

# The global assessment of strings

So much has been written about string examining methods, hints, strategies and deficiencies so I won't attempt to add to it. Instead you may find it interesting to see how other countries manage the evaluation system and to ponder their approaches, specifically regarding string syllabi.

In Hungary and other Eastern European countries scales are not part of exams. It is presumed that the teachers check these. The emphasis is on interpretation and musicality rather than technique – which as I said, is “presumed”.

In the UK, scales and arpeggios are a section, but there are no technical exercises, and the scales have equal marking to sight reading. That could be an interesting incentive to improve sight reading. I am usually surprised at how few examinees play in the correct key.

Central music colleges run exams in the USA with a formula of 2 pieces, 2 studies and scales, arpeggios etc., but no exercises.

The pieces in the various syllabi I viewed were very similar to the AMEB in composers and level, with a good mix of traditional and contemporary. The UK and USA use a numbers system marking out of 150 or 100 respectively, but I could find no information on the European marking system.

Playing these instruments is a very traditional skill so it seems logical that the assessments are similar around the world.

Essentially though it is enjoyment that is crucial to our music and it is wonderful to see that in the exam room.

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