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A Design for a National Music Examination Board in Thailand, with Particular Reference to Viola

Juckrit Charoensook

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UNIVERSITY OF NORTHERN COLORADO

Greeley, Colorado

The Graduate School

A DESIGN FOR A NATIONAL MUSIC EXAMINATION
BOARD IN THAILAND, WITH PARTICULAR
REFERENCE TO VIOLA

A Dissertation Submitted in Partial Fulfillment
of the Requirements for the Degree of
Doctor of Arts

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College of Performing and Visual Arts
School of Music
Viola Performance

December 2015

This Dissertation by: Juckrit Charoensook

Entitled: *A Design For A National Music Examination Board In Thailand, With Particular Reference To Viola*

has been approved as meeting the requirement for the Degree of Doctor of Arts in College of Performing and Visual Arts in School of Music, Program of Viola Performance

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ABSTRACT

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The research of “A Design for a National Music Examination Board in Thailand, with Particular Reference to Viola” aims to study the requirements of viola entrance examinations of the three selected colleges of music in Thailand: Chulalongkorn University, Mahidol University, and Silpakorn University; and the critical survey of syllabi of two selected international music examination boards: Trinity College London and Associated Board of the Royal School of Music. By combining the result from both studies, the design for a standard assessment of viola in Thailand is proposed. The standard assessment is divided into eight grade levels as a common practice. For each grade there is suggested appropriate repertoire, studies, scales, and orchestral excerpts for Grade 5 onward. The highest level of the examination, Grade 8, is designed to meet the requirements for the college level entrance examinations in Thailand. The proposed standard assessment is hoped to bridge the gap between social classes since it helps creating an affordable, accessible, and understandable evaluation tool for any Thai music students, regardless of foreign language proficiency, region, and/or income. Hence, this assessment can be adopted by any Thai music institution and is could be used as a part of college admissions in Thailand.

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CHAPTER I

GENERAL BACKGROUND OF THE MUSIC EXAMINATION SYSTEMS FOR PRE-COLLEGE STUDENTS IN THAILAND

Music Examination Systems in Thailand

According to statistics gathered by the Thailand International Music Examination Board [TIME],¹ there are, within Thailand, at least 10 million music students in general education public schools and more than 45,000 in small private music schools. Of these millions of students, there will be many who will consider pursuing a college degree in music performance if they were confident that they could play well enough to succeed. However, if those students would like to have their musical skills tested to see if they are making satisfactory progress toward acceptance into a college as a performance major, they have only four options: 1) the public school examination system; 2) the alternative schools examination system; 3) a private school's examination system; or 4) foreign examination systems, such as that of Trinity College of London. A brief survey of these examination systems follows.

¹ College of Music, Mahidol University, "Thailand International Music Examination: About TIME," <http://www.timemusicexam.com/th/about/faq.php> (2011), accessed 29 April 2015.

The Public School's Music Examination System

This test is a part of the general education that is required for any student regardless of their interest or proposed career path. Because this type of examination is not specifically designed for the music major, the students are not prepared to understand the expectations of the college level entrance examination for music majors.

The Alternative School's Music Examination System

Thailand has vocational schools, or alternative schools, which focus on music for high school students who choose a career path early on (some start as early as seventh grade), such as the College of Music, Mahidol University's Pre-College Music Program (Young Artist Program), which is the equivalent of grades 10 through 12 in North American high schools. This type of special school is affiliated with the colleges of music at the universities in Thailand as a preparatory program. These universities generally accept students into their undergraduate music programs without the public entrance examination, if the students pass the internal music examination. Also, the limited number of students able to study at these particular schools decreases the opportunities for those students who would like to choose a music career later on.

The Private Schools' Music Examination System

Along with the public school system, there are a great many private schools operated by various educational organizations. These schools provide their own examinations and award diplomas; however, the standards set by such schools relate only to their own programs and expectations, not to the level of performance considered acceptable for higher education in general. At most of these schools, the requirements for earning a diploma usually include remaining in the school's music program for several

years, making the diploma a certificate of completion rather than an award for performance ability. These diplomas are unlikely to be recognized as valid entry to college music programs, either within Thailand or internationally.

The International Music Examination Systems

These examinations have strong credibility in Thailand; however, they are unaffordable for most local students in Thailand. For instance, the Trinity College London Examination costs 8,890 Baht² (approximately US\$265) and the ABRSM costs 9,000 Baht³ for a single Grade 8 – Practical Music Examination, which is extremely expensive given the minimum wage in Thailand (300 Baht per day).⁴ In addition, the fact that the language requirement of the foreign examination is English restricts the number of Thai students who are able to participate. As can be seen in the results of the English proficiency exam for twelfth-grade students in Thailand from the Ordinary National Educational Test [O-Net], the average score was 28.00 out of 100 during the year 2009.⁵ This low standard of English proficiency has proved to be a huge obstacle for Thai music students, because the syllabus, textbooks, and even the practical music examination itself require a significant knowledge of a foreign language, in particular English.

² Eduprogess, “Trinity College London: Music Examination Fees Sheet 2014,” http://www.trinityexamsthailand.com/downloads/Trinity_Music_Examinations_Fees_Thailand_2014.pdf (2014), accessed 29 April 2015.

³ Associated Board of the Royal Schools of Music, *2015 Date and Fees* (Bangkok: Churairat Music, 2015).

⁴ Trading Economics, “Thailand Minimum Daily Wage,” <http://www.tradingeconomics.com/thailand/minimum-wages> (2015), accessed 29 April 2015.

⁵ The National Institute of Educational Testing Service, “Ordinary National Educational Test,” http://www.niets.or.th/index.php/research_th/view/8 (2012), accessed 29 April 2015.

The other main problem of the foreign examination boards in Thailand comes from the extremely wide diversity of social classes in Thailand, which leads to the problem that that only an affluent minority can afford those foreign music examinations. Residents of Bangkok, who generally have a higher income, represent only 13 percent of the total population⁶ in Thailand. The rest of the population has only the other two types of music examination boards, because they simply cannot afford the high cost of those foreign exams. Additionally, many simply live too far away from Bangkok to attend the famous private music schools located in the Bangkok metropolitan area.

Table 1 summarizes the four types of evaluations available in Thailand and the problems associated with them:

⁶ World Population Review, “Bangkok Population 2015,” <http://worldpopulationreview.com/world-cities/bangkok-population/> (2015), accessed 29 April 2015.

Table 1: Types of pre-college music examination in Thailand.

Type of School Exam	Associated Problems
1. General Education Public School's Music Examination Systems	<p>Required for the general public school system, usually as a part of an Art Department.</p> <p>Not well equipped to prepare students who choose a music major in college level.</p>
2. Alternative School's Music Examination Systems	<p>Focuses on music majors, better preparation for students who choose to major in music at college level.</p> <p>Internal music examination: It is impossible for students from general public schools to participate.</p> <p>Limited number of students that can study at the special/alternative schools.</p>
3. Private School's Music Examination Systems	<p>Focuses on music majors, better preparation for students who choose to major in music at college level.</p> <p>Usually require a particular course of a music subject at the school, for some amount of time, before one can participate in the school's music examination.</p> <p>Give students a diploma when expectations are met, but not guaranteed for college-level admission.</p>
4. Imported Music Examination Systems	<p>Strong credibility, recognized as international standard</p> <p>Unaffordable for most Thais.</p> <p>The low standard of the language proficiency causes poor efficiency of communication in the exam.</p>

The problems outlined above are not only limited to music education, but are characteristic of many other areas of study. The lackluster education generally offered in Thai public schools results in both teachers and parents expecting students to attend after-school studies in order to attain acceptable academic levels. The extra-curricular study is provided by private academies or the public school teachers themselves in the evenings, and incurs additional costs to the students' families.⁷ Hence, students who are unable to afford extra tuition are more likely to do poorly in the public schools. This is a critical situation in Thai society that remains unsolved. The result is the booming business of private education, especially in Bangkok, that covers a wide variety of subjects (chemistry, mathematics, both Thai and foreign languages, music, etc.).

Music Educational Systems Before College Level in Thailand

As mentioned earlier, there are a wide variety of choices for pre-college music education, which are related, but not limited, to the music examination systems in Thailand. They are all under the auspices of the Ministry of Education of Thailand; however, each music educational system has its own internal operation and assessment system, and each of them is governed by a different branch of the Ministry of Education.

The Ministry of Education is divided and functions in six major offices. Three of those offices are responsible for pre-college music education systems in Thailand, which are Office of the Basic Education Commission, Office of the Vocational Education Commission, and Office of the Private Education Commission.

⁷ This claim remains anecdotal as several schools were contacted regarding their statistics on this matter, but all denied the request for legal reasons.

Office of the Basic Education Commission

The Office of the Basic Education Commission is responsible for organizing/providing the Basic Education Core Curriculum B.E.2551 (A.D. 2008). The core curriculum is incorporated into the general public school system in Thailand, from the elementary school system to the high school system [grades 1-12], which consists of eight major areas of study: (1) Standards and Indicators, (2) Mathematics, (3) Sciences, (4) Social Studies, Religion, and Culture, (5) Health and Physical Education, (6) Arts, (7) Occupation and Technology, and (8) Foreign Languages. Music study is a part of the learning area of Arts, along with Visual Arts and Dramatic Arts. As mentioned earlier, the general public schools in Thailand are required to meet the expectations of the core curriculum. Unfortunately, the expectations of music education in the Arts area are very low and too general compared to the expectations of the entrance examination for the music major in music schools at the college level (which will be discussed in Chapter II). For example, the goals for music study in grades 10-12 only require students to be able to manage the following:⁸

- be able to compare the structure of musical form; be able classify the types and content of musical ensembles, both in Thai and Western music;
- be able to explain/justify the different cultures creating different types of music;
- be able to read and write in both Thai and Classical western musical score in various tempos;
- be able to perform music, either solo or in an ensemble, with emphasis on technique and expression;
- be able to create the criteria for evaluating;
- be able to compare the expression of musical works from different cultures, and be able to apply music to seemingly unrelated careers.

⁸ Thailand Ministry of Education, “Basic Education Core Curriculum B.E.2551 (A.D. 2008),” <http://www.curriculum51.net/upload/cur-51.pdf>, (n.d.), accessed 7 July 2015.

These requirements are fairly vague and simply cannot help students to have an appropriate preparation to become a music-major at the college level.

Because of the weakness of music education in the public school system, students are obliged to seek out a stronger program outside the public school system in order to prepare for the college level, which fiscally benefits private music schools and imported music examinations, but creates a burden on the students and their families.

Office of the Vocational Education Commission

The Office of the Vocational Education Commission is responsible for vocational education in Thailand, which awards students a Vocational Certificate program, which is considered an alternative program equivalent to grades 10-12 of general education. The Vocational Educational Courses are:⁹ (1) Industry Program, (2) Commerce/Business Administration, (3) Fine and Applied Arts, (4) Home Economics, (5) Agriculture, (6) Fisheries, (7) Tourism and Hospitality, (8) Textile Industry, and (9) Information Technology and Communication. The music education program is a part of the Fine and Applied Arts department. There are also High Vocational Certificate and Technical Certificate programs that offer two further years of study in the student's chosen area after the Vocational Certificate Program. Ideally, the Office of the Vocational Education Commission should have direct responsibility for all of the vocational education systems in Thailand. However, many of the major Thai vocational education institutions in music belong to neither the Office of the Basic Education Commission nor the Office of the Vocational Education Commission, which leads to another fundamental problem: there is

⁹ Office of the Vocational Education Commission, "Vocational Education Courses List," <http://www.vec.go.th/เกี่ยวกับสอศ/หลักสูตรอาชีวศึกษา/ประเภทวิชาศิลปกรรม.aspx> (n.d.), accessed 7 July 2015.

no center or core curriculum that determines the standard level of the vocational education in music in Thailand. For instance, the Pre-College Music Program (Young Artists Program) of the Mahidol University College of Music has built its own curriculum by combining the structural guidelines from the Office of the Basic Education Commission and the ideas from the Office of the Vocational Education Commission, but it is a part of the Mahidol University College of Music that coordinates with the Office of the Higher Education Commission instead.

