

**Current OMTA String Syllabus from the 1990 String Syllabus compiled by Melba Henderson and other OMTA string teachers. *Many thanks* to Jeanine Orme for entering these requirements on computer.**

Last updated 3 March 2012

**For use beginning *Fall 2012***

Purpose and Expectations

The purpose of the syllabus and evaluation procedure is to provide members of OMTA with a systematic and progressive means of evaluating the musicianship skills, comprehension and performance ability of their students. The requirements at each level are minimal, and are designed to encourage diversity and individuality in teaching styles. The students will be expected to show mastery and flexibility at each level.

1. The program is designed for entry at the preparatory level by a first or second year student.
2. Incorporate the use of the vocabulary at each level in the students' study. They will be expected to know the vocabulary at each level in order to respond appropriately to the adjudicator's requests.

E.g. Play the Major scale that has one sharp in the key signature.

The student will play the G Major scale without further prompting or explanation.

E.g. Please play a whole step up from E.

The student will play E to F# without further prompting or explanation.

3. Scale fingerings must be mastered at a controlled, even tempo, maintaining the same pulse through all rhythms and bowings. Select scales from the key signatures of the repertoire when possible.
4. Students should be able to name notes of the staff and give a fingering in first position. When other positions are used, same information should be known. This is necessary for passing in Level II and above.
5. Students will be expected to recognize and understand all the markings in the pieces selected to play, including signs, symbols, interpretive indications, etc. This includes key signatures and composer for Level II and above.
6. All repertoire can be material originally composed for the violin. Tastefully written arrangements or transcriptions are acceptable. Repertoire will be expected to be performed at an appropriate tempo. In selecting a group of pieces, longer concerto movements should be balanced with other shorter pieces.
7. In grading on tone production, intonation, bowing styles, vibrato and position work, the adjudicator will take into consideration the length of study of each student. This is also true for the vocabulary category; to be understood in relationship to the scales and pieces selected.

8. The performance of repeats in small binary pieces and in pieces where repeating is essential to the form (such as a Minuet and Trio) is expected.
9. Repertoire selected for evaluation may be chosen from the level at which the student is performing, or from one level above or one level below.
10. Please time the length of the student's repertoire. It should be no longer than half the entire evaluation time. If the repertoire is longer than that, you should purchase extra time so that the adjudicator will have time to hear everything. Take into consideration that the adjudicator needs time to write.
11. Accompaniments should be provided. Recorded accompaniments can be used at the lower levels.
12. A copy of all repertoire pieces should be provided for the adjudicator. It is recommended that both the piano and instrumental scores be furnished.
13. Teacher conferences are scheduled with the adjudicator who has heard your students. You will find the exchange encouraging and stimulating. Come to the conference with specific questions. If you have more than seven students being evaluated, plan on a 25- minute conference.

\*It is suggested that you use a standard syllabus guide for selection of repertoire such as the books in the Suzuki School Literature or the String Syllabus put out by ASTA.

Students and teachers find a sense of achievement from participation in the syllabus program, and at the same time learn that we can always "expect more" from ourselves.

## **OMTA Strings Preparatory Level**

1- **Scales:** 1 octave required.

Play any 2 Major scales of your choice.

2- **Demonstration:** How do you play the following:

(1) Down Bow ▣ (2) Up bow ▽

3- **Vocabulary:**

Know the name for the different parts of your instrument and bow.

Know the following:

down bow      up bow

Know the following kinds of notes:

quarter          half                  two eighths      whole note

4- **Rhythm reading:**

Clap or tap a four measure phrase in simple meter. Note values to be included are as follows:



**Repertoire** - Two short pieces in contrasting styles. Memorized.

## OMTA Strings Level 1

1- **Scales:** 1 octave required. Quarter notes. : MM ♩=60-69

Violin: G, D, A

Viola, Cello: C, G, D

String Bass: A, D (or teacher's choice)

Locate on your instrument where the half steps are in each scale. Know names of notes in scale.

### 2- **Arpeggios:**

Play the Tonic arpeggio of the scales selected above.

### 3- **Demonstration:** How do you play the following:

(1) Down Bow ▣ (2) Up bow ▽ (3) Slur- 2 different notes in one bow.

