a. Violin: Has mastered all pieces from Suzuki Book 1 to Seitz Concerto no. 2 movement 3 in Suzuki Book 4, or a comparable level.
    b. Viola: Has mastered all pieces from Suzuki Book 1 to Humoresque in Book 3, or a comparable level.
    c. Cello: Has mastered all pieces from Suzuki Book 1 to Scherzo in Suzuki Book 3, 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 C, G, D, A, E, F, Bflat, Aflat, Eflat major, plus relative minors. Can perform with a steady beat in any rhythmic pattern. Be able to shift and following fingerings while sightreading.
5. Can play Twinkle Theme on one 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. Tunes own instrument.
11. The Director will get a recommendation from the current ESE conductor regarding acceptable social behaviors and rehearsal etiquette.

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?

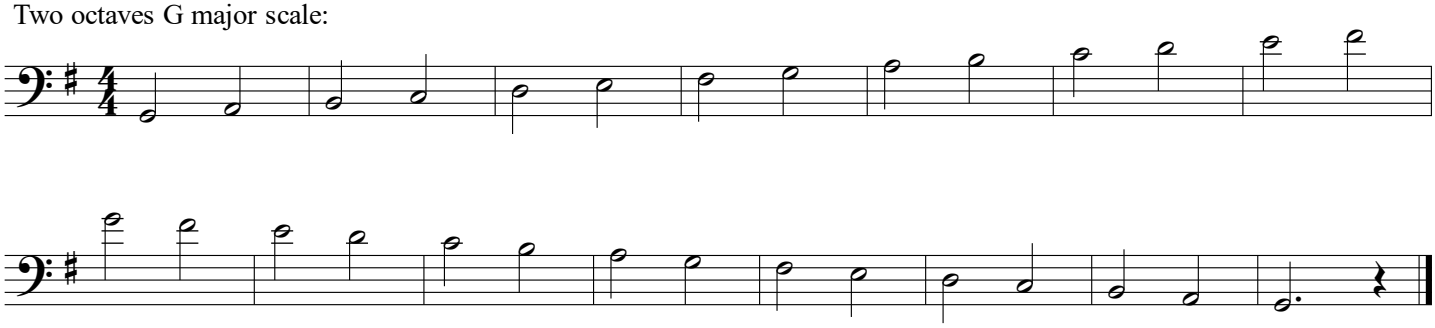
RIGHT HAND POSITION
□ Are there natural spaces between the fingers?
□ Is the bow moving on the string parallel to the bridge?
□ Is the contact point consistently about halfway between the fingerboard and bridge?
□ Is the index finger making contact with the bow stick slightly on its side and about halfway 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

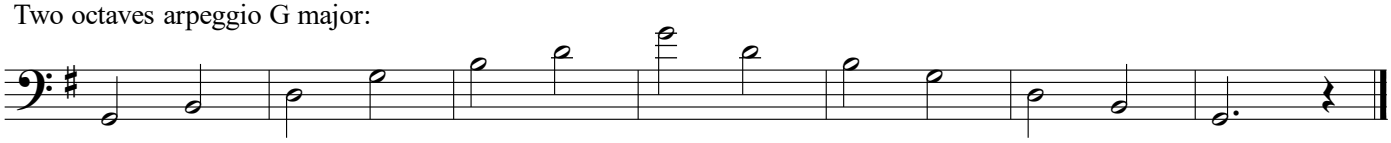
Revised Spring 2026

Requirements for the promotion to EYO
(Cello)

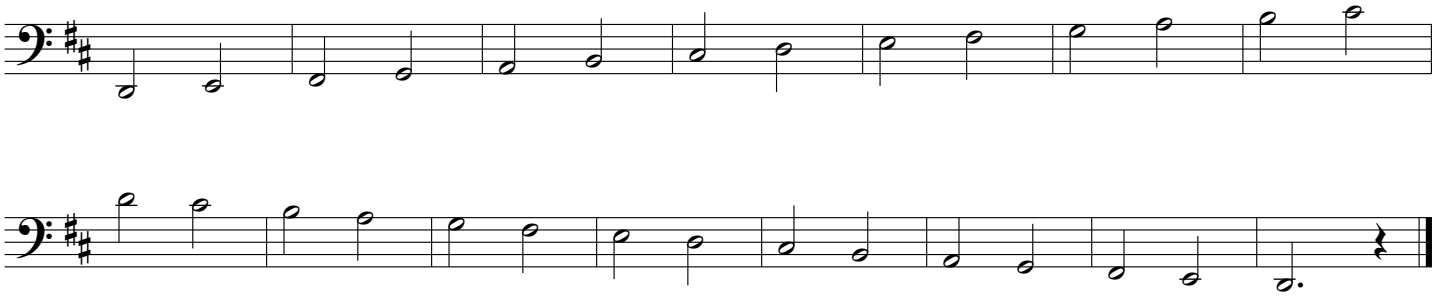
Two octaves G major scale:



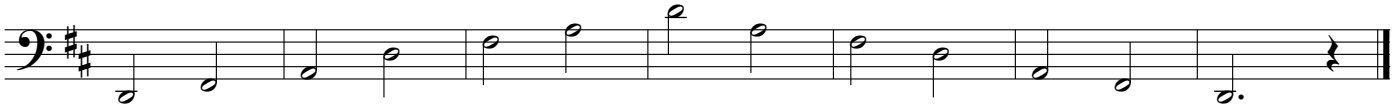
Two octaves arpeggio G major:



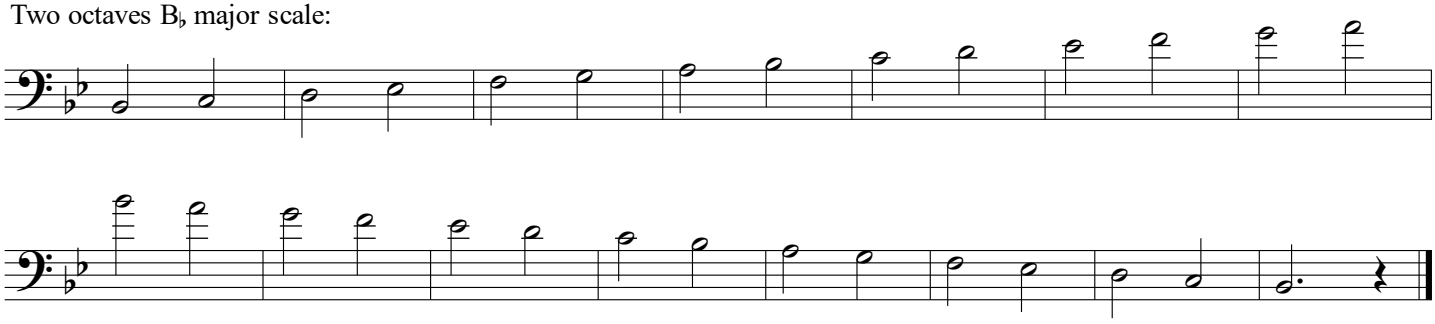
Two octaves D major scale:



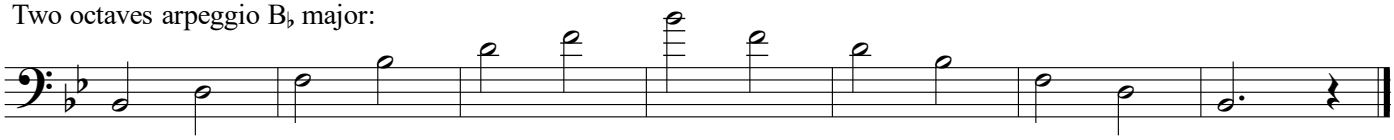
Two octaves arpeggio D major:



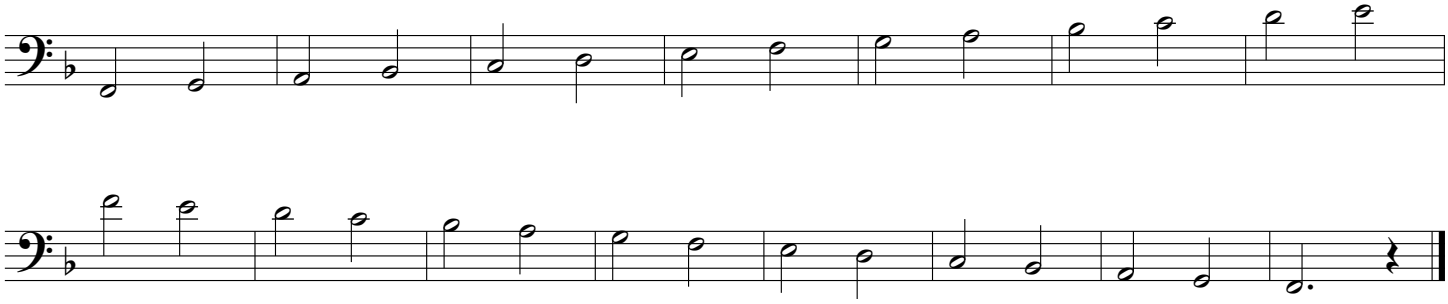
Two octaves B♭ major scale:



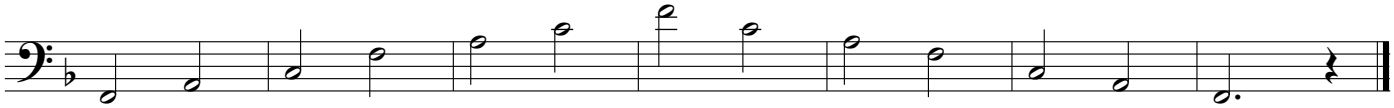
Two octaves arpeggio B♭ major:



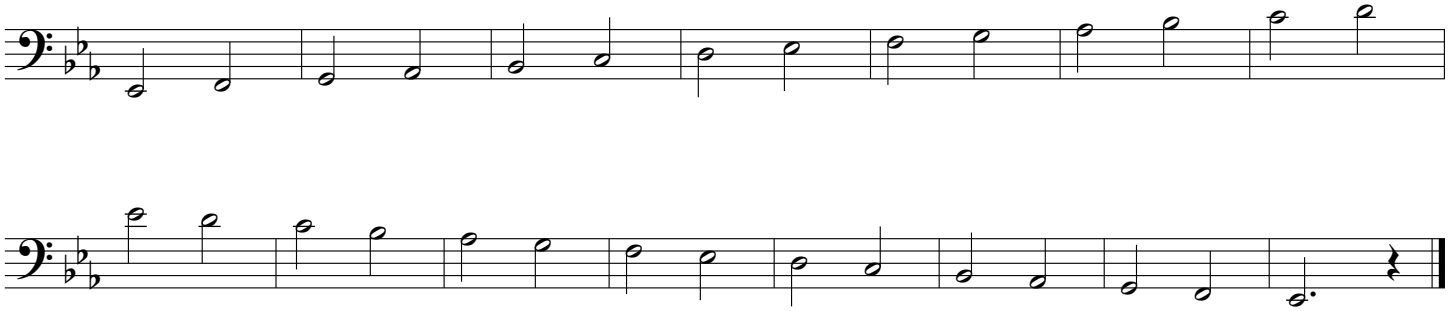
Two octaves F major scale:



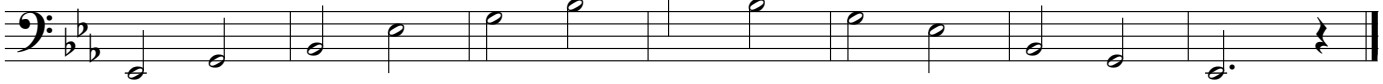
Two octaves arpeggio F major:



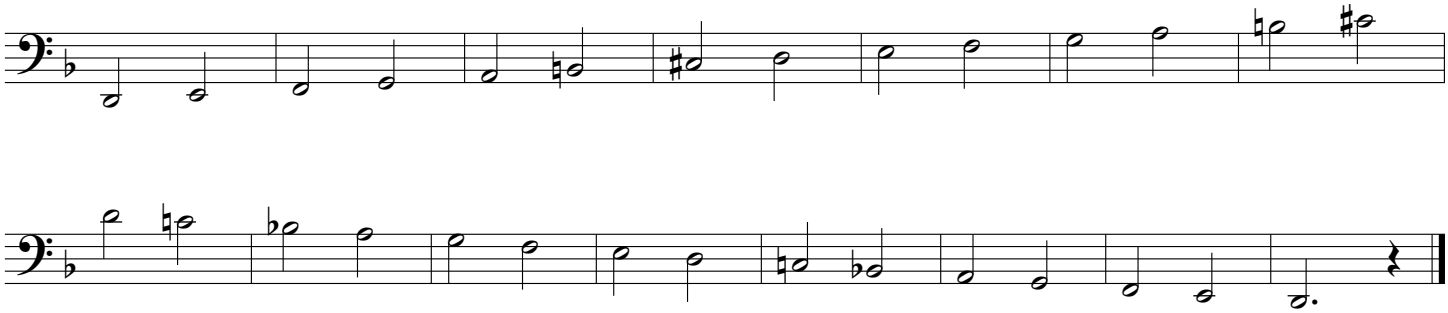
Two octaves E♭ major scale:



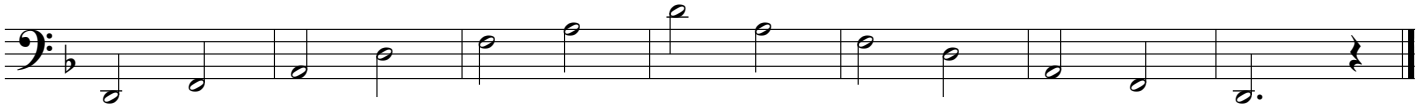
Two octaves arpeggio E♭ major:



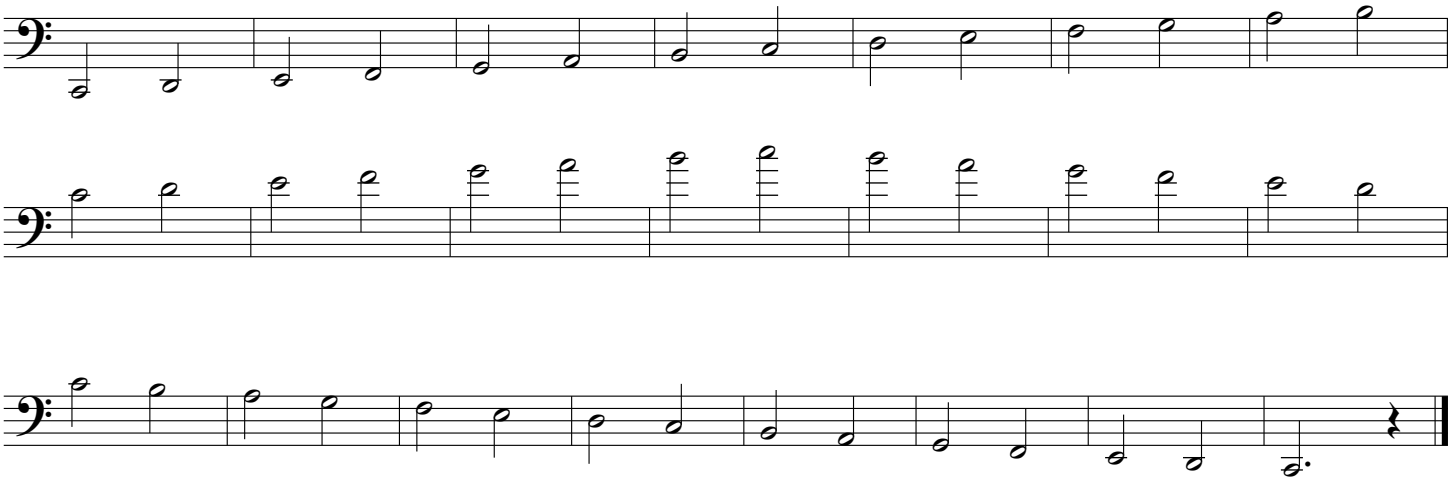
Two octaves D melodic minor scale:



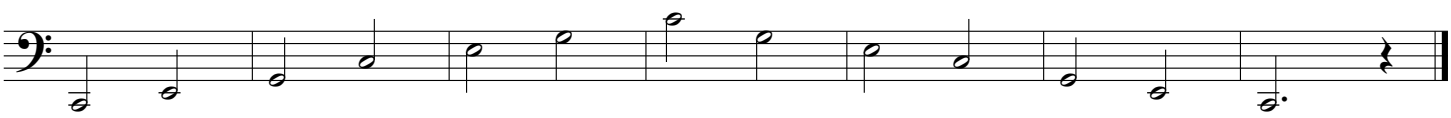
Two octaves arpeggio D minor:



Three octaves C major scale:

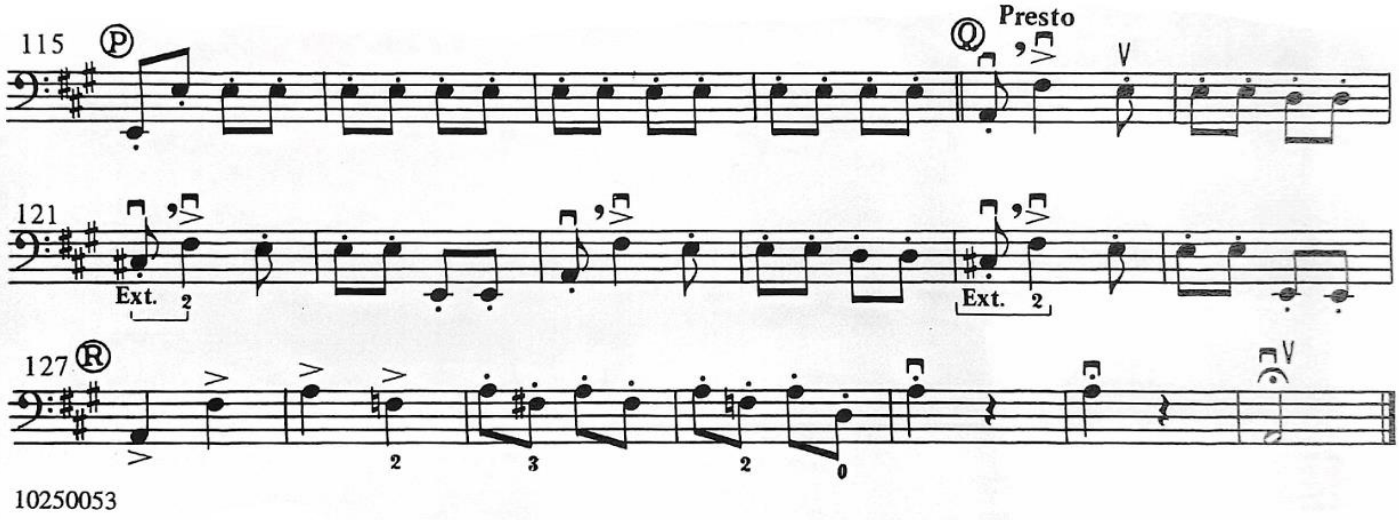


Two octaves arpeggio C major:

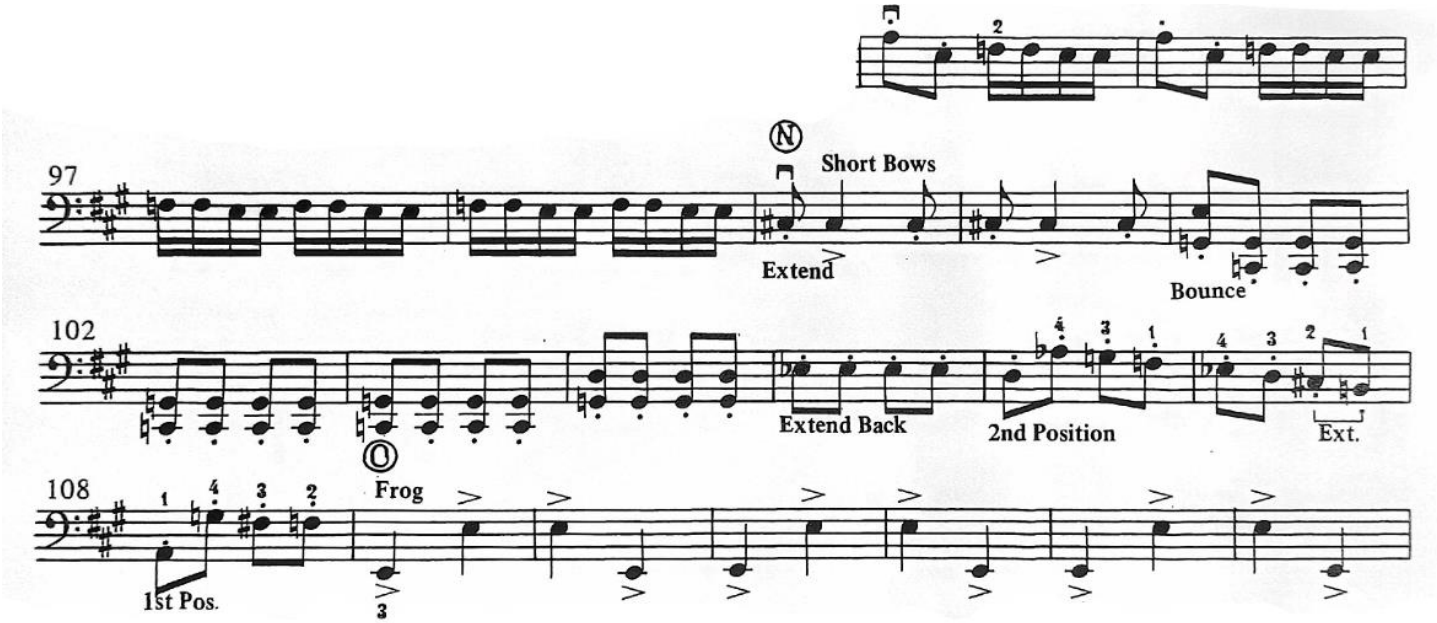
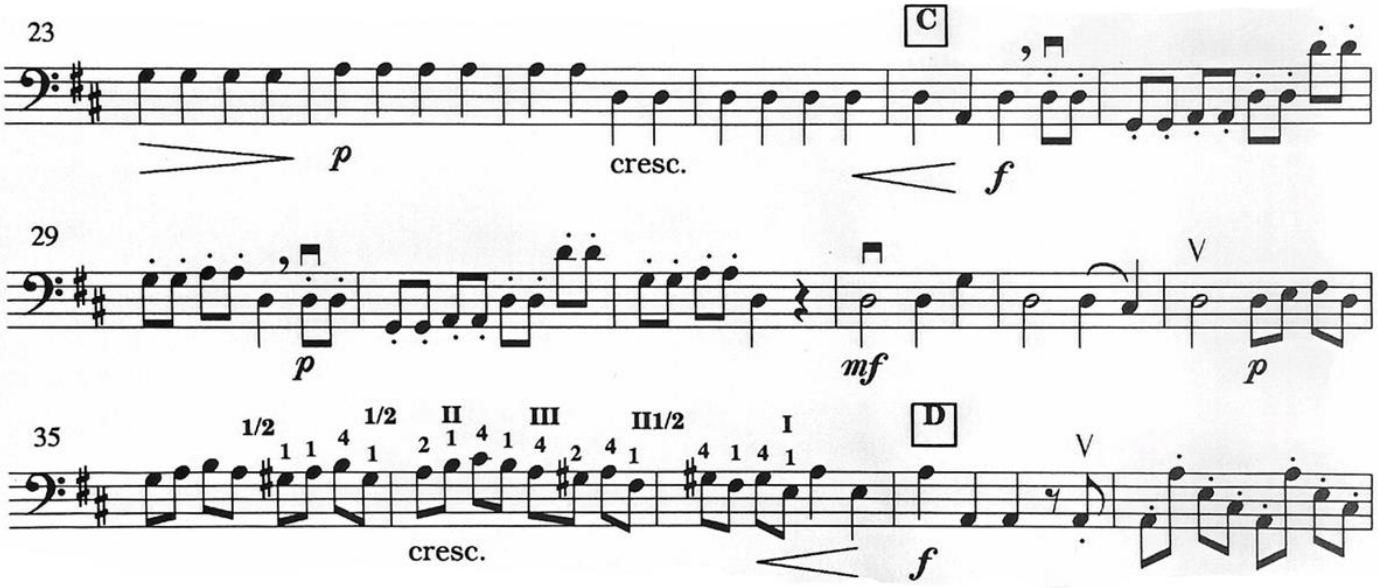


Sight Reading Exercises:

Example #1



Example #2



Example #3