Office of the Private Education Commission

The Office of the Private Education Commission is a part of the Office of Permanent Secretary. It is responsible for the private educational systems that are operated by private schools in Thailand. This type of private school was first sanctioned in Thailand by King Somdet Phra Narai The Great (1656-1688) during the Ayutthaya Kingdom and developed further by the Christian missionaries during the Rattanakosin Kingdom (around 1832), which led to the rise of schools that fully operate without Thai government support, or private schools as we know today.¹⁰ The private schools in Thailand today remain partially independent, and create their own curriculum by using the curriculum guidelines from handbooks and forms that are provided by the office of the Private Education Commission, submitting the curriculum to the office for approval.¹¹ The private school system can be divided into five categories: Religious Schools, Arts and Sports Schools, Vocational Schools, Tutorial Schools, and Promotion of Life Skill

¹⁰ Office of the Private Education Commission, "History of Office of the Private Education Commission," <https://sites.google.com/a/opec.go.th/opec/naeana-sch> (2014), accessed 7 July 2015.

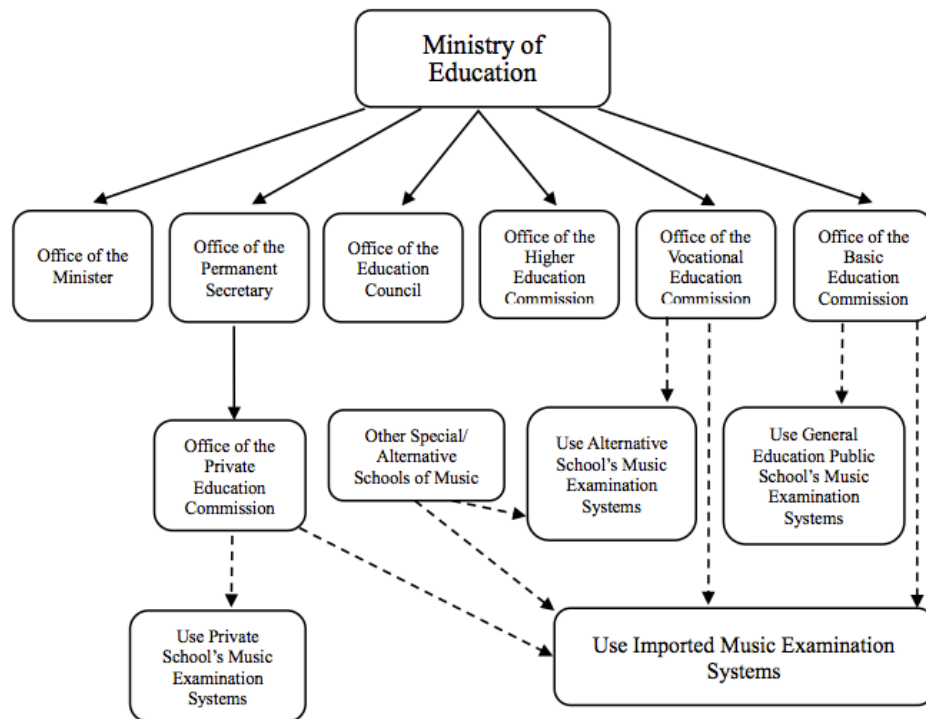
¹¹ Office of the Private Education Commission, "Official Forms," <https://sites.google.com/a/opec.go.th/opec/brikar-dawnhold> (n.d.), accessed 7 July 2015.

Schools, whose office has a curriculum guideline or checklist for any institution to follow. There are at least one hundred and ninety two types of curriculum covering a wide variety of subjects, including Thai Massage, Internet Usage, Swimming, Judo, Television Repair, Making Animal Dolls from Handkerchiefs, and also Music subjects.¹² It is commendable that there is an office within the government that helps organize the private school systems in Thailand. However, it is quite challenging for any type of private school to adhere to a core standard of any one particular subject, because the office provides only the curriculum guideline for subjects, not expectations and standards for the subject itself. This can cause a wide variety of quality issues for many schools, including private schools of music in Thailand. Students who would pick a private music school to prepare for the college level are selecting schools not by judging the core standard, but by the influence of the marketing plan of the school itself.

The music educational systems in Thailand are mostly under the jurisdiction of the Ministry of Education, but, in certain cases, each type of institution has developed its own curriculum along with their own music examination board, and they are unlikely to be willing to share or accept others. For example, the Thailand International Music Examination Board [TIME] is required for admission to the College of Music, Mahidol University, but others do not accept it. Because of the isolation and lack of core standards for music education in Thailand, there is a high demand for testing, which allows the imported music examination boards in Thailand to obtain a huge benefit (see Table 2).

¹² Office of the Private Education Commission, "List of Curriculum of External Education System," <https://sites.google.com/a/opec.go.th/opec/brikar-dawnhold> (n.d.), accessed 7 July 2015.

Table 2: The Ministry of Education System with Music Examination Systems in Thailand.



Research Purposes and Methodology

As suggested earlier, one purpose of this dissertation is to study the background of viola education and the requirements for viola performance for successful admittance into college and the expected skills in Thailand by selecting three colleges of music to survey critically: (a) The College of Music, Mahidol University, (b) Faculty of Arts and Applied Arts, Chulalongkorn University, and (c) Faculty of Music, Silpakorn University.

The College of Music, Mahidol University is one of the leading colleges of music in Thailand and offers a 3-year Pre-College Music Program [Young Artist Program], which is equivalent to grades 10-12 of a standard North American high school system

designed to prepare music students for studying further at the college level. Mahidol also provides useful information concerning the expected standards of the music entrance examination in its syllabus, a topic which will be discussed in a later chapter.

The Faculty of Fine and Applied Arts at Chulalongkorn University has a well-respected Art, Music and Dance department. Chulalongkorn University is considered to be the first university in Thailand (established in 1899) and certainly one of the leading schools, hosting many great Thai pedagogy teachers, including Assistant Professor Choochart Pitaksakorn, a 2010 awarded Thai national artist in performing arts.¹³ The institution offers a Bachelor of Arts degree in its Western Music department, which is a part of the Faculty of Fine and Applied Arts.

The Faculty of Music, Silpakorn University is also one of the leading and most respected art universities in Thailand. This university is the first university to offers the fine arts program in Thailand, established in 1943 by Professor Silpa Bhirasri. The Faculty of Music offers the Bachelor of Art (BA) degree in Music Performance along with Jazz Studies, Music and Entertainment Business, and Commercial Music.

This research studied the requirements for the entrance examination for the viola music performance degrees of these selected colleges of music, focusing on repertoire requirements, selected etudes/studies, and scale lists, to determine the methods of the examination that are suitable for entrance to Thai university-level music studies. The final recommendations of this study must have the same or higher standards as those of the selected colleges' current entrance examination requirements.

¹³ QS Top Universities, "QS World University Ranking 2015-2016," <http://www.topuniversities.com/university-rankings/world-university-rankings/2015#sorting=rank+region=71+country=131+faculty=+stars=false+search=> (2015), accessed 4 October 2015.

Along with the school of music's entrance requirement, this study offers a critical survey of two selected international music examination boards and a study and analysis of their examination. There are many music examination boards, covering a wide range of musical instruments, along with music history and theory. This research selected two music examination boards to survey critically: Trinity College London Music Grade Exam (TCL), and the Associated Board of the Royal Schools of Music (ABRSM). These two examination boards are both well known and respected by the Thai music community. They also have official administrative offices or official representatives established in Thailand for improve community outreach, which the other boards do not. The Australian Music Examinations Board (AMEB) also has a good connection with the Thai music community; however, the AMEB does not yet have a full operational system in Thailand compared to the selected programs. For the purpose of this dissertation, the AMEB cannot provide the same amount of the information as the other two, so the AMEB board is excluded. The research will focus solely on the viola examination of these two boards, underscoring information about the main repertoire requirements and selected etudes/studies and scale lists for each grade, and critically comparing these two selected examination boards, along with the requirements for the viola entrance examinations of the three selected colleges of music in Thailand.

There are many other music examination boards in Thailand that have been well known and well received domestically. These types of examination boards are excluded for this research, because they have at least one of these conditions: they are only offered to the students of their own institutions (they do not, in part or fully, accommodate outside/external students), they have not been accepted/considered for the admission to

college level study, or they are not considered as international standard examination for strings.

The final purpose of this study is to create a national standard assessment for the Viola Music Examination Board that will be divided into eight grade levels as a common practice; for each grade there will be suggested appropriate repertoire for examinees to choose and determine their musical skills.

The standard assessment of the Viola Examination Board includes:

- *standard viola repertoire* originating from viola solo repertoires such as concertos, sonatas, and suites; some of which are transcriptions from the other instruments (for instance Bach's Six Cello Suites),
- *excerpts from ensemble repertoires* that would benefit the examinees' career such as excerpts from string quartets and symphonies,
- *suggested traditional Thai pieces* that are suitable to be arranged for viola, in terms of the tonal systems and their suitability for the instrument in the terms of tone quality, flexibility, and viola technique (both left and right hand techniques), and
- *selected etudes from the respected/standard viola repertoires*. There are many good viola etudes (both original and transcribed); the selection will be taken from, but not limited to, well-known repertoires familiar to most string teachers that accommodate the level of expectations in the examination. For instance, Kreutzer no. 2 illustrates sound production, hand frame, intonation, and bow distribution (which has up to 40 examples in this etude, depending on the edition); or the Sevcik op. 1 part 1 mainly focuses on the hand frame of the first position only.

The highest level of the examination repertoires should be at the same level as the standard repertoires for the college level entrance examinations in Thailand.

By combining and incorporating the information garnered from the study of the records and requirements of viola entrance examinations of the three selected colleges of music in Thailand, and the critical survey of two selected international music examination boards, the research has met the intellectual expectations for standard assessment from both international and domestic perspectives, while providing further

analysis and better understanding of the subject to create a suitable Viola Examination Board in Thailand.

The standard assessment of this essay is not the final result, but a starting point for future discussion. It is hoped that this standard assessment will fill the gap between social classes by providing a suitable method of viola music examination adoptable by any music institution, by creating an affordable, accessible, and understandable evaluation tool for any Thai music students, regardless of foreign language proficiency, region, and/or income, and by being accepted as a part of admission to college level music study in Thailand.

CHAPTER II

REQUIREMENTS FOR ENTERING COLLEGE IN VIOLA PERFORMANCE AND EXPECTED SKILLS IN THAILAND

This chapter will examine the published requirements of three leading colleges of music: College of Music at Mahidol University, Faculty of Arts and Applied Arts at Chulalongkorn University, and Faculty of Music at Silpakorn University. In order to have a better understanding of the expectations and perspectives of string education in Thailand (with focus on the viola curriculum), the head of the Strings Department was interviewed at each selected college of music: Mr. Paraschos Paraschoudis, College of Music at Mahidol University; Assistant Professor Nora-ath Chanklum, Faculty of Arts and Applied Arts at Chulalongkorn University; and Mr. Tasana Nagavajara, Faculty of Music at Silpakorn University. Assistant Professor Choochart Pitaksakorn was also interviewed for the research, as he is one of the most respected viola professors in Thailand, having helped establish string education for more than thirty years in Thailand. He also created and directed the viola ensemble “The Viola Lovers,” which has up to twenty-five violists performing together, and which has significantly raised awareness of the instrument. These interviews were approved by the Institutional Review Board of the University of Northern Colorado.

College of Music, Mahidol University

The College of Music at Mahidol University requires an entrance examination for the college level. In order to participate in the entrance examination, students must take a practical music examination to evaluate performance skills and the Thailand International Music Examination (TIME), a music history and music theory examination. The TIME exam is provided and developed by the College of Music at Mahidol University. Students can take the examination a maximum of four times per year. The record of any examination can be kept until the following examination within the same academic year. For instance, if the student has passed the music theory section, but did not meet the expectations of the performance section, the student does not need to resubmit the theory score again for the next following examination.

