

STRING AREA GUIDELINES

Introduction

This booklet is intended to familiarize all string students with information about the programs offered and policies and procedures related to all aspects of the string division. Please direct all questions to the String Area coordinator.

Please consult the student handbooks for further information:

- [Undergraduate handbook](#)
- [Graduate handbook](#)

1. Degrees

CSU offers a variety of degrees for string players (violin, viola, cello, bass, guitar, harp): Bachelor and Master of Music in Performance; Bachelor and Master of Music Education; Bachelor of Music Therapy; Bachelor of Arts in Music. Students may also minor in music and thereby gain acceptance into private study.

See check sheets for course requirements in each degree:

- [Undergraduate checksheets](#)
- [Graduate checksheets](#)

Each of these programs require a different level of advancement for acceptance into the program and for completion of degree requirements (see Levels of Advancement at the end of booklet).

2. Auditions

Every string student must audition and be accepted by the Department of Music in order to register for applied lessons and for acceptance into the various degree programs. Official audition dates are posted on the music website.

- [Undergraduate auditions](#)
- [Graduate auditions](#)

If travel makes the live audition impossible, auditions for acceptance into degree programs may be submitted online.

Students are expected to perform works of contrasting styles and to demonstrate technical proficiency (etudes/scales) at the entrance audition.



The student will be assigned a level of advancement and will be advised of his or her readiness for a specific degree program or applied study after the audition. As a rule, private lessons are reserved for music majors or minors with string emphasis. However, advanced string players who are non-music majors may audition for orchestra and be accepted for private lessons, enrollment permitting and with permission of the head of the Department of Music.

The audition for the music program is also an audition for scholarship offers.

Teacher assignments will be made by the String Area coordinator after the entrance audition.

3. Degree and Advancement Level Standards

Each degree requires a different minimum proficiency level for entrance to the string area and for completion of the degree requirements. Levels are assigned and re-evaluated each semester at the string juries. The following chart outlines the levels of advancement required for entrance and completion of each degree.

The repertoire guidelines for each instrument with examples are listed in the end of this booklet.

Degree	Entrance Level	UDQE	Completion Level
Graduate Performance	5		6
Graduate Music Education	4		5
Undergraduate Performance	3	4	5
Music Education	2	3	4
Music Therapy	1	2	3
Bachelor of Arts	1	2 (if doing a recital)	3 (2 + paper)

4. String Juries

All students registered for applied lessons are required to take a string jury during finals week of each semester except for students giving a recital.

The Upper Division Qualifying Exam (UDQE) is held at the jury and students need to sign up for a 20-minute slot for this exam. It is the students' responsibility to get the preparatory materials and necessary forms from the applied teacher prior to the UDQE. Each member of the committee will grade the student and provide a written critique of the jury performance. The composite jury grade will be averaged and counted as 1/2 of the final semester grade. Levels of advancement will be evaluated at each jury with the student being advanced to a higher level upon recommendation of the string faculty.

Juries are 10 minutes in length at the undergraduate and most graduate level students. For all degrees, students are to perform two contrasting pieces unless it is a concerto or long movement of music. Juries usually take place during the first two days of exam week each semester.

5. Upper Division Qualifying Exam (UDQE)



After four semesters of applied study, music majors are evaluated by the departmental faculty committee to determine their ability to continue studying in a specific degree program and to register for upper division credit in their applied field. Students are required to demonstrate proficiency in the following areas:

- A. Applied Study – A performance of three contrasting works. The student needs to demonstrate a level of advancement commensurate with the required level for their specific degree program. (See instrumental levels at the end of this booklet).
- B. Academic Studies – Knowledge of music history, theory, terminology, and styles. The student should be able to discuss specific information related to the prepared jury pieces and to field questions of a more general nature concerning their place in the history of music. UDQE preparation sheet are distributed by the applied faculty.

The UDQE committee will assign a grade of pass or fail, and the student's advisor and/or applied teacher will be notified of the results. UDQE juries can be repeated in a subsequent semester; however, serious deficiencies may result in a recommendation that the student change major. These notifications are made to the director of School of Music, Theatre, and Dance. UDQE juries are scheduled every semester through the applied teachers and the UDQE committee chair.

6. Attendance Policy

Students who are taking applied lessons in the string area are **required to participate in all the university symphony activities** each semester they are enrolled in lessons. Students in the double bass studio will may be assigned into the bands or jazz area as determined by the applied teacher.