### 4- **Vocabulary:**

Know the name for the different parts of your instrument. Know the following:

half step      whole step      down bow      up bow      slur

Know the following kinds of notes:

quarter      half      dotted half      two eighths      quarter rest

### 5- **Rhythm reading:**

Clap or tap a four measure phrase in simple meter. Note values to be included are as follows:



**Repertoire** - Three short pieces in contrasting styles and using at least two different keys. Memorized.

## OMTA Strings Level 2

1- **Major Scales:** Choose three of the scales listed below, minimum 1 octave required.

Know key signatures. Quarter notes : MM ♩=60-69

C (violin: 1 oct; vla, clo, bass: 2 oct)    F    B<sub>b</sub>    E<sub>b</sub>    E

A (violin: 2 octaves req; vla, clo: 1 oct)    G (2 octaves req)

String Bass: teacher's choice

**Minor Scales:** Play the relative or parallel minor scales to the three keys selected above. Know the key signatures.

2- **Arpeggios:** 1 octave required

Play the Tonic arpeggio for each of the keys selected above.

3- **Demonstration:** How do you play the following:

(1) Legato (slurs optional)    (2) Staccato    (3) Pizzicato

4- **Vocabulary:** All material from Level 1 and all musical markings in the repertoire selected. Know the following:

key signature	flat	sharp	time signature	arpeggio
legato	staccato	pizzicato	repeat sign	bar and clef sign
measure	eighth note	eighth rest	half rest	tie

5- **Intervals and ear training:**

Using a scale note selected from the scales in No. 1, play and name the following:

(1) half step higher    (2) a whole step higher

Recognize a Major or minor chord in Root Position- to be played on the piano or a string instrument—use of a piano recommended (triad to be played first broken, then blocked.)

6- **Rhythm reading:**

Clap or tap a four measure phrase in common time (4/4). Note values to be included are as follows:



**Repertoire** - Three memorized pieces in contrasting styles and in 2 or more different keys.

## OMTA Strings Level 3

1- **Major Scales:** 2 octaves required. MM ♩=60-69

Play 3 Major scales: C, one from the sharp keys and one from the flat keys. Keep a steady pulse. Use quarter notes and eighth notes. Name the key signatures. Shifting work encouraged. Slurs encouraged.

2- **Minor Scales:** 1 octave minimum.

Play the relative minor scales to the three keys selected above. Know the key signatures. Natural and harmonic forms required.

3- **Arpeggios:** Major: 2 oct required; minor 1 oct required.

Play the Tonic arpeggio for each of the keys—Major and minor—selected above.

4- **Demonstration:** How do you play the following:

- (1) Find the natural harmonic one octave above the open string.
- (2) Play a group of sixteenth notes on one tone. Accent the first note of each group.
- (3) Do the same for triplets.
- (4) Student will demonstrate knowledge of tuning his/her violin.

5- **Vocabulary:** All material from Level 1 and II and all musical markings in the repertoire selected. Know the following:

Natural sign	sixteenth notes	triplets	ritard
relative minor or parallel minor		natural harmonic	accent

6- **Intervals and ear training:**

Be able to play a Perfect 5<sup>th</sup> from any given note. Recognize the P5 as being directly across the string (except string basses). Be able to play a Major 3<sup>rd</sup> and a minor 3<sup>rd</sup> from the Tonic note of any arpeggio from No 3 above.

Be able to identify these intervals—m3, M3, P5—when played on a piano or the type of string instrument on which the student is taking exam—first broken, then blocked (melodic interval, then harmonic interval).

7- **Rhythm reading:**

Clap or tap a four to eight measure phrase in simple meter (2/4, 3/4, or 4/4) . Use some method of counting aloud. Note values to be included are as follows:



**Repertoire** - Three memorized pieces in contrasting styles and keys. It is suggested that one piece be from the 20<sup>th</sup> Century/ in a modern idiom.

## OMTA Strings Level 4

1- **Major Scales:** Choose from the scales listed below, minimum 2 octaves required. If doing 3-oct scales, slur 4 quarter notes. In 2-oct scales, slur 4 eighth notes. Whole bows.