The TIME is divided into three sections: Thai Classical Music Theory, Western Classical Music Theory, and Aural Skills. Students have to submit the scores pertinent to the proposed area of study. Hence, students applying for the Classical Western Music Performance area have to pass Grade 6 of both Western Classical Music Theory and Aural Skills, but not Thai Classical Music Theory. Students applying for the Thai Classical Music Education area have to pass Grade 6 of Thai Classical Music Theory and Grade 1 of Western Classical Music Theory, but not the Aural Skills exam, which is based on Western Music Theory. The TIME is intended to be the standard musical examination in Thailand and can be used as a part of admissions to any institution in

Thailand. However, as of 2015, the College of Music at Mahidol University is the only music institution that accepts the TIME as a requirement for admission.¹⁴

Beyond the TIME examination, the requirement for the Viola Performance Area¹⁵ students is to play one major and one melodic minor scale in three octaves (legato four, eight, and sixteen notes per bow, and *spiccato* four, three, two, and one note(s) per bow) with arpeggios (legato three, six, nine, and twelve notes per bow) at MM quarter note = 60-80. Students are required to use the Carl Flesch *Scale Systems*¹⁶ as a guideline for scales and arpeggios. Students also are required to play double stops from Carl Flesch's *Scale Systems* and exercises no. 6, 7, and 8, which are double stop exercises in thirds, sixths, and octaves of the selected scales.

The scales requirement can be quite problematic. There are several other scale methods besides the Flesch system that are also well-received and widely used in many studios (for instance, Ivan Galamian's *Scale Systems*,¹⁷ or Leonard Mogill's *Scale Studies* that was adapted to viola from the Hřimaly *Scale Studies for Violin*),¹⁸ which can be disadvantageous for students who have never been exposed to the Carl Flesch scale system before. The College of Music's viola scales requirement is also inconsistent in

¹⁴ Using the TIME for admission to the College of Music at Mahidol University raises some questions. For instance, should students who study in the Western Classical Music areas be required to have any knowledge of Thai Classical music theory? The TIME does not require such students to submit the Thai Classical Music Theory score to the College of Music. However, this question is beyond the focus of this dissertation.

¹⁵ College of Music, Mahidol University, "Undergraduate Level Official Admission Handbook 2016," <http://www.music.mahidol.ac.th/undergraduate-level/> (2015), accessed 7 July 2015.

¹⁶ Carl Flesch, *Scale System*, ed. Charlotte Karman (New York: Carl Fischer, 1942).

¹⁷ Ivan Galamian, *The Galamian Scale System*, ed. Karen Olson (Boston: E.C. Schirmer, 1997).

¹⁸ Leonard Mogill, *Scale Studies for Viola: Based on the Hřimaly Scale Studies for the Violin* (New York: G. Schirmer, 1967).

comparison to the requirements for other string instruments. As an example, the violin's scale examination requires students to play legato up to 32 notes per bow, but *spiccato* only one and two notes per bow, which is different than the requirement for viola, without any written explanation. The scales requirement for cello does not specify any particular system nor does it require any specific scales for the examination. These inconsistencies may not be a major problem for students who want to participate in the College of Music's entrance examination, but if the College of Music intends to remain a leader in music education in Thailand, this signals an undesirable inconsistency in the requirements that can create unnecessary complexities and lower its credibility in the future.

The etudes requirement for viola is a rather vague. Students are required to select one etude from the following pedagogues: Rodolphe Kreutzer, Jacques Fereol Mazas, or Jakob Dont. The problem is that no book is specified from these authors. For example, Jakob Dont has two well-known method books, his *24 Etudes and Caprices Op. 35*¹⁹ and his *24 Exercises Preparatory to Studies of Rodolphe Kreutzer and Pierre Rode Op. 37*,²⁰ which cover a wide variety of performance levels and techniques, to the point that it might be ineffective for the purpose of the audition. Also, all three of the names mentioned are violin pedagogues, not viola pedagogues. The etude requirements should include at least one original viola study, such as Bartolomeo Campagnoli's *41 Caprices*

¹⁹ Jakob Dont, *24 Etudes and Caprices Op. 35*, ed. Max Rostal (New York: Schott, 1971).

²⁰ Jakob Dont, *24 Exercises Preparatory to Studies of Rodolphe Kreutzer and Pierre Rode Op. 37*, ed. Joseph Vieland (New York: International Music, 1966).

pour l'Alto Viola, Op. 22²¹ or the Franz Anton Hoffmeister's *12 Studies for Viola*.²²

However, none of these have been listed.

To fulfill the repertoire requirement, students have to perform from memory two contrasting movements from Johann Sebastian Bach's Six Cello Suites (transcribed for viola) and one of the following pieces: Henri Casadesus's/Johann Christian Bach's Concerto in C minor, Franz Anton Hoffmeister's Concerto in D major, Paul Hindemith's *Trauermusik*, Max Bruch's *Kol Nidrei*, or Gabriel Faure's *Elegy*. The list of the repertoire requirements are somewhat scattered for the instrument. For example, Carl Starmitz's Concerto in D major isn't included, which is considered to be one of the standard pieces, along with Hoffmeister's Concerto in D major. In addition, there is no specification of which individual movement is to be played. This can lead to a problem, as each movement of the Henri Casadesus's Concerto in C minor in the style of J.C. Bach is significantly different in terms of performance levels and techniques.

As mentioned in the first chapter, The College of Music at Mahidol University offers a three-year Pre-College Music Program (Young Artist Program), which is equivalent to grades 10-12 of a standard high school system. The entrance examination to the program is similar to the institution's college-level entrance examination counterpart, but proportionally easier.²³ The scale requirement is nearly the same as the college-level entrance examination, but with fewer bowing variations for the arpeggios (only three and

²¹ Bartolomeo Campagnoli, *41 Caprices for Viola, Op. 22*, ed. William Primrose (New York: International Music, 1958).

²² Franz Anton Hoffmeister, *12 Studies for Viola*, ed. C. Herrmann (New York: International Music, 1994).

²³ College of Music, Mahidol University, "Pre-College Level Official Admission Handbook 2016," <http://www.music.mahidol.ac.th/pre-college-level/> (2015), accessed 7 July 2015.

six notes per bow) and no double-stops are required. The etude requirement is still vague; the requirement just changes the names of the pedagogues to Heinrich Kayser, Franz Wohlfahrt, and Jacques Féréol Mazas, without mentioning which specific method book is required for the audition. This leads to the same problem as the college-level entrance examination counterpart. Again, Heinrich Kayser was both a violinist and violist and wrote works for both violin and viola, such as *36 Etudes* for violin, Op. 20²⁴ and *36 Etudes* for viola, Op. 43;²⁵ it is sometimes hard to ascertain which etude is suitable for the audition (the original or the transcription), because the requirement itself is also an unstructured mix of original and transcribed materials, without any proper explanation. The repertoire requirement also lacks original material. It is required for students to select two contrasting movements from Johann Sebastian Bach's Six Cello Suites (transcribed for viola) and one of the following pieces: Fritz Seitz's Concerto (originally for violin), Georg Philipp Telemann's Concerto in G major, or Antonio Vivaldi's Concerto in D major, excluding the second movement of the latter (originally for violin in A major). It is apparent that three of the four repertoire selections are transcriptions from other instruments. The lack of original material is not a new problem for violists, compared to other string instruments, but any institution should still include plenty of original pieces for pre-college and college-level auditions, such as the Sonata in C major by William Flackton and *Trauermusik* by Paul Hindemith. This suggests that the person who is responsible for writing the examination requirements for viola might not be a violist (perhaps a violinist, judging from the repertoire requirements).

²⁴ Heinrich Kayser, *36 Etudes for Violin, Op. 20* (New York: G. Schirmer, 1915).

²⁵ Heinrich Kayser, *36 Etudes for Viola, Op. 43* (New York: International Music, 1947).

The researcher interviewed Mr. Paraschos Paraschoudis, the head of the Strings Department at College of Music at Mahidol University. Mr. Paraschos commented that string instrument programs in Thailand generally have not been as strongly established as the other instruments, such as woodwind and brass instruments. He also commented that the viola is considered to be one of the more underrepresented instruments and the number of viola performance major students has been decreasing every year. As for Mr. Paraschos's personal observation, he thinks that to support a good classical music environment in Thailand (especially for strings), the country should have more activities and organizations that are willing to create greater awareness of string instruments in Thailand, such as competitions or international string conferences.

When Mr. Paraschos was asked to comment on the criteria for selecting students, he answered right away that basic musicianship, such as the ability to identify pitches, tempos, and/or musical phrases, is the most crucial thing that the judges are looking for in the audition. With the proper basics, Mr. Paraschos believes anything else, such as building the repertoire, can be developed further in the future. For the purpose of this dissertation, the limitations of the examination requirements were also questioned and Mr. Paraschos said that the list will be updated soon, but, in the present situation, the list serves as a guideline, not a strict rule. So, if a student chooses to play scales from Galamian's scale system with different bowing patterns and plays well, the judges will consider accepting the student to study at the college.

Mr. Paraschos also mentioned that, after a student has passed the audition, both the student and parents are required to have interviews to determine the potential of the student, especially at the pre-college level. Some violin students, who lack the potential

to succeed on that instrument, might be encouraged to change to viola, as the viola is deemed to be a less demanding instrument by some. In such a case, the student may be asked during the interview process to switch to viola in order to be accepted to study at the college. When asked about the specifications of the potential that Mr. Paraschos is looking for, he said that the students must have the ability to complete the degree, both as an assessment of their artistic potential and from the consideration of their financial support. Also, the students should be assessed by their professional potential, so the students should not only be good at performing music, but should also have a good attitude in order to work with others. So, if the students have a proper foundation of musicianship and a good potential, Mr. Paraschos said that the students would likely be accepted to study at the College of Music at Mahidol University.

**Faculty of Arts and Applied Arts,
Chulalongkorn University**

The Faculty of Arts and Applied Arts at Chulalongkorn University also offers a college-level music program in both Thai and Western music as a part of the Faculty of Arts and Applied Arts, which confers a Bachelor of Fine Arts degree (BFA). In order to participate in the entrance examination, students have to submit the results of the National Institute of Educational Testing Service's General Aptitude Test (GAT) along with the university's Music Theory Examination before taking the Practical Music Examination. Also, students are interviewed in order to evaluate their family background and personal achievements before they can be officially accepted as a student. Unlike Mahidol University, students can only participate in the entrance examination once a year.

The requirements for the Practical Examination can be divided into four categories: repertoire, scales, sight-reading, and aural skills.²⁶ Students are required to perform two contrasting pieces from different eras; however, there is no specification regarding either genre (concertos, sonatas, caprices, et cetera), or the number of movements that are expected. Students must choose one major and one minor scale, with arpeggios and chromatics. Unlike Mahidol University, there is no specific requirement for the scale method, nor any bowing patterns for students to prepare. Sight-reading and aural skills are tested during the performing session; however, there is no specification of the requirements for this.

This limited information in the requirements may cause some confusion regarding the expectation of the institution's standards, but it also gives students more liberty to choose their repertoire. The requirements should give students freedom, but also communicate the institution's expectations, so that the students can choose the repertoire that shows their best potential and also meets the required performing level of the institution. This will improve the examination by making it more effective and efficient. For example, the institution may require students to perform two contrasting pieces from different eras in conjunction with a suggested repertoire list that demonstrates the level of skill that is expected. Students would then have the liberty to not choose the pieces from the list, but the pieces selected should require a comparable level of performance as the institution's repertoire list.

²⁶ Faculty of Fine and Applied Arts, Chulalongkorn University, *Official Announcement of The Faculty of Fine and Applied Arts's Entrance Examination 2015* (Bangkok: Chulalongkorn University Press, 2015).