Students enrolled in applied string lessons are required to participate in all string related events such as: all masterclasses, studio classes, and attend all string faculty and guest artist concerts.

If admitted to the University Symphony Orchestra as a non-music major, an audition/registration for applied lessons is highly recommended.

Students on Scholarships are required to:

- 1. Participate in both the University Symphony Orchestra and in Sinfonia as determined by the applied teacher and ensemble director.**
- 2. Participate chamber music.**

Additionally,

- Bachelor of Music, Music Therapy Concentration students in the studio track may be directed to the Concert Orchestra as their ensemble credit should they not pass the University Symphony Orchestra audition.
- Bachelor of Music, Music Education Concentration students who do not pass the University Symphony Orchestra audition will have up to two semesters to prepare for admission to the symphony orchestra. Failing that, they will be asked to withdraw from the program. Concert Orchestra will be the ensemble required during this time.



- Classical guitar students are required to participate in guitar chamber music. If a guitarist wishes to participate in an additional chamber music group, or if it's required for scholarship, a second chamber music group may be assigned. Guitarists may consider University Chorus as a second chamber music option

7. Recital Requirements

Policy: Any student wishing to give a string recital at CSU must be currently enrolled in applied lessons on their instrument, and every string recital must be approved by the string faculty at a preview hearing to be scheduled four weeks before the proposed recital date. If the preview is failed, another attempt may be made two weeks prior to the scheduled recital date. If this preview is failed, the recital will be cancelled.

A minimum of three faculty members from the string must be present at the preview hearing, and at least 2 faculty members at the recital. **The student is responsible for scheduling both the preview and the recital with the applied teacher.**

Preview: At the preview, a copy of the recital program should be distributed to each member of the preview committee. Each member of the committee evaluates the preview performance and votes to pass or fail the proposed recital. If the recital preview is failed, the student will cancel the proposed recital date and re-schedule the recital for the next semester.

Recital:

All information about recitals is located on the music website: <http://music.colostate.edu/recital-guidelines/>

Once the recital date has been approved, the student should schedule the recital preview with the applied teacher.

Recital grades by each adjudicating member of the string faculty should be submitted to the student's applied teacher immediately following the performance. A copy of the student's recital program, the composite grade, and the form entitled "Completion of Recital Requirements" should be filled out by the applied teacher and given to the recital coordinator.

8. Undergraduate Recital Requirements and Recital Previews

Performance: String players majoring in performance must give both a junior recital of 30 minutes in length and a senior recital of 60 minutes in length.

- The junior recital should be based on the repertoire equivalent in difficulty to Level 4.
- The senior recital should be based on repertoire equivalent in difficulty to Level 5.
- See advancement levels at end of booklet.
- The recital must be approved by a preview committee three to four weeks prior to the proposed recital date.

Music Education: String players majoring in Music Education must give a half-recital in the senior year. The recital should be 30 minutes in length and based on repertoire equivalent in difficulty to Level 4. The



recital must be approved by a recital preview committee three to four weeks prior to the proposed recital date.

Music Therapy: String players majoring in Music Therapy **may** give a half-recital in the senior year though, not a requirement. The recital should be 30 minutes in length and based on repertoire equivalent in difficulty to Level 3. The recital must be approved by a recital preview committee four weeks prior to the proposed recital date.

Bachelor of Arts: String players in the Bachelor of Arts program who have reached Level 2 may elect to present a 30-minute public recital as their senior project. This recital must be approved by a recital preview committee three to four weeks prior to the proposed recital date.

Students below Level 3 may elect to combine a research paper with a 'Special Topic Recital' to be performed privately for an appointed committee. The private recital should be 30 minutes in length and based on repertoire equivalent in difficulty to Level 2.

9. Graduate Recital Requirements

Performance: Students accepted into the Master of Music in Performance in the string area must successfully complete one graduate recital of 60 minutes. In some instances, the program may call for two separate performances of shorter length (including concerto and chamber music repertoire), but the totals of all performances will total 60 to 100 minutes of music. Repertoire chosen for the graduate recital must include literature from three stylistic periods equivalent in difficulty to Levels 5 & 6 (see advancement levels at the end of the booklet). All music — except chamber music, sonata repertoire, and modern repertoire — must be memorized.

Graduate student may elect to play an additional recital for 1 credit during their studies (with permission from the applied faculty and depending on hall availability) See achievement guidelines for M.M. in Performance for further details.