Quarter notes : MM ♩ =60-69

C F B<sub>b</sub> E<sub>b</sub> A<sub>b</sub> E D A (3-oct) G (3-oct)

Select 3 Major scales from this group. Position work is encouraged. Play two or more notes to each bow. Keep a steady tempo throughout the scale.

2- **Minor Scales:** Any form—melodic, harmonic, natural, 2 octaves minimum requirement. Use the relative minor or the parallel minor scales to the three keys selected above.

3- **Arpeggios:** 2 octaves required.

Play the Major Tonic and minor tonic arpeggios for each of the keys selected above.

Bowing for arpeggios: Slur 3 beats using quarter notes. Use whole bows for all.

4- (for future, not 2013) **Modes:** Dorian; Aeolian-1 oct. Student chooses starting note for each.

5- **Demonstration:** How do you play the following:

- (1) Play a scale with spiccato bow—one bounce for each note played.
- (2) Pick two strings on which to play some form of double stops.
- (3) Trill using any two notes a step or half step apart.

6- **Vocabulary:** All material from previous levels and all musical markings in the repertoire selected. Know the following:

double stop    spiccato (bouncing bow)    martele (hammer stroke)    arco (bow)  
vibrato        trill (one finger remain stationary and upper finger moving)

7- **Intervals and ear training:**

Be able to play a minor 2<sup>nd</sup>; Major 2<sup>nd</sup>; minor 3<sup>rd</sup>; Major 3<sup>rd</sup>; Perfect 4<sup>th</sup>, Perfect 5<sup>th</sup>.

Be able to identify these intervals when played on a piano or the type of string instrument on which the student is taking exam—first broken, then blocked (melodic, then harmonic interval): (1) m2 M2 (2) m3 M3 (3) P4 P5

8- **Rhythm reading:**

Clap or tap a four to eight measure phrase in simple meter (2/4, 3/4, or 4/4) or compound meter (6/8).

9- **Sight reading:**

Sight read an eight measure melody or phrase from Level I material.

**Repertoire** - Three memorized pieces from different musical periods. It is suggested that one piece be from the 20<sup>th</sup> Century and one Baroque.

## OMTA Strings Level 5

1- **Major Scales:** 3 octaves required . Quarter notes : MM ♩=60-69

Your choice of two keys—should be different key/different amount of octaves than previous years of Syllabus participation. Play in two different rhythmic or bowing patterns.

2- **Minor Scales:** Melodic minor form, 2 octaves required, similar bowings.  
Play the relative minor or the parallel minor scales to the three keys selected above.

3- **Arpeggios:** 3 octaves required for Major; 2 octaves required for minor.  
Play the Major Tonic and minor tonic arpeggios for each of the keys selected above.  
Also play the Major Sub-Dominant and minor sub-dominant. Bowing for arpeggios: Slur 3 beats using quarter notes or quarters, then eighth notes. Use whole bows for all.

4- **Demonstration:** Demonstrate the following either on a scale or an excerpt from an etude or solo piece not more than four measures long:

- (1) Staccato- 8-12 notes to a bow
- (2) Controlled spiccato for a slow tempo
- (3) Chromatic Scale

5- **Vocabulary:** All material from previous levels and all musical markings in the repertoire selected. Know the following:  
chromatic (moving in half steps)  
solo and tutti (in connection with music for an orchestra)

### 6- Intervals and ear training:

Be able to recognize the following intervals when played on a piano or string instrument (first broken, then blocked):

- (1) m2 M2 (2) m3 M3 (3) P4 P5 (4) m6 M6

Be able to play the following intervals from any given note—m2, M2, m3, M3, P4, P5, m6, M6.

### 7- Sight reading:

Sight read an eight measure melody or phrase or orchestral excerpt from Level II material.

**Repertoire** - Three memorized pieces—each from a different musical time period—one piece from the 20<sup>th</sup> Century and one Baroque. It is suggested that one be a movement from a concerto or sonata.

## OMTA Strings Level 6

1- **Major Scales:** 1 octave required. Quarter notes : MM ♩=60-69

- (1) Pick 1 scale to play in 6ths.
- (2) Pick 1 scale to play in octaves (not cello and bass).
- (3) Pick 1 scale to play in chromatics.

2- **Minor Scales:** Melodic or harmonic minor form, 3 octaves required, play in triplets.