An interview with Assistant Professor Nora-ath Chanklum revealed further information about the examination requirements. He expects that the selected repertoire should include a piece equivalent to a standard concerto. The judges select students based on the basic understanding of the pieces themselves (phrases, intonation, accuracy of the styles, etc.). The scales should not contain more than four sharps or flats. The main focus is not the difficulty of the selected scales, but the accuracy of music articulation and intonation. The judges also randomly select the bowing patterns for the scale test. There is no specific requirement of the scale method; students may select any scale method that they prefer. The judges also give some excerpts for the sight-reading and aural skills tests during the performing session to determine students' basic musicianship. This aids judges in separating students who have strong fundamentals from the students who are practicing only the materials required for the examination.

Professor Nora-ath also explained the absence of the etude requirement in the examination process. He said that the etudes or studies are selected for the students after determining their performance level, that is, after the examination process. Nora-ath believes that the requirements as they stand are good and sufficient to determine the students' ability without adding the etude requirement.

From Nora-ath's perspective, the basics (phrasing, intonation, styles, etc.) and posture (bow hold, hand frame, etc.) are the most crucial considerations and should be addressed immediately. Otherwise, students will teach the next generation with the incorrect basics and posture, and Thailand will have increasingly lower standards in the future. Nora-ath would rather address issues of making music at a high-level than spend four years fixing basic posture, which is a burden for both teacher and student in his

opinion. He made it very clear that it is his responsibility to keep and develop the good basics and posture for the next generation. So, if the students have shown the good basics and posture in the examination, they are likely to be accepted to study at The Faculty of Arts and Applied Arts at Chulalongkorn University in the Western Music Program.

Faculty of Music, Silpakorn University

The Faculty of Music, Silpakorn University offers a Bachelor of Arts (BA) in Music Performance, Jazz Studies, Music and Entertainment Business, and Commercial Music. Students must take the music theory and aural skills test before participating in the practical entrance examination. The music theory and aural skills tests and the practical entrance examination is offered three times per year.²⁷

The requirements for the practical entrance examination at Silpakorn University are divided into four categories: scales, repertoire, etudes, and sight-reading. Students are required to play three-octave scales, including one major and one minor (harmonic or melodic scale), with arpeggios in a key with three or fewer sharps or flats. There is no specific requirement for methods or bowing patterns.

Students are also required to select a piece that is equivalent to the institution's repertoire list, which consists of Karl Stamitz's Viola Concerto in D major (1st movement), or Henri Casadesus's/Johann Christian Bach's Viola Concerto in C minor (1st movement).

²⁷ Faculty of Music, Silpakorn University, "2015 Admissions Announcement," <http://www.music.su.ac.th/admissions/สมัครเข้าศึกษา.html> (2015), accessed 17 August 2015.

For the etude category, students are required to select one etude from or equivalent to those of Heinrich Kayser, Jacques Féréol Mazas, Rodolphe Kreutzer, or Niccolò Paganini.

Like the College of Music at Mahidol University, there is no specific method book required for the audition and the material lacks studies written originally by viola pedagogues. It is good that both repertoire and etude requirements give students freedom, and the expectations regarding the repertoire and etudes are also communicated well. However, both the repertoire and etude lists should include more original pieces or etudes that are specifically written for viola. For instance, the repertoire list should include Concerto in D by Carl Stamitz and Concerto in D major by Hoffmeister, both of which pieces are considered standard pieces for the instrument.

The final area students are tested for in the practical examination is the sight-reading skill, in which the judges select a random piece whose key signature is not greater than three sharps or three flats. No other information about the technical or musical difficulty of the piece is given.

Mr. Tasana Nagavajara, head of the strings faculty of the Faculty of Music at Silpakorn University, mentioned in an interview with this author that the overall strings educational standard in Thailand is still developing. He said that the overall basics (intonation, rhythm, posture, etc.) need to be improved in the future. It is not the students' fault if they don't meet the basic expectations because some students have a lot of potential but lack educational support. Mr. Tasana's perspective is that the potential is the basic instinct or the natural talent of the student. He would blame teachers with poor teaching methods first before criticizing the students' performance. Mr. Tasana even

thinks that the three-octave scales might be too difficult for current Thai students in the college-level audition because of the lack of overall basics. However, he believes that poor basics can be fixed if the students have potential and are willing to work on fixing them. As for the practical examination, Mr. Tasana gives students time to perform all of the required materials. He usually allows students to perform entire pieces and etudes, which is not the common practice for the larger music institutions in Thailand (because of the high number of the applicants), so that students can show their best potential, and in case of stage fright.

Because he has many opportunities to teach students outside of Bangkok, mostly in rural areas, he feels that students in Thailand, due to the extremely wide diversity in social classes and economic status, are lacking overall basics and cultural awareness. These are the problems that string teachers have to address cooperatively in order to raise the overall standard in the country. However, in Mr. Tasana's own perspective, Thai people sometimes have difficulty working together, or even simply coordinating with each other, which leads to a lack of mutually agreed core ideas and standards. Mr. Tasana said that, if we want to change the music educational system in Thailand, the government has to acknowledge the problem and give full support to the overall educational system — or even change the entire system.

The proficiencies and constraints of the entrance requirements of these three schools are summarized in Table 3.

Table 3: A comparison of the Practical Entrance Examination for viola for the three selected colleges.

Institutions	Proficiencies	Constraints
College of Music at Mahidol University	Specific details concerning tempi, bowing patterns, and bowing techniques in the scales requirements Many choices for both etude and repertoire requirements	Inconsistency of the requirements compared to other instruments
		Limited scales method choice
		Lacks of original viola material in both etudes and repertoire
		Lacks specific information about the etude requirement
		Missing some of the core pieces for the instrument
The Faculty of Arts and Applied Arts at Chulalongkorn University	The inclusion of sight-reading and aural skills tests in the practical examination The requirements give students freedom, so students can choose the repertoire that shows their best potential	Limited information in the requirements
		No specific requirement of the scales methods or bowing patterns
		No specific requirement of the repertoire
		Institution's expectations not clear
		No etude requirement
Faculty of Music at Silpakorn University	The inclusion of sight-reading in the practical examination Gives students both freedom and clear expectations Specific details on the movements in the repertoire requirements	No specific requirement for the scales methods or bowing patterns.
		Lack of original viola material in the etudes
		Lacks specific information about the etude requirement
		Missing some of the core pieces for the instrument
		Missing aural skills test in the practical examination

Assistant Professor Choochart Pitaksakorn provided his perspective on the musical attitudes the viola. In his opinion, many violists in Thailand are transferring from violin for all the wrong reasons, such as people thinking that viola is much easier than violin and is more likely to make them eligible to obtain a job. These problematic attitudes reflect a lack of respect for the viola and lowers the overall standards for the instrument. Choochart also values the aural skills test as an evaluative measure, as he believes that if students have good ears for tone and intonation, they are more likely to be successful in their careers; not only to be a good violists, but also good teachers in the future.

Choochart believes that the standards of string education have improved greatly over the past twenty years; however, he believes that the new generation in Thailand has too many opportunities to play with professional orchestras and obtain free-lance work before they are ready and this takes away from individual practicing. This can cause a lack of discipline and lower standards in the students themselves, because it is easier to find a performing job today than it was twenty years ago. This double-edged sword should be realized by both students and teachers before it is too late. Choochart believes that all orchestral or ensemble players should still keep developing their solo repertoire, otherwise the overall standard will decline in the near future. It is like math; if you can solve a difficult problem (such as solo repertoire), you also can solve easier ones (such as orchestral or ensemble pieces).

All of the teachers interviewed focused on the basics. Each of them is a great teacher and each is willing to develop string education in Thailand to the extent of their ability. Without proper basic technique, it is very difficult to develop other aspects of

playing, such as musicality, expression of ideas, or the ability to create something new.

For the standard assessment of the viola examination, I would recommend that it should cover all the proper technical basics as early as possible, and leave the rest of the later grades in order to develop students' creativity.

CHAPTER III

A CRITICAL SURVEY OF TWO SELECTED INTERNATIONAL MUSIC EXAMINATION BOARDS

This chapter will analyze and discuss the viola syllabi that have been widely used in Thailand by two selected international music examination boards: the Trinity College London Music Grade Exam (TCL) and the Associated Board of the Royal Schools of Music (ABRSM). This information will be used in Chapter IV, along with the college entrance examination requirements for viola in Thailand, to develop a standard assessment for the Viola Examination Board that is appropriate for Thai students as explained previously.

Trinity College London Music Grade Exam (TCL)

The Trinity College London Music Grade Exam (TCL) offers music performance assessments from Initial to Grade 8 (from foundation to advanced level) for viola. The foundation level ranges from Initial to Grade 3, the intermediate level ranges from Grade 4 to 5, and the advanced level ranges from Grade 6 to 8. TCL also offers Trinity's suite of Diploma exams (Associate, Licentiate, and Fellowship diplomas) beyond performance Grade 8.²⁸

²⁸ Trinity College London, *Strings Syllabus: Bowed Strings and Harp 2013-2014*, (London: Trinity College London, 2012), 4.

The structure of the practical examination is divided into three large sections: repertoire, technical work, and supporting tests. Students have to perform three pieces from two different groups to form a balanced program. Students may also offer an original composition by the student as one of their selected pieces. This option will be discussed later. Additionally, students have to demonstrate their technique in the following categories: bowing exercises and either [i] scales, arpeggios and technical exercises, or [ii] studies (for Initial to Grade 5), and/or [ii] orchestral excerpts (for Grade 6 to 8). Also, students from Initial to Grade 5 have to perform the Supporting Tests, in which students choose any two of the following: sight-reading, aural skills, improvisation, or musical knowledge. From Grades 6 to 8, students have to perform sight-reading and one of the following: improvisation or aural skills, but not musical knowledge²⁹ (see Table 4).

²⁹ Trinity College London, *Strings Syllabus: Bowed Strings and Harp 2013-2014*, (London: Trinity College London, 2012), 5.

Table 4: TCL's Grade Exam Requirements.

Component	Requirements
Repertoire	Three pieces from two different groups: A and B
Technical Work	Bowing Exercise [i] Scales, Arpeggios and Technical Exercises, or [ii] Studies (for Initial to Grade 5)
Supporting Tests	[i] Scales, Arpeggios and Technical Exercises, or [ii] Orchestral Excerpts (for Grade 6 to 8) Choose any two of the following: Sight-reading, Aural skills, or Musical Knowledge (for Initial to Grade 5) Sight-reading and one of the following: Improvisation, or Aural skills (for Grade 6 to 8)

Repertoire

The pieces should be prepared in full unless otherwise stated.³⁰ However, because of the limited examination time (ranging from 11 to 28 minutes),³¹ there are some musical instructions: repeats of more than a few bars should not be played unless instructed otherwise in the syllabus or in the exam publications; piano introductions, interludes, or endings should be shortened as appropriate, and cadenzas should be omitted unless instructed otherwise in the syllabus.

The pieces in the list for each grade are divided into two groups (A and B). The Foundation level (Initial to Grade 3) pieces include transcriptions of English folk tunes (*Country Gardens*, *Miss Mary Mac*, *All The Pretty Little Horses*, etc.), transcriptions of

³⁰ Trinity College London, *Strings Syllabus: Bowed Strings and Harp 2013-2014*, (London: Trinity College London, 2012), 8.

³¹ Trinity College London, *Strings Syllabus: Bowed Strings and Harp 2013-2014*, (London: Trinity College London, 2012), 6.

standard classical music pieces (Bizet's *Carmen Overture*, *poco adagio* from Haydn's "Emperor" String Quartet, *Hornpipe* from Handel's "Water Music," etc.), and also original pieces for viola. Unlike Trinity's violin examination there is no Grade Exam Pieces Book dedicated to viola that is published by Trinity. Instead, the examination pieces are taken from other publications, such as *Microjazz for Starters: Viola*, *The Classic Experience for Viola and Piano*, *Viva Viola!*, and *Schott Viola Album* from a variety of publishers, such as Boosey and Hawkes, Cramer, Faber and Schott. Because of the lack of a dedicated exam book for viola, students may have to buy up to three extra books from different publishers in order to participate in one particular Grade exam. Even given the viola's less than common status, it would be beneficial for the students if there were a unified anthology dedicated to each Grade as it does for other instruments, because they expect the same standard of performance, and because the examination fee is exactly the same for all instruments.

