

**Audition Requirements:
Pre-College Division (Grades 8-12)**

Grade 8

Violin

1. Four major and minor scales, including thirds and octaves in legato and detached sixteenth notes
 2. Two studies from Kayser, Mazas, Kreutzer, etc. addressing different techniques, such as:
 - Slow and melodious
 - Double-stops
 - Perpetual motion, spiccato
 - Staccato
 3. One fast movement from a classical concerto or sonata such as Haydn or Mozart, as well as one short slow piece exhibiting tone production
 4. Orchestral excerpts: Beethoven Symphony No. 3 *Scherzo* and Mozart Symphony No. 40 pg. 1
 2. A short sight-reading piece given to the student at the exam
- The scales, arpeggios and concerto must be played by memory.***

Viola

1. Four major and minor scales, including thirds and octaves in legato and detached sixteenth notes in legato and detached sixteenth notes
 2. Two studies from Kayser, Mazas, Kreutzer, etc. addressing different techniques, such as:
 - Slow and melodious
 - Double-stops
 - Perpetual motion, spiccato
 - Staccato
 3. One fast movement from a classical concerto or sonata such as Telemann, J.C. Bach or Handel, as well as one short slow piece exhibiting tone production
 4. Orchestral excerpts: Beethoven Symphony No. 3 *Scherzo* and Mozart Symphony No. 40 pg. 1
 5. A short sight-reading piece given to the student at the exam
- The scales, arpeggios and concerto must be played by memory.***

Cello

1. Four major and minor scales, including broken thirds and octaves in legato and detached sixteenth notes in legato and detached sixteenth notes
2. Two studies from Krane, Schroeder, Popper, etc. addressing different techniques, such as:
 - Slow and melodious
 - Double-stops
 - Perpetual motion, spiccato
 - Staccato
3. One fast movement from a classical concerto or sonata such as Ludwig Mendelssohn or J.C. Bach, as well as one short slow piece exhibiting tone production
4. Orchestral excerpts: Beethoven Symphony No. 9 theme from the last movement and Mozart Symphony No. 40 pg. 1
5. A short sight-reading piece given to the student at the exam
The scales, arpeggios and concerto must be played by memory.

Bass

1. Four two-octave scales and arpeggios in major and minor in legato and detached sixteenth notes or two slurred without separate or hooking bowing
2. Two studies addressing different techniques, such as
 - Slow and melodious
 - Perpetual motion
 - Staccato or hooked bowing
3. One fast movement from a classical concerto or sonata such as Cimador, as well as one short slow piece exhibiting tone production
4. A short sight-reading piece given to the student at the exam
The scales, arpeggios and concerto must be played by memory.

Grades 9, 10

Violin

1. Five scales in major and minor keys, including thirds, sixths and octaves in three octaves in legato, detached and spiccato

2. Two complete studies of major difficulty from Rode, Kayser, Mazas, Kreutzer, etc. addressing different techniques, such as
 - a. Slow and melodious
 - b. Double-stops
 - c. Perpetual motion, spiccato
 - d. Staccato
 3. J.S. Bach: one movement from the Solo Sonatas and Partitas for the Violin
 4. One fast movement from a Classical or Romantic concerto or a piece of similar difficulty
 5. Orchestral excerpts: Overture from *Marriage of Figaro* and *Midsummer Night's Dream* pg. 1
 6. Sight-reading of one standard orchestral excerpt given to the student at the exam
- The scales, arpeggios, Bach and concerto must be played by memory.***

Viola

1. Five scales in major and minor keys, including thirds, sixths and octaves in three octaves in legato, detached and spiccato
 2. Two complete studies of major difficulty from Bruni, Dont, Mazas, Kreutzer, etc. addressing different techniques, such as
 - Slow and melodious
 - Double-stops
 - Perpetual motion, spiccato
 - Staccato
 3. J.S. Bach: one movement from the Solo Sonatas and Partitas for the Violin or Cello Suites arranged for the viola
 4. One fast movement from a Classical or Romantic concerto or a piece of similar difficulty
 5. Orchestral excerpts: Overture from *Marriage of Figaro* and *Midsummer Night's Dream* pg. 1
 6. Sight-reading of one standard orchestral excerpt given to the student at the exam
- The scales, arpeggios, Bach and concerto must be played by memory.***

Cello

1. Five scales in major and minor keys, including thirds, sixths and octaves in three octaves in legato, detached and spiccato
2. Two complete studies of major difficulty from Duport, Popper, Franchomme, etc. addressing different techniques, such as
 - Slow and melodious