Graduate Recital Previews: A recital preview committee made up of the string area faculty will evaluate the performance at a special preview scheduled three to four weeks prior to the proposed recital date. It is the responsibility of the graduate student to set up the preview hearing with the applied faculty. The preview will last 30 minutes. This is a pass/fail preview. If failed, the student will cancel the proposed recital date and re-schedule another preview for the next semester.

Graduate Orals: Graduate students must meet with the string area coordinator in the first semester of study to set up the graduate committee, to identify an appropriate outside member of the committee, to fill out required forms and for course selection and advising purposes.

The GS-6 form must be submitted to the Graduate school by the end of the second semester of study.

10. Pianists

- Please submit requests for collaborative pianists using the following form: <https://forms.office.com/r/vCqXEW51Zx>
- Information about collaborative piano policies: <https://music.colostate.edu/wp-content/uploads/sites/17/2021/08/Instrumental-Collab-Piano-Policy-FA21.pdf>



Levels for Advancement:

Levels for Classical Guitar Repertoire

Level 1:

- Julio Sagreras – Lessons for Guitar 1-2
- F. Carulli – select etudes and studies
- Andrew York – 8 Discernments
- Royal Conservatory Guitar Series – Level 1

Level 2:

- Julio Sagreras – Lessons for Guitar 1-2
- Fernando Sor – Studies 2, 3 & 4
- Leo Brouwer – Etudes 1, 2 & 3
- Francisco Tárrega – Lágrima & Adelita
- Royal Conservatory Guitar Series – Levels 2 & 3

Level 3:

- Julio Sagreras – Lessons for Guitar 3
- Fernando Sor – Studies 1 & 5
- Matteo Carcassi – Etudes 1-4
- Brouwer – Etudes 4-8
- Etudes by Aguado, Carulli, Giuliani, etc.

Level 4:

- Sagreras – Lessons for Guitar 3-4
- Carcassi – Etudes 14, 19
- J.S. Bach – Lute Prelude in D minor
- F. Noad - Selections for The Renaissance Guitar
- Manuel Ponce – Preludes
- Tárrega – Capricho Árabe
- Torroba – Castles of Spain

Level 5:

- Sagreras – Lessons for Guitar 3-4
- Villa-Lobos – 5 Preludes, Select Etudes, Suite Bresilienne
- Brouwer – Etudes 10-20, Select concert works
- J.S. Bach – Cello Suites, Lute Suites
- F. Sor – Variations on a Theme of Mozart
- M. Giuliani – Grande Overture Op. 60
- Choice of Sonata by Turina, Torroba, Brouwer, Ponce

Level 6:



- Sagreras – Lesson for Guitar 5-6
- Villa Lobos – 12 Etudes
- Brouwer – El Decameron Negro or other concert works
- A movement of a concert by Rodrigo, Ponce, Villa-Lobos or Brouwer
- Regondi - Etudes
- J.S. Bach - complete suite, partita or sonata
- Major contemporary work by Britten, Walton, Martin, Brouwer, etc.
- Choice of Sonata

Levels for Cello Repertoire

Level 1:

- 2 octave scales
- Lee Melodic Studies I
- Baroque Sonata, Vivaldi etc.
- Good command of first four positions

Level 2:

- 3 octave scales
- Lee Melodic Studies II
- some easy thumb position
- transitional positions
- Breval G major Concerto
- Faure Sicilienne

Level 3:

- 4 octave scales
- some Popper High School
- Pre-classical concerto Boccherini, Stamitz
- Schumann Fantasy pieces

Level 4:

- Popper High School
- Saint-Saens Concerto
- Bach Suite #3
- Beethoven and Brahms Sonatas

Level 5:

- Lalo, Elgar Concertos
- Bach Suite 4 or 5
- Mendelssohn and Strauss sonatas
- Schubert 'Arpeggione

Level 6:

- Chopin, Rachmaninoff, Debussy sonatas
- Dvorak, Shostakovich, Tchaikovsky Concertos



- Bach Suite #6

Levels for Violin Repertoire

Level 1:

- 2 octave scales
- Bach concerti
- Handel Sonatas
- Wolfhardts etudes,
- Accolay concerto

Level 2:

- 3 octave scales
- Mazas etudes
- H. Whistler positions and double stops
- Fiocco allegro
- Seitz Concerto #4
- Schubert Sonatinas

Level 3:

- 3 octave scales
- Schradiek school of violin technique,
- Kreutzer etudes
- Bach and Corelli Sonatas
- De Beriot Scene de Ballet,
- Spohr concertos
- Mozart G major concerto
- Nardini concerto
- Telemann fantasie

Level 4:

- 4 octave scales
- Rode studies
- Dont Etude
- Gavinies etudes
- Kreisler Praeludium and Allegro
- Flesch Scales.
- Mozart and Beethoven sonatas
- Conus concerto,
- Bartok concerto #1,
- Bruch G minor,
- Bach partitas E major and D minor (without Chaconne)

Level 5:

- 4 octave scales
- Lalo: Symphonie Espagnol and



- Introduction and Rondo capriccioso,
- Kabalevsky concerto
- Sonatas of Brahms, Grieg, Schumann
- Sarasate Spanish Dances
- Wieniawski concerto in D minor
- Bach Sonatas and Partitas
- Paganini Caprices
- Tartini Devil's trill
- Frank Sonata
- Advancing levels of artistry expected

Level 6:

- Tchaikovsky, Sibelius, Brahms concerti
- Prokofiev Concerti,
- Bach Sonatas and Partitas,
- Chausson Poeme, Faure Sonata,
- Mozart concerti # 4&5,
- Paganini Concerti and caprices,
- Wieniawski Polonaises
- Ravel Tzigane,
- Tchaikovsky Valse Scherzo
- Ysaye Op. 27
- Advanced levels of artistry expected

Levels for Viola Repertoire

Level 1:

- 2 octave scales
- Wolfhardt etudes (Vol. 1 and 2)
- Seitz student concerti
- Flackton Sonatas

Level 2:

- 3 octave scales
- Kayser etudes
- Marcello Sonatas
- Haydn Divertimento
- Eccles Sonata

Level 3:

- 3 octave scales with all arpeggios
- Kreutzer etudes
- Bach Gamba Sonata in G
- Bach Suites 1-3
- Hoffmeister Concerto
- Stamitz Concerto



- Schumann Marchenbilder

Level 4:

- Dont Etudes
- Kimber Etudes
- Bach Suites 1-3
- Bloch Suite Hebraique
- Hindemith Trauermusik

Level 5:

- Bloch Suite
- Hindemith Sonata Op11 #4
- Schubert Sonata in a
- Bach Suite 4
- Brahms Sonatas
- Fuchs Fifteen Characteristic Studies

Level 6:

- Hindemith Der Schwanendreher
- Walton Concerto
- Bartok Concerto
- Clarke Sonata
- Fuchs Sixteen Fantasy Etudes
- Campagnoli Caprices
- Bach Suite 5
- Hindemith Solo Sonata

Levels for Double Bass Repertoire

Level 1:

- Scales and Arpeggios. 2 Octaves
- Studies: Simandl, Bille
- Soli: Solo time for strings Bk. II and III, D. Walter
- The Melodious Bass, Marcello
- Sonatas, Zimmerman

Level 2:

- Scales and Arpeggios 2 Octaves up to 5 Sharps and Flats
- Studies: Simandl -Bk. I –part II
- Bille -Vol. II-III
- Nanny – Double Bass Method
- Soli: Etling- Solo Time for Strings Bk III –IV
- Lesinsky 34 String Bass Solos
- Capuzzi concerto

Level 3:



- Studies: Simandl Bk II
- Bille - Nuevo Metodo Bk III, IV,V
- Kreutzer/Zimmerman: 18 Studies for String Bass
- Soli: Etling, Solo Time for Strings Bk. III, IV
- Sonatas by Vivaldi
- Concerti by Dragonetti

Level 4:

- Scales and Arpeggios> All Keys 2 Octaves
- Studies: Simandl –Bk II
- Bille- Bk. IV, V
- Gregory – Etuden for Double Bass
- Ruhn- Progressive Etudes
- Soli: Sonatas by: Eccles/ Corelli/ Hindemith
- Concerti: Dragonetti,
- Koussevitsky /Nanny
- Various solo pieces

Level 5:

- Scales and Arpeggios: All Keys. 3 octaves- Variety of Bowings
- Studies: Bille Bk. V, Vi
- Kreutzer/Zimmerman
- RuhnBk. III-V
- Soli: Bottesini, Koussevitsky
- Orchestral excerpts

Level 6:

- Scales and Arpeggios: All keys Variety of Bowings
- Studies: Same as V
- Soli: same as V
- Higher level of artistry expected