The Intermediate level (Grades 4 to 5) pieces are focused on better-known classical pieces (original and transcribed), but are not at the same level of difficulty as the major works for viola (such as suites, sonatas, or concertos). Examples include "The Swan" from Saint-Saëns's *Carnival of the Animals*, Elgar's *Salut d'Amour*, and "Dances from Purcell's *King Arthur*." Those pieces are not considered major solo repertoire and usually are included in method books for the instrument. However, just as with the Foundation level, there is no dedicated Grade Exam Book for viola published by Trinity.

The Advanced level (Grade 6 to 8) pieces are mostly from the standard viola repertoire, such as Concerto in G major by Telemann, Cello Suite no.1 by J.S.Bach, Sonata in F minor op. 120 no. 1 by Brahms, *Märchenbilder* op. 113 by Schumann, and

the Viola Concerto in C minor by Henri Casadesus in the style of J.C. Bach. Those pieces constitute the standard viola repertoire of pieces originally written for the instrument, or respected transcriptions from another instrument,³² and the level of difficulty corresponds to the same expectations and standards as the college entrance examinations in Thailand. Students can use the TCL's Advanced level repertoire list, the Grade 8 requirements, as a reference (for both pieces and publishers) for the entrance examinations in Thailand. In contrast to the lack of a dedicated Grade Exam Books, the pieces in the Advanced level repertoire list mainly consist of standard viola pieces that should be in any serious violist's library. It is preferable and more professional to own the *urtext* or scholarly editions of those pieces rather than a dedicated Exam Grade Book. This is beneficial for viola students because, unlike examinees on other instruments, they are not required to buy the Advanced Grade Exam Books; Instead they just buy (and keep) the music from other well-known publishers, such as Bärenreiter, Stainer and Bell, and Peters Edition.

As mentioned earlier, the pieces in the repertoire list of each Grade are divided into two groups (A and B) to form a balanced program. However, there is no explanation of why distinctions are made between pieces in groups A and B in the repertoire list of each Grade. It is difficult to perceive any consistency regarding musical era, tempo, movement, style, genre and unique technique in either group A or B. For example, the repertoire list in group A of Grade 7 (10 pieces total) includes J.S. Bach's Cello Suite no. 3 (transcribed for viola), BWV 1009: Courante, or Joplin's *Pineapple Rag*. The repertoire list in group B (another 10 pieces total) of the same grade includes the second movement of the Viola Concerto in C minor by Casadesus in the style of J.C. Bach and Bloch's

³² For example, the Brahms sonatas were transcribed from for viola from the original clarinet version by the composer himself.

“Processional” from *Meditation and Processional*. Those pieces are varied in many aspects, but they could be shuffled between group A and B, and still yield either a balanced program or one consisting of one particular genre. Without an explanation of the distinctions between group A and B, students may be confused as to which pieces should be chosen to demonstrate specific techniques and styles of playing.

Also, as mentioned before, students may offer their own original composition as one of the selected pieces. The piece has to be the student’s substantially unaided work and meet specific composition requirements as well as being of the same standard as the repertoire list of each Grade (see Table 5).

Table 5: Specific composition requirements.³³

Grade	Duration (minutes)	Requirements
Initial	1-2	A piece containing sudden changes
Grade 1	1.5-2.5	A piece containing sudden dynamic contrast
Grade 2	1.5-2.5	A piece contrasting legato and staccato passages
Grade 3	1.5-2.5	A piece which starts quietly and simply, and build to a loud, grand climax
Grade 4	2.5-3.5	A piece with long melodic phrases
Grade 5	2.5-3.5	A piece containing many wide leaps
Grade 6	3.5-4.5	A piece contrasting material in the high and low registers
Grade 7	3.5-4.5	A piece featuring several different tuplets within the same pulse (e.g. duplets, triplet, et cetera)
Grade 8	4.5-5.5	A piece featuring a variety of effects

³³ Trinity College London, *Strings Syllabus: Bowed Strings and Harp 2013-2014*, (London: Trinity College London, 2012), 10.

The composition requirements specify the expectation of the pieces for each grade level; however, those requirements are too vague and can be easily misinterpreted in comparison to TCL's own repertoire list. It is admirable that a student is permitted to present his/her own composition as one of the selected pieces, but TCL has failed to provide sufficient guidelines in the syllabus for this to be a viable option.

Technical Work

The Technical Work section requires students to perform from memory specific bowing patterns pertinent to any one of the required scales of each grade (see Table 6). Students also have to choose scales, arpeggios and technical Exercises, or Studies (for Initial to Grade 5), and or Orchestral Excerpts (for Grade 6 to 8).

Table 6: The requirements of the Bowing Exercise.³⁴

Grade	Bowing Patterns
Initial	Combined with all the required scales (all in one octave); C major [4/4 eighth-eighth-eighth-eighth-quarter-quarter note pattern], G major [3/4 quarter-eighth-eighth-quarter note pattern], D major [3/4 quarter-eighth-eighth-quarter note pattern]
1	Play one of their Grade 1 scales with two separate quarter notes on each degree of the scale, one down-bow and one up-bow. Quarter note = 66
2	Play one of their Grade 2 scales with the rhythm [quarter-eighth-eighth note pattern] on each degree of the scale, separate bow. The exercise may end with an additional long note on the tonic. Quarter note = 80
3	Play one of their Grade 3 scales with eight sixteenth notes on each degree of the scale, separate bow. The exercise may end with an additional long note on the tonic. Quarter note = 60
4	Play one of their Grade 4 scales with the rhythm [dotted eighth-sixteenth-eighth note pattern] on each degree of the scale, separate bow. The exercise may end with an additional long note on the tonic. Quarter note = 50
5	Play one of their Grade 5 scales with <i>martelé</i> bow stroke. Quarter note = 88
6	Play one of their Grade 6 scales with each note of the scale played as two eighth notes <i>spiccato</i> . Quarter note = 150
7	Play one of their Grade 7 scales with hooked bowing [dotted eighth-sixteenth note pattern]. Quarter note = 120
8	Play one of their Grade 8 scales and the examiner will choose any one of the specified bowing from Grade 5 to 7 and ask the candidate to play their scale with that bowing.

³⁴ Trinity College London, *Strings Syllabus: Bowed Strings and Harp 2013-2014*, (London: Trinity College London, 2012), 47, 49, 51, 53, 55, 57, 59, 62, 65.

The scales and arpeggios section in the Technical Work exam also requires playing from memory. The Foundation level (Grades 1 to 3, no Initial Grade for this section) scales and arpeggios specify up to two octaves of basic major and minor scales, with one-octave scales that start from the second and third positions beginning in Grade 2. Starting with Grade 3, TCL requires students to play the dominant 7th arpeggios in the key of C and D.

The Intermediate level (Grades 4 to 5) requires students to play more technically demanding scales, which involve up to three sharps and three flats in major and minor scales, with a one-octave scale that starts from fourth position (A major) in Grade 4 and some basic three-octave scales (C major and C minor) in Grade 5. Also at the Intermediate level, students are required to play up to two-octave dominant 7th and diminished 7th arpeggios.

The Advanced level (Grades 6 to 8) requires mostly three-octave scales, with some specific chromatics, dominant 7th, and diminished 7th arpeggios in two octaves. The examiner will randomly select most of the scales and students are to play them in succession. For the major tonal center, students should play the major scale, the major arpeggio, and the dominant 7th starting on that note and resolving to the tonic. For the minor tonal center, students should play the melodic minor scale, harmonic minor scale, and a minor arpeggio.

Students must play the Technical Exercise section (mostly double-stopped and one-string scale exercises) from memory. The exercises can be found on the TCL website or in its scale and repertoire book for the grade.

The requirement to play technical exercises from memory is to be applauded; however, there is some irregularity in the Technical Work requirements. The scales and arpeggios section requirements for each grade are very specific regarding both scale selections and bowing patterns, to the point that students may not remember all of them while under the pressure of an examination. Nor does each grade use the same structure to formulate the scales and arpeggios requirement. For example, the Grade 5 scales and arpeggios section requires students to play (from memory):

- (1) C major scale and C (either harmonic or melodic) minor scale in three octaves, with separate bows and slurred three notes to a bow.
- (2) E, A, and D flat major scales, E, A, and C sharp (either harmonic or melodic) minor scales in two octaves, playing the scales in separate bows and slurred four note to a bow, and playing the arpeggios in separate bows and slurred six note to a bow.
- (3) Chromatic scales starting on C and D in two-octaves, with separate bows and slurred four notes to a bow.
- (4) Dominant 7th in the key of F starting on C and the key of G-flat starting on D-flat in two octaves, with separate bows and slurred four notes to a bow.
- (5) Diminished 7th starting on G in one octave, with separate bows.

Comparing TCL's scales and arpeggios requirements with the standard scales studies, such as Ivan Galamian's *Scale Systems* and Leonard Mogill's *Scale Studies*, it seems that the Grade 5 scales and arpeggios requirement is rather inconsistent within itself with regard to the scale selections and the bowing patterns.

However, students have the option to ignore all the scales, arpeggios, and technical exercise requirements mentioned above simply by choosing to perform the Studies or Orchestral Excerpts section instead. All that students for the Foundation and Intermediate levels are required to play in the alternative Technical Work section are the Bowing Exercise and the Studies (see table 4). For the Studies, students have to pick one out of three studies and the examiner will pick another one; and students may use the music in this alternate exam. But note that all studies are contained in the book *Viola Scales, Arpeggios and Studies from 2007*, published by Trinity.³⁵ For the Advanced level (Grades 6 to 8), instead of studies, students have to play one required Orchestral Excerpt and one excerpt of their choice from the list in orchestral excerpts books (such as *Test Pieces for Orchestral Auditions*) that are provided and published by Schott, and students also may use the music in this exam.

The idea of having the studies or orchestral excerpts in the exam is good. Also the selection of the orchestral excerpts itself is limited to standard pieces (such as Andante con moto from Beethoven's 5th Symphony [Grade 6], the Andante sostenuto section from Berlioz's *Roman Carnival Overture* [Grade 7], and the second movement from Bartok's Divertimento for String Orchestra [Grade 8])³⁶ and would be of benefit to any student practicing them. However, the fact that students may choose either the scales, arpeggios, and technical exercises, or the studies or orchestral excerpts section allows students to avoid scales and technical work, which I believe to be a questionable omission. Students should know every aspect of the scales with standard bowing patterns, studies (etudes),

³⁵ Trinity College London, *Strings Syllabus: Bowed Strings and Harp 2013-2014*, (London: Trinity College London, 2012), 47, 49, 51, 53, 55, 57, 59, 62, 65.

³⁶ Trinity College London, *Strings Syllabus: Bowed Strings and Harp 2013-2014*, (London: Trinity College London, 2012), 60, 63, 66.

and orchestral extracts (excerpts) to prepare them for the college auditions or musical careers. Students are most likely to choose the option that is easiest for them. Given the choice to work diligently to learn the confusing scale system, memorize the exercises, and play everything from memory, or just buy the book and play from it without having to memorize, the latter path is more likely to be taken.

Supporting Tests

Students are required to prepare two supporting tests of their choice for their exam. For the Foundation and Intermediate levels (Initial to Grade 5), students can select two supporting tests from sight-reading, aural skills, improvisation, and musical knowledge. For the Advanced level (Grade 6 to 8), students are required to prepare sight-reading and a choice of either aural skills or improvisation.

For these Supporting Tests, TCL has provided cumulative parameters (the tests may include requirements from preceding grades)³⁷ that determine the scope of the test itself. TCL provides a chart of the key parameters that will be tested for the sight-reading tests, in which the Foundation level ranges from open strings (Initial) to C major-G major-D major in Grade 1 and 2 to F major-D minor-A minor in Grade 3. The Intermediate level parameter ranges from B flat major-E flat major-E minor (harmonic and melodic)-G minor (harmonic and melodic) (Grade 4) to A major-B minor-C minor (Grade 5). The Advanced level parameters range from E major-A flat major-F minor-F sharp minor (Grade 6) - B major-D flat major-C sharp minor (Grade 7) - and all major and minor keys in Grade 8. The cumulative parameters should be carefully used and can

³⁷ Trinity College London, *Strings Syllabus: Bowed Strings and Harp 2013-2014*, (London: Trinity College London, 2012), 14, 15, 19, 20, 21, 22.

be varied depending on the type of test. I believe that the parameters for this test are too wide to be effective.