- Double-stops
 - Perpetual motion, spiccato
 - Staccato
3. J.S. Bach: one movement from the Solo Suites for Cello
 4. One fast movement from a Classical or Romantic concerto or a piece of similar difficulty
 5. Orchestral excerpts: Brahms Symphony No. 2 opening of 2nd movement and Beethoven Symphony No. 2 D – E from first movement
 6. Sight-reading of one standard orchestral excerpt given to the student at the exam
- The scales, arpeggios, Bach and concerto must be played by memory.***

Bass

1. Five (three 2-octave and two 3-octave) scales and arpeggios in major and minor keys in legato and detached
 2. Two complete studies of major difficulty from Bottesini, Kreutzer, etc. addressing different techniques, such as
 - Slow and melodious
 - Perpetual motion
 - Staccato
 3. One fast movement from a Classical or Romantic concerto or a piece of similar difficulty (i.e. Dittersdorf)
 4. Orchestral excerpts: Solo from *Othello* and TBA
 5. Sight-reading of one standard orchestral excerpt given to the student at the exam
- The scales, arpeggios, Bach and concerto must be played by memory.***

Grades 11, 12

Violin

1. All major and minor scales and arpeggios in addition to thirds, sixths, octaves and fingered octaves in legato, detached and spiccato; one double-stop scale in two octaves (thirds, sixths or octaves)
2. Two complete studies of major difficulty from Rode, Kreutzer, Paganini, etc. addressing different techniques, such as
 - Slow and melodious
 - Double-stops
 - Perpetual motion, spiccato

- Staccato
3. J.S. Bach: two movements from the Solo Sonatas and Partitas for the Violin
 4. One slow and fast movement from a Romantic or 20th century concerto or a piece of similar difficulty
 5. Shostakovich Symphony No. 5 (first movement- TBA) and Overture from *Don Juan* pg. 1
 6. Sight-reading of one standard orchestral excerpt given to the student at the exam
- The scales, arpeggios, Bach and concerto must be played by memory.***

Viola

1. All major and minor scales and arpeggios in addition to thirds, sixths, octaves and fingered octaves in legato, detached and spiccato; one double-stop scale in two octaves (thirds, sixths or octaves)
 2. Two complete studies of major difficulty from Rode, Kreutzer, Bruni, Campagnoli, etc. addressing different techniques, such as
 - Slow and melodious
 - Double-stops
 - Perpetual motion, spiccato
 - Staccato
 3. J.S. Bach: two movements from the Solo Sonatas and Partitas for the Violin; or Cello Suites arranged for viola
 4. One slow and fast movement from a Romantic or 20th century concerto or a piece of similar difficulty
 5. Shostakovich Symphony No. 5 (first movement- TBA) and Overture from *Don Juan* pg. 1
 6. Sight-reading of one standard orchestral excerpt given to the student at the exam
- The scales, arpeggios, Bach and concerto must be played by memory.***

Cello

1. All major and minor scales and arpeggios in addition to thirds, sixths, octaves and fingered octaves in legato, detached and spiccato; one double-stop scale in two octaves (thirds, sixths or octaves)
2. Two complete studies of major difficulty from Popper, Piatti, Duport, etc. addressing different techniques, such as
 - Slow and melodious
 - Double-stops
 - Perpetual motion, spiccato
 - Staccato
3. J.S. Bach: two movements from the Solo Suites for Cello
4. One slow and fast movement from a Romantic or 20th century concerto or a piece of similar difficulty

5. Orchestral excerpts: *William Tell* Overture 1st solo cello and Shostakovich Symphony No. 5, opening from 2nd movement and solo from 3rd movement
6. Sight-reading of one standard orchestral excerpt given to the student at the exam
The scales, arpeggios, Bach and concerto must be played by memory.

Bass

1. Five (two 2-octave and three 3-octave) major and minor scales and arpeggios in three or four octaves in legato, detached and spiccato
2. Two complete studies of major difficulty from Kreutzer, Bottesini, etc. addressing different techniques, such as
 - Slow and melodious
 - Perpetual motion, spiccato
 - Staccato
3. J.S. Bach: two movements from the Solo Suites for Cello arranged for bass or two movements of a comparable solo sonata for bass
4. Solo from orchestral work
5. One slow and fast movement from a Romantic or 20th century concerto or a piece of similar difficulty
6. Sight-reading of one standard orchestral excerpt given to the student at the exam
The scales, arpeggios, Bach and concerto must be played by memory.