3- **Arpeggios:** 2 octaves required.

Choose one scale to arpeggiate several different chords in that key. Include Major and minor chords.

4- **Vocabulary:** All material from previous levels and all musical markings in the repertoire selected. Know the following:

Dominant chord   Tonic chord   Sub-Dominant chord   All basic tempo markings

5- **Intervals and ear training:**

Be able to recognize the following intervals when played on a piano or string instrument (first broken, then blocked):

- (1) M2 m2   (2) M3 m3   (3) P4 P5 Perfect octave   (4) m6 M6   (5) m7, M7   (6) P8

Be able to play the following intervals from any given note—m2, M2, m3, M3, P4, P5, m6, M6, m7, M7, P8.

6- **Sight reading:**

Sight read an eight measure melody or phrase or orchestral excerpt from Level III material.

**Repertoire** - Three selection required.

Repertoire for this level should include part of a major work such as a movement from a concerto, a sonata, part of a Bach unaccompanied work, etc. An etude from a standard study book can be substituted for one piece. The etude should demonstrate good shifting, position work, clean playing and a quick tempo. Memorization is not required for one movement of a sonata or an etude. A total of two pieces of repertoire must be memorized.

## OMTA Strings Level 7

1- **Major Scales:** 2 octaves required. Quarter notes : MM ♩=60-69

- (1) Pick 1 scale to play in 6ths.
- (2) Pick 1 scale to play in octaves (not cello and bass).

2- **Major and minor Scales:** 3 octaves required

Select a Major scale with three or more sharps or flats in the key signature. Play in sixteenth notes. Play the parallel minor scale in sixteenth notes (melodic or harmonic forms). Know the key signatures.

3- **Arpeggios:** in Major and minor keys selected for 3-octave scales above-3 octaves required.

Arpeggiate the I chord (Tonic) and the IV chord (Sub-dominant) in the keys of the scales selected above.

4- **Vocabulary:** All material from previous levels and all musical markings in the repertoire selected. Know the following:

Dominant chord Tonic chord Sub-Dominant chord All basic tempo markings

5- **Intervals and ear training:**

Be able to play the following intervals from a given note:

m2 M2 m3 M3 P4 P5 m6 M6 m7 M7 P8

Be able to recognize the following intervals when played on a piano or any string instrument (first broken, then blocked):

(1) m2 M2 m3 M3 (2) P4 P5 P8 (3) m6 M6 m7 M7

6- **Sight reading:**

Sight read an 8-16 measure melody or phrase or orchestral excerpt from Level III material.

**Repertoire** - Four selections required.

Repertoire for this level should include part of a major work such as a movement from a concerto, a sonata, part of a Bach unaccompanied work, etc. All selections are to be from different musical periods and memorized. An etude from a standard study book can be substituted for one piece. The etude should be of sufficient difficulty and should demonstrate different violin techniques. Music may be used for this etude or one sonata movement.

## OMTA Strings Level 8

1- **Major Scales** Quarter notes : MM ♩=60-69

(a) Major scale in 3 octaves—choose a Major scale with 4 or more sharps or flats. Use the following rhythms in any manner you choose:

(1) 2 notes to a pulse (2) 3 notes... (3) 4 notes ... (4) 6 notes ... (5) 8 notes...

(b) 1 Major scale in 6ths- 2 octaves

(c) 1 Major scale in 3rds- 1 octave

2- **Minor Scales:** 3 octaves required- melodic form

Play the parallel minor scale and the relative minor scale for the Major scale key selected in (a) above. Use any note groups as above. Know the key signature.

3- **Arpeggios:** 3 octaves required- a series of chords in one major key

Arpeggiate the I chord (Major and minor), the IV chord (Major and minor). Also arpeggiate the V, V7, diminished or diminished 7<sup>th</sup> chord. Other chords may be added.

4- **Vocabulary:** All material from previous levels and all musical markings in the repertoire selected. Know the musical period and stylistic characteristics of the pieces you selected.

Add Terms:

Tutti arco sordino

Add musical periods: Baroque            Classical            Romantic            Modern

5- **Intervals and ear training:**

Be able to play the following intervals from a given note:

m2 M2 m3 M3 P4 Tri-tone P5 m6 M6 m7 M7 P8

Be able to recognize the following intervals when played on a piano or any string instrument (first broken, then blocked):

m2 M2 m3 M3 P4 Tri-tone P5 m6 M6 m7 M7 P8

6- **Sight reading:**

Sight read an 8-16 measure melody or phrase or orchestral excerpt from Level IV material.

**Repertoire** - Four selections required.

Repertoire for this level should include part of a major work such as a movement from a concerto, a sonata, part of a Bach unaccompanied work, etc. All selections are to be from different musical periods and memorized. An etude from a standard study book can be substituted for one piece. The etude should be of sufficient difficulty and should demonstrate different violin techniques. Music may be used for this etude or for one sonata movement.

## OMTA Strings Level 9

1- **Scales:** Quarter notes : MM ♩=60-69

- (a) Major scale-3 octaves: spiccato- play four or more notes to one pulse.
- (b) Minor scale- 3 octaves: two different forms.
- (c) Whole tone scale- 1 octave: play from any given note.
- (d) Chromatic scale- 1 octave: play from any given note.
- (e) Double stop scale- 1 octave: play a scale in 3rds, 4ths, 6ths, octaves

2- **Arpeggios:** Choice of all on one string or 3 octaves.

Arpeggiate three or more chords in one key that you select. Know the names of the chords. The Flesch system is suggested.

3- **Demonstration:**

Play one trill etude from any standard violin book. Ex. Kreutzer no. 40

4- **Vocabulary:**

- (1) Give the period and the style of each piece in the repertoire.
- (2) Explain all the interpretive markings in each piece in the repertoire.

5- **Intervals and ear training:**

Be able to play any Major, minor, tri-tone or Perfect interval from a given note.

Be able to recognize the following intervals when played on a piano or any string instrument (first broken, then blocked):

m2 M2 m3 M3 P4 Tri-tone P5 m6 M6 m7 M7 P8

In a given Major key, be able to distinguish between a I chord, IV chord and a Dominant 7 chord.

6- **Sight reading:**

Sight read one page from an orchestral work of Level V difficulty.

**Repertoire** - A Total of Four selections required.

Repertoire for this level should include a major work such as a movement from a concerto, a sonata, one movement of a Bach unaccompanied work, etc. All selections are to be from different musical periods. Music may be used for one sonata movement only.

## OMTA Strings Level 10

1- **Scales:** Quarter notes : MM ♩=60-69

(a) Major scales- 3 octaves: beginning with C Major, play all major and melodic minor scales through the circle of 5ths. (C# and C<sub>b</sub> may be eliminated)

(b) minor scales- 3 octaves: beginning with a minor, play all major and melodic minor scales through the circle of 5ths. (a# and a<sub>b</sub> may be eliminated)

(c) Pick 1 scale to play in fingered octaves- 1 octave (1, 3) (2, 4)

(c) Pick one scale to play using natural and artificial harmonics- 1 octave

### 2- **Demonstration:**

Play one Etude in double stops. This may be taken from any standard violin book such as Kreutzer no. 41

3- **Analysis:** Take one piece from the repertoire and analyze as to period, form, character and style.

4- **Vocabulary:** All material from previous levels and all musical markings in the repertoire selected. Know the musical period and stylistic characteristics of the pieces you selected. Add: flageolet

### 5- **Intervals and ear training:**

Be able to play the following intervals from a given note:

m2 M2 m3 M3 dim 4 P4 Aug 4 dim 5 P5 m6 M6 m7 M7 P8

Be able to recognize the following intervals when played on a piano or any string instrument (first broken, then blocked):

m2 M2 m3 M3 P4 Tri-tone P5 m6 M6 m7 M7 P8

In a given Major or minor key, be able to distinguish between a I/i chord, IV/iv chord built from the Tonic/tonic.

Recognize a Dominant 7, diminished or augmented chord.

### 6- **Sight reading:**

Sight read one page from an orchestral work of Level VI difficulty.

**Repertoire** - Four selections required.

Repertoire for this level should include part of a major work such as a movement from a concerto, a sonata, one movement of an unaccompanied Bach work, etc. All selections are to be from different musical periods. All to be memorized with the exception of one sonata movement.