The level of works used for sight-reading tests are generally two grades lower than the current grade's prepared repertoire.³⁸ Students will be allowed 30 seconds to study the test before attempting to perform it.³⁹ There are keys, time signatures, note values, tempi, dynamics, and cumulative parameters (articulation, position, and shifts) that define the range of the sight-reading test.⁴⁰ Students can use these parameters to determine the level of the prescribed sight-reading piece. As mentioned earlier, it would be preferable if the TCL included some model examples of the sight-reading tests in the syllabus (or at least the names of some specific pieces). Instead, the examples of sight-reading tests can only be found in Trinity's *Sound at Sight* series (a three-book set) available from a local music retailer or Trinity's online store.⁴¹ This is arguably by design, in a possible attempt to require further purchases of materials published by Trinity. Relying on the cumulative parameters set by TCL alone might not be informative enough to determine the scope of the prescribed sight-reading piece. For example, the Grade 2 sight-reading parameters are an accumulation of (1) open strings, C major, G major, D major, (2) 2/4, 4/4, 3/4 time signatures, (3) quarter notes, half notes, whole notes and rests, (4) moderato, allegretto, (5) *mf*, *f*, and *p* dynamics, and (6) separate bows and two-note slurs. The descriptions may seem as if they successfully circumscribe the

³⁸ Trinity College London, *Strings Syllabus: Bowed Strings and Harp 2013-2014*, (London: Trinity College London, 2012), 14.

³⁹ Ibid.

⁴⁰ Trinity College London, *Strings Syllabus: Bowed Strings and Harp 2013-2014*, (London: Trinity College London, 2012), 15.

⁴¹ Trinity College London, *Strings Syllabus: Bowed Strings and Harp 2013-2014*, (London: Trinity College London, 2012), 14.

requirements, but they actually leave the end result of a possible example undefined. It would be helpful for students to have access in the syllabus or on the website to actual examples or at least names of some specific pieces to determine and limit the scope of the sight-reading test so that they can prepare adequately.

The aural skills tests are designed to develop the students' abilities in the fields of musical perception, stylistic discrimination, memory, understanding, analysis and response,⁴² and the parameters are set in a similar fashion to the sight-reading tests. Instead of playing, students are required to (1) sing, hum, or whistle notes, (2) clap rhythms, and (3) listen to the melody once or twice and identify the changes, such as pitch, rhythm, or a sense of the pulse.

The Improvisation test is designed to explore the student's ability to respond fluently, coherently, and creatively to a musical stimulus. There are three possible types of stimulus that students can choose as the starting point in the Improvisation test: Melodic (based on a series of pitches), Rhythmic (based on a rhythmic idea), and Chordal (based on a set of chord symbols). Students indicate their choice of stimulus beforehand and the examiner presents the students with the notated example in the exam.⁴³ TCL also provides a cumulative parameter for all three types of stimuli.⁴⁴

For the musical knowledge tests (Initial to Grade 5 only), the examiner asks the students five questions in the exam that test their understanding of the pieces performed (students choose one piece and the examiner chooses another one that is to be performed

⁴² Trinity College London, *Strings Syllabus: Bowed Strings and Harp 2013-2014*, (London: Trinity College London, 2012), 16.

⁴³ Trinity College London, *Strings Syllabus: Bowed Strings and Harp 2013-2014*, (London: Trinity College London, 2012), 19.

⁴⁴ Trinity College London, *Strings Syllabus: Bowed Strings and Harp 2013-2014*, (London: Trinity College London, 2012), 19, 20.

in the exam), their knowledge of notation, and their knowledge of their own instrument (in this case, viola).⁴⁵ This test also has a table of cumulative parameters for the questions, which cover basic elements of notation (such as pitches, clefs, metronome marks, keys, et cetera), postures (such as standing, left-hand, and right-hand postures), forms (such as Rondo), styles (such as Blues), and knowledge of musical eras.

The TCL Grade Exam is clearly a thoughtful system of student evaluation. It covers most of the important aspects that help students to prepare for other musical auditions (for further study or for a musical career) and it promotes the study of meaningful knowledge that will benefit the musician. The TCL examination board provides a useful model for assisting in the creation of a system appropriate for Thailand. It offers some interesting ideas, such as the inclusion of the Supporting Tests, and the possibility of using a student's own composition. However, some weaknesses are demonstrated, such as the inconsistencies within the requirements, and the business practice that coerces students to purchase books from the examination board.

Associated Board of the Royal Schools of Music (ABRSM)

The Associated Board of the Royal Schools of Music (ABRSM) offers music performance exams from Grade 1 to Grade 8 for more than thirty individual instruments, including viola.⁴⁶ The ABRSM also offers the Prep Test or pre-Grade 1 level, a simple and positive assessment for those individual instruments; however, the ABRSM does not provide any details for this particular exam on its official syllabus. For any students who

⁴⁵ Trinity College London, *Strings Syllabus: Bowed Strings and Harp 2013-2014*, (London: Trinity College London, 2012), 21.

⁴⁶ Associated Board of the Royal Schools of Music, *Bowed Strings Syllabus 2016-2019* (London: ABRSM, 2015), 3.

progress beyond Grade 8, the ABRSM offers professional diplomas (DipABRSM, LRSM, and FRSM) in three subject areas: performing, teaching, and directing.⁴⁷

The structure of the practical examination is divided into four large sections: Pieces, Scales and Arpeggios, Sight-reading, and Aural tests. Students who would participate in the examination starting from Grade 6 to 8 must already have passed the ABRSM Grade 5 (or above) in Music Theory, Practical Musicianship, or a solo Jazz subject.⁴⁸ Unlike TCL's exam structure, that of the ABRSM seems to be more straightforward and much easier to understand.

Repertoire

Students must choose one piece from each of the three lists (A, B, and C) in each grade and inform the examiner which pieces will be performed.⁴⁹ A live piano accompaniment is required for all pieces, unless the piece is published as being unaccompanied or an etude.⁵⁰ The ABRSM does not have the subcategories for grouping the Grade levels as TCL does (Foundation, Intermediate, and Advanced levels). For an easier comparison between the two music examination boards, this research would divide the ABRSM grade exam levels into three subcategories (Elementary, Intermediate, and Advanced levels), in a manner similar to TCL's levels. Note that the ABRSM's grade levels also can be divided in half because students also need to pass ABRSM Grade 5 (or above) in the music theory, practical musicianship, or a solo jazz subject before they

⁴⁷ Associated Board of the Royal Schools of Music, *Bowed Strings Syllabus 2016-2019* (London: ABRSM, 2015), 3.

⁴⁸ Associated Board of the Royal Schools of Music, *Bowed Strings Syllabus 2016-2019* (London: ABRSM, 2015), 6.

⁴⁹ Associated Board of the Royal Schools of Music, *Bowed Strings Syllabus 2016-2019* (London: ABRSM, 2015), 7.

⁵⁰ Ibid.

participate in the practical exam starting from Grade 6. The latter can be considered as a starting point for the higher (more advanced) half. However, this research would still divide the ABRSM grade exam levels into three subcategories for the purpose of a more comprehensible comparison.

Regarding the aspect of artistic achievement, the ABRSM allows a sufficient degree of interpretational freedom for students to realize the written music. The ABRSM suggests that printed editorial suggestions such as fingerings, bowings, tempos, realization of ornaments, need not be strictly observed, but students are always encouraged to interpret the score in a stylistically appropriate manner.⁵¹ The ABRSM also states that vibrato technique is a crucial element in evaluating the overall musical outcome, but pieces that are heavily reliant on vibrato technique tend not to appear in the syllabus before Grade 5.⁵² The ABRSM seems to have a better understanding of the diverse nature of musical interpretation (or the students' own artistic achievement) and attempts to have a system to evaluate it by providing a grading criteria chart that converts students' performance into score-based markings.

The ABRSM's repertoire list in the Elementary level (Grades 1-3, comparable to TCL's Foundation Level) features many traditional pieces and is not limited to English origins. For example, the Grade 1 exam not only features traditional English pieces such as "Shepherd's Hey" and "When a Knight Won His Spur," but also features the traditional American "Oh Susanna" and the traditional Canadian "Land of the Silver

⁵¹ Associated Board of the Royal Schools of Music, *Bowed Strings Syllabus 2016-2019* (London: ABRSM, 2015), 7.

⁵² *Ibid.*

Birch”⁵³ as well. The ABRSM’s early grades also feature many arrangements from world-renowned classical composers, such as the “Rondeau” from J.S. Bach’s Orchestral Suite in B minor, BWV 1067, the Theme from the Andante grazioso from Mozart’s Piano Sonata in A, K.331, and the “Shrove-Tide Fair Themes” from Stravinsky’s *Petrushka* in Grade 2.⁵⁴ Surprisingly (and somehow missing in the TCL’s repertoire list), the ABRSM has incorporated pieces from Suzuki method books (especially in the early grades) in its repertoire list. This incorporation of the Suzuki method makes the examination much more accessible, because many students (especially in Asian countries) have been exposed to the Suzuki method and possibly already own the books required for the exam. This may make the ABRSM a more attractive option for some students.

The ABRSM’s Intermediate level (Grades 4-5, comparable to TCL’s Intermediate level) features more arrangements and some original pieces from world-renowned classical composers and fewer traditional pieces. The ABRSM’s Grade 4-5 repertoire list features a wide variety of composers and has more technically demanding pieces than TCL’s Intermediate level repertoire list, such as Dittersdorf’s “German Dance,” Verdi’s “Chorus of the Hebrew Slaves” from *Nabucco*, the second movement of Flackton’s Sonata no. 4 in C minor, marked *Allegro moderato*, and violist and composer Rebecca Clarke’s *Chinese Puzzle*.

The ABRSM’s Advanced level repertoire list (Grades 6-8, comparable to TCL’s Advanced level) is a thoughtful selection of many great viola pieces. It not only covers the standard pieces, such as J.S. Bach’s Cello Suite no.1 and Telemann’s Concerto in G

⁵³ Associated Board of the Royal Schools of Music, *Bowed Strings Syllabus 2016-2019* (London: ABRSM, 2015), 28.

⁵⁴ Associated Board of the Royal Schools of Music, *Bowed Strings Syllabus 2016-2019* (London: ABRSM, 2015), 29.

major, but also includes many famous pieces that might not often be chosen for the college entrance examination or audition, such as the “Affirmation” movement from Bloch’s *Suite Hébraïque*, the “Meditation” from Hindemith’s *Nobilissima Visione*, and the Theme and Variations from Beethoven’s *Notturmo* arranged by William Primrose.⁵⁵ These pieces are available from many well-known publishers, such as Bärenreiter, and Stainer and Bell, along with ABRSM’s publication itself.⁵⁶ The ABRSM’s Advanced level repertoire list is a well-rounded one; it covers a wide variety of relevant selections. Both teachers and students can use this list as a reference to build their own library.

It is recognized that the viola has a limited repertoire, evidenced by the fact that many college auditions require only a handful of pieces from the same repertoire list, such as, Cello Suites by J.S. Bach, Viola Concerto in D major by Stamitz, Viola Concerto in D major by Hoffmeister, or Viola Concerto in C minor by Casadesus in the style of J.C. Bach. However, the ABRSM’s repertoire list provides many great pieces that are not limited to those standard repertoire, which clearly shows that the alleged lack of viola repertoire is simply not the case.

The overall selection of the ABRSM’s repertoire list is an excellent example of how to create a meaningful repertoire list for beginner through pre-college level. The list not only covers a wide variety of viola music, but also arrangements of many famous pieces from other instruments and also many great orchestral works. This helps students both to learn viola techniques and to build awareness of the classical music genre.

⁵⁵ Associated Board of the Royal Schools of Music, *Bowed Strings Syllabus 2016-2019* (London: ABRSM, 2015), 36, 38, 40.

⁵⁶ *Ibid.*

Scales

The ABRSM has provided a chart for scale rhythmic patterns; eighth-note duplets for scales, dominant and diminished 7ths, and double-stop scales (students can choose to play quarter note on the tonic for all the scales, including double-stop scales);⁵⁷ eighth-note triplets for arpeggios; combination of eighth-note duplet and triplet (with sixteen-note subdivision) for the chromatic scale.⁵⁸ These rhythmic patterns are all called “even notes” in the syllabus, which means separate bow strokes or “one note per bow stroke” according to common practice. The only unique rhythmic and bowing pattern for the scale requirement is the “broken step” double-stop scale, which is two quarter notes slurred for broken steps (the two notes of the double stop played separately) and a half note for both notes (quarter-quarter-half).⁵⁹ Every grade uses the same rhythmic patterns, but the speed of the scale is increased for each grade. For example, in the Grade 1 scales are played at quarter note = 48 and gradually increased to quarter note = 112 in Grade 8.⁶⁰ The scale rhythmic patterns chart is very clear and straightforward, unlike the TCL’s scale requirements, and easy to memorize, as summarized in Table 7.

⁵⁷ Associated Board of the Royal Schools of Music, *Bowed Strings Syllabus 2016-2019* (London: ABRSM, 2015), 8, 14.

⁵⁸ Associated Board of the Royal Schools of Music, *Bowed Strings Syllabus 2016-2019* (London: ABRSM, 2015), 14.

⁵⁹ Ibid.

⁶⁰ Ibid.

Table 7: The rhythmic patterns of the scale requirements (excluding the “broken step” double-stop scale).

“Even notes” patterns	Scales, dominant/diminished 7 th , and double-stops scales (in parallel)	Arpeggios	Chromatic Scales
Duplets	X		X
Triplets		X	X

The bowing patterns for the scale requirements start with separate bows and two eighth notes slurred per bow in the Elementary level, with three eighth-notes slurred per bow for arpeggios (starting at Grade 3).⁶¹ The Intermediate level includes four eighth-notes slurred per bow for dominant sevenths (starting at Grade 5).⁶² The Advanced level includes seven eighth notes per bow for scales, four eighth notes per bow for diminished sevenths, and six eighth notes per bow for arpeggios.⁶³

The chromatic scale bowing pattern is unique. Because the rhythmic pattern is a combination of eight-note duplets and triplets (with sixteen-note subdivision), the bowing pattern for the chromatic scale is a combination of four, six, and twelve notes per bow (omitting eight notes per bow), which gradually increases in speed according to the grade level.⁶⁴ (see Table 8)

⁶¹ Associated Board of the Royal Schools of Music, *Bowed Strings Syllabus 2016-2019* (London: ABRSM, 2015), 28, 29, 30.

⁶² Associated Board of the Royal Schools of Music, *Bowed Strings Syllabus 2016-2019* (London: ABRSM, 2015), 32, 34.

⁶³ Associated Board of the Royal Schools of Music, *Bowed Strings Syllabus 2016-2019* (London: ABRSM, 2015), 37, 39, 41.

⁶⁴ Associated Board of the Royal Schools of Music, *Bowed Strings Syllabus 2016-2019* (London: ABRSM, 2015), 30, 32, 34, 37, 39, 41.

Table 8: The rhythmic pattern of the scale requirements (excluding the “broken step” double-stop scale).

Bowing Pattern	Scales	Dominant/diminished 7 th	Double-stops scales	Arpeggios	Chromatic Scales
Separate Bowing	X	X	X	X	X
2 notes per bow	X				
4 notes per bow	X	X			X
3 notes per bow				X	
6 notes per bow				X	X
9 notes per bow				X	
12 notes per bow					X
7 (one octave) notes per bow	X				

Combining both rhythmic and bowing patterns, the ABRSM has provided a system that is easy to understand; students can adopt and apply this system to any scale according to their performing level. However, both rhythmic and bowing patterns are less stringent than the scale requirements for most entrance examinations at Thai colleges. For example, the College of Music at Mahidol University requires students to perform one major and one melodic minor scale in three octaves with legato four, eight, and sixteen

notes per bow, and *spiccato* bowing with four, three, two, and one note(s) per bow⁶⁵ while the ABRSM's Grade 8 requires only seven notes per bow without *spiccato* technique for the three-octave scales.⁶⁶

All scales and arpeggios should be played from memory, and should be played from the lowest possible tonic (unless the syllabus indicates otherwise).⁶⁷ Examiners will usually ask for at least one of each type of scale, arpeggio, dominant 7th, etc., required at each level.⁶⁸ Unlike the TCL's scales requirements, there is no indication that the scale selections requirement list is a cumulative list that includes scales from the previous grade levels. The scale selections requirement is increasingly difficult in each grade; however, there are some complications in how each scale is selected for each individual grade. For example, the Elementary level requires students to play only scales and arpeggios (except Grade 3, which has a one-octave chromatic scale in G); Grade 1 requires students to play major scales and arpeggios from the open strings of G and D major (in one octave) and C major (in two octaves). Grade 2 increases the difficulty by adding F, B-flat major, C, G minor (in one octave), and D, E-flat major (in two octaves) scales and arpeggios from the previous grade. Grade 3 has D-flat, A-flat, and A major in one octave and E-flat and G major, and D and G minor in two octaves. As one can see in the example, the Elementary level's scale selections list progresses in a manner close to

⁶⁵ College of Music, Mahidol University, "Undergraduate Level Official Admission Handbook 2016," <http://www.music.mahidol.ac.th/undergraduate-level/> (2015), accessed 7 July 2015.

⁶⁶ Associated Board of the Royal Schools of Music, *Bowed Strings Syllabus 2016-2019* (London: ABRSM, 2015), 41.

⁶⁷ Associated Board of the Royal Schools of Music, *Bowed Strings Syllabus 2016-2019* (London: ABRSM, 2015), 8.

⁶⁸ *Ibid.*

the circle of fifths progression in major keys (C, G, D, A, ... and F, B flat, E flat, A flat,...), but somehow minor keys are not closely related. Also, because students are free to use any fingering that produces a successful musical outcome⁶⁹ and the scale selections are not closely related, nor can they refer to any particular left hand-frame except that they can all be played in first position. It is difficult to know what is the core idea of how each scale is selected for increasing difficulty. The Intermediate and Advanced levels progress in a similar manner. The later grades also increase in difficulty by adding chromatic scales (starting in Grade 3), dominant 7th (starting in Grade 4), diminished 7th (starting in Grade 5), “broken steps” double-stop scales (starting in Grade 6), and “parallel” double-stop scales (in Grade 8).⁷⁰

Sight-reading

Students will be asked to play a short unseen unaccompanied piece, for which ABRSM has set a technical parameter for each grade. Students will have approximately thirty seconds to look through and, if they wish, attempt to play all or any part of the test before they are required to play it for assessment.⁷¹ As with TCL, books of specimen sight-reading tests are published for students to purchase,⁷² which may cause a disadvantage to those students who choose not to or cannot afford to buy those books.

The sight-reading parameters of each grade cover time signatures, key signatures, (expected) left hand positions, bowing techniques, rhythms, dynamics, highest note, and

⁶⁹ Ibid.

⁷⁰ Associated Board of the Royal Schools of Music, *Bowed Strings Syllabus 2016-2019* (London: ABRSM, 2015), 30, 32, 34, 37, 39, 41.

⁷¹ Associated Board of the Royal Schools of Music, *Bowed Strings Syllabus 2016-2019* (London: ABRSM, 2015), 9.

⁷² Ibid.

also expected length of the piece.⁷³ The parameters are set to be a grade lower than the chosen exam grade (comparing the pieces and scale techniques of those two grades), so that a Grade 5 examinee will be asked to play a sight-reading piece at Grade 4 level.⁷⁴

Aural Tests

The ABRSM's aural tests are a combination of tasks that require students to demonstrate four specific skills; to clap, to sing (or play in Intermediate and Advanced levels), to identify, and to answer questions related to examples demonstrated by the examiner from the piano.⁷⁵ For these aural tests, ABRSM also sets parameters for each grade, so that students can prepare in advance,⁷⁶ and for which students also can purchase books, *Specimen Aural Tests* and *Aural Training in Practice*, published by ABRSM.⁷⁷

It seems that ABRSM's aural tests encourage students to acquire more knowledge of music theory and not just develop their performing skills. The Elementary level covers the basics, such as “echoes” singing, and identifying changes of tempos and dynamics. The Intermediate and Advanced levels require more knowledge and increased ability to be able to identify the formation of and relation between chords and key signatures, lower or upper part of a two-part phrase, articulation(s), character(s), tonality(s), style(s), and period(s) of the selected test material. These aural tests, combined with the requirement to pass the ABRSM Grade 5 (or above) in Music Theory, Practical Musicianship, or a

⁷³ Associated Board of the Royal Schools of Music, *Bowed Strings Syllabus 2016-2019* (London: ABRSM, 2015), 28, 29, 31, 33, 35, 37, 39, 41.

⁷⁴ Ibid.

⁷⁵ Associated Board of the Royal Schools of Music, *Bowed Strings Syllabus 2016-2019* (London: ABRSM, 2015), 68-73.

⁷⁶ Ibid.

⁷⁷ Associated Board of the Royal Schools of Music, *Bowed Strings Syllabus 2016-2019* (London: ABRSM, 2015), 68.

solo Jazz subject before participating in the Grades 6-8 practical examinations, clearly helps students to prepare the theory part for any music exams or auditions in the future.

The ABRSM Grade Exam is also a thoughtful music examination system.

Compared to the TCL Grade Exam, in general the ABRSM is clearer and more straightforward. It may not have as many choices as the TCL, such as improvisation tests or an option for students to perform their own compositions, but ABRSM offers a high standard for its requirements in each grade. For the purpose of considering standardized testing, the repertoire lists and scale requirements offer many great ideas for developing a music examination board. Also, the sight-reading and aural tests provide contents and ideas of how to set proper parameters regarding the standards. However, the aural tests require much knowledge about music theory and this might raise a question about whether ABRSM should separate the aural tests from the practical exam. Most music colleges in Thailand have separated the music theory and practical music audition as two separate things, while some might incorporate an aural test in the practical audition, such as the aural skills test offered by the Faculty of Arts and Applied Arts at Chulalongkorn University, to determine students' basic musicianship (understanding of phrasing, intonation, styles, etc.).

CHAPTER IV

A DESIGN FOR A NATIONAL MUSIC EXAMINATION BOARD IN THAILAND, WITH PARTICULAR REFERENCE TO VIOLA.

Purposes and Expectations

To set the standard assessment for the viola examination board in Thailand, I propose to use an eight-level system similar to the international music examination boards. The proposed system is similarly divided into three subcategories: Elementary, Intermediate, and Advanced levels. Each sub-category represents different purposes and expectations regarding the examinees' performance level. The standard assessment is intended for Thai students; therefore, the official language of the test should be in Thai.

The general purposes and expectations of the Elementary level, which is comprised of Grades 1 to 3, are

Purposes:

- (1) To create an opportunity for students to perform music and receive expert feedback;
- (2) To encourage music teachers to build a good foundation of performing techniques by offering standards for each grade;
- (3) To expand the students' understanding of western classical music.

Expectations:

- (4) Students should have (and be able to demonstrate) good fundamental techniques for performing viola as specified in the requirements of each grade;
- (5) Students should have basic skills and self-confidence in performing elementary level scales, pieces, and etudes for music auditions, exams, and public presentations.

The target audience for the Elementary level is students who study the instrument at the early stage (approximately the first 3 years), and do not have many chances to perform.

The Elementary level covers most of the basic viola techniques, principally to encourage music teachers to teach and build a good foundation for Thai students. Since all of the music teachers interviewed agree that many Thai students lack good basic techniques, thus perpetuating bad habits when practicing and performing, this should be resolved immediately. Those teachers also mentioned that problems with basic technique have repercussions at all the later stages of learning, including the ones who would like to study further at the college level, as they all observed this particular problem in the entrance examinations. The standard assessment does not presume to dictate how Thai music teachers should prepare their students, but it can offer appropriate standards that are practiced throughout the world.

The general purposes and expectations of the Intermediate level, which range from Grades 4 to 5, are

Purposes:

- (1) To create an opportunity for students to perform music at a level developed beyond the Elementary level and to receive feedback;
- (2) To encourage music teachers to develop and expand their students' performing techniques further by offering standards for each grade;
- (3) To further expand students' understanding of western classical music.

Expectations:

- (4) Students should have (and be able to demonstrate) intermediate level techniques for performing viola, so as to be able to participate in the pre-college (high school level) audition in Thailand, as specified in the requirements of each grade;
- (5) Students should have the skills and self-confidence to perform intermediate level scales, pieces, and etudes for music auditions, exams, and the public presentations.

The target audience for the Intermediate level is students who have studied the instrument for approximately 4 to 5 years; have experience performing in auditions, exams, or public performances; and desire an assessment of their skills.

The Intermediate level should require and encourage a deeper level of artistic achievement. Students should be able to form musical interpretations and be able to demonstrate them on their instrument. The standard assessment should be aware of and support the students' artistic diversity as long as it is still based on the conventional style of each musical era and proper techniques. In order to participate at the Intermediate level, students should already be able to demonstrate the basic viola techniques required

of the Elementary level, as a foundation for the more demanding techniques required at the Intermediate level.

The general purposes and expectations of the Advanced level, which encompasses Grades 6 to 8, are

Purposes:

- (1) To create an opportunity for students to perform music at a very high level (approaching college level) and to receive expert feedback;
- (2) To encourage music teachers to develop and expand their students' performance techniques and artistry further by offering standards for each grade;
- (3) To further expand students' understanding of western classical music.

Expectations:

- (4) Students should be able to demonstrate advanced-level techniques in performing viola, in accordance with the standards applicable for college entrance examinations;
- (5) Students should have the skills and self-confidence to perform advanced level scales, pieces, and etudes for music auditions, exams, and the public presentations.

The target audience for the Advanced level is students who have studied the instrument for approximately 6 to 8 years; have experience performing in auditions, exams, or public presentations, and would like to pursue a music performance major at a university; or any student who desires to have an assessment of skills at the highest level before college level application.

The Advanced level can be considered a preparation for students who choose a career in viola performance. The standard assessment should cover all the crucial techniques for the college entrance examination level in Thailand. Also the standard assessment should encourage students to show their highest level of artistic achievement as befitting their current level of technical expertise.

Grading System

The standard assessment would use a modified “pass/fail” grading system instead of a “score-based” system for grading students’ performance. The students would pass with a “Satisfactory” ranking on the examination if his/her performance meets the purposes, expectations, and specific technical requirements of each grade. In order to encourage a healthy competitive environment, the standard assessment would provide “Outstanding” and “Exceptional” rankings that are superior to the “Satisfactory” ranking. The Outstanding ranking is awarded to any student who meets all the basic requirements to pass the exam, and also shows (a) minimal mistakes, (b) a strong sense of musical expression, and (c) an embodiment of good viola techniques (left hand-frame, standing posture, bow-hold) in the exam. The Exceptional ranking is awarded to any student who meets all the requirements to pass the exam with the Outstanding ranking award, and is also selected by the examiner as a prime example of a successful examination. The Exceptional ranking award should have an internal review via video/audio recording by a group of representatives of the examination board prior to announcing the award, for the purpose of maintaining the highest standards (see Table 9).

Table 9: the ranking system with requirements for grading students.

Ranking	Requirements
Exceptional	<ul style="list-style-type: none"> - Display musicality and technical development beyond minimal expectation of <i>Satisfactory</i>, - Emerging artistry, - Minimal mistakes, - Shows an embodiment of good viola techniques (left hand-frame, standing posture, bow-hold), - Officially selected by the examiner and a committee as a prime example that represents the ideals of the examination board.
Outstanding	<ul style="list-style-type: none"> - Display musicality and technical development beyond minimal expectation of <i>Satisfactory</i>, - Strong sense of musical directions/expression, - Minimal mistakes, - Shows an embodiment of good viola techniques (left hand-frame, standing posture, bow-hold).
Satisfactory	<ul style="list-style-type: none"> - Meets the purposes, expectations, and specific technical requirements of the exam.
Needs Further Study	<ul style="list-style-type: none"> - Does not meet the expectations for this level (specific comments will be given by the examiner).

The examiner should be a violist who has been trained to adjudicate the exam and has professional experience in both teaching and performing on the instrument. This would be one advantage of having an official local examination board in Thailand: it is

more manageable to have a local examiner who is professionally trained for each specific instrument. Having only one examiner is reasonable and easier to manage logistically if the examiner is a violist, and if a recording of the examination is made for possible outside scrutiny.

General Requirements of the Exams

The following requirements are proposed for a year of assessment by the National Examination Board, consisting of repertoire, etudes and scales:

Repertoire

The standard assessment provides two separate lists of repertoire (A and B), and students must choose one piece from each of the two lists. The two lists represent different eras, requiring students to learn more about the entire arc of musical history. Additionally, starting from Grade 5, students are required to choose an excerpt from the orchestral excerpt list as a part of the repertoire requirements. The lists are the combination of (a) the standard viola repertoire (original and transcribed), (b) excerpts from ensemble repertoires (original and transcribed), and (c) arrangements of traditional Thai pieces. The repertoire lists should match the purposes and expectations for each grade. Students should have a live piano accompanist for all the pieces requiring accompaniment, except for the etudes and unaccompanied pieces. As of 2015, there are no official arrangements of traditional Thai pieces published for viola; however, for the purpose of promoting Thai musical identity, the proposed repertoire list has integrated arrangements of Thai traditional music for viola in every grade, which are suitable for the instrument in the terms of tone quality, flexibility, and viola technique (both left and right hand techniques). Choochart suggested that the Thai slow tempo repertoire is suitable for

demonstrating the techniques of shifting, portamento, and vibrato. For example, Prince Narissaranuwattiwong's composition *Kamen sai-yok* is a slow tempo piece that can be arranged for viola to convey the techniques of lyrical expression by using portamento and vibrato. Thai pieces in a faster tempo, on the other hand, can demonstrate techniques of fast bowing strokes, rapid string changes, and skipping notes quickly. An example might be the Thai traditional melody *Kang-kao Gin Gluay* (Bat Eating Banana) includes fast dotted rhythms and fast skipping notes, which can be arranged as a challenging piece for viola.

The standard assessment recognizes of the diversity of teaching methods, traditions/styles of teaching, and availability of educational options, which result in a wide variety of the students' technical approaches. Students are free to use any fingering, bowing, vibrato and ornaments that differ from the published editorial suggestions; however, the pieces should always be interpreted in an appropriate stylistic manner. For the repertoire requirements, the standard assessment would focus on three main criteria for grading students: intonation, tone, and fluidity of musicianship. In other words, the students should be judged on the merits of their performance, not how they have been taught. For the Intermediate and Advanced levels, the standard assessment will put more emphasis on the correct style of the piece and students' own artistic achievement.

The examiner should give credit for memorization if all the basic expectations are met with minimal mistakes. Also, students should perform the pieces as if they constituted an actual performance; all the repeats and *tutti* sections should be observed. Cadenzas should be omitted unless otherwise instructed in the syllabus.

Each repertoire list will be presented in the following order: the name of the composer, the name of the piece, the name of the book and its publisher.

Etudes

The standard assessment provides a list of etudes beginning at Grade 2, and students must choose one etude from the list. The list also includes caprices for viola at the Advanced level starting from Grade 6. The list provided allows for the selection of an etude that relates to the expectations of each grade. The technical level of the etudes list should be similar to the repertoire for each grade, to complement and encourage each other in the technical and musical aspects.

The etude list is a combination of etudes from those originally written for viola and those transcribed for viola students' overall technique in each grade. Normally, whole etudes will be required, but some partial pieces may be specified depending on the difficulty level of the original material.

Students should be required to use the specified fingering and bowing for each etude. Because of the technical purpose of the etude requirement, the standard assessment would rather focus on technical accuracy and execution than playing from memory, so no additional credit will be given for playing the etudes from memory.

Each etude list will be presented in the following order: the number of the etude, the name of the composer, the name of the book and its publisher.

Scales

The scales requirements will include a combination of major and minor scales with arpeggios, ascending and descending, and dominant and diminished seventh arpeggios for the Intermediate and Advanced levels. Students are required to play all of

the scale requirements from memory. Students will be asked to play any of the scale requirements of the current grade, to be randomly selected by the examiner.

The bowing patterns of the scales requirements are:

- (1) *détaché* (legato) bowing, 2, 3, 4, 6, 8, 12, 16 notes slurred, as well as whole ascending or descending scales in one bow for major and minor scales;
- (2) *détaché* (separate) bowing, and 3 notes per bow for triadic arpeggios;
- (3) *détaché* (separate) bowing, and 4 notes per bow for dominant and diminished seventh arpeggios (starting from Grade 5).

For the Intermediate and Advanced levels, students are required to play other specific bowing techniques, including *martelé*, *spiccato*, *sautillé*, and *collé*, in the scale requirements in order to demonstrate proficiency in a variety of bowing styles.

Table 10: Various Bowing Requirements for Scales.

Bowing	Tempo Marking (per beat)
<i>Détaché</i>	66-76
<i>Martelé</i>	66-76
<i>Spiccato</i> (4 sixteenth notes repeated per pitch)	60-70
<i>Sautillé</i> (8 thirty-second notes repeated per pitch)	60-70
<i>Collé</i> (2 eighth notes repeated per pitch)	60-70
2, 3, 4, 6, 8, 12, 16 notes per bow	45-55
Whole ascending or descending scales per bow	As fast as possible, closely related to 16 note per bow tempo
3, 4 notes per bow for triads, dominant, and diminished seventh arpeggios	45-55

Elementary level

Grade 1

Repertoire List A

1. English Folk Song: “Playing In The Orchard,” No. 5 from Samuel Applebaum, *Building Technic with Beautiful Music Book 1 for Viola* (Belwin/Mills)
2. English Folk Song: “The Garden Dance,” No. 6 from Samuel Applebaum, *Building Technic with Beautiful Music Book 1 for Viola* (New York: Belwin/Mills)
3. American Folk Song: “Go Tell Aunt Rhodie,” No. 100 from Gerald E. Anderson and Robert S. Frost, *All for Strings: Comprehensive String Method Book 1 for Viola* (San Diego: Kjos)
4. Robert S. Frost: “Solo Time,” No. 108 from Gerald E. Anderson and Robert S. Frost, *All for Strings: Comprehensive String Method Book 1 for Viola* (San Diego: Kjos)
5. French Folk Song: “Au Clair De La Lune,” No. 56 from Janice Tucker Rhoda, *The ABC’s for Viola for the Absolute Beginner* (New York: Carl Fischer)
6. Antonín Dvořák: *New World Symphony* arranged by Janice Tucker Rhoda, No. 57 from Janice Tucker Rhoda, *The ABC’s for Viola for the Absolute Beginner* (New York: Carl Fischer)

Repertoire List B

1. French Folk Song: “French Folk Song,” No. 2 from Shinichi Suzuki, *Suzuki Viola School Volume 1* (Miami: Summy-Birchard)
2. American Folk Song: “Lightly Row,” No. 3 from Shinichi Suzuki, *Suzuki Viola School Volume 1* (Miami: Summy-Birchard)

3. Franz Joseph Haydn: “Surprise Symphony Theme,” No. 182 from Michael Allen, Robert Gillespie, Pamela Tellejohn Hayes, *Essential Element for Strings* (Milwaukee, WI: Hal Leonard)
4. Johann Sebastian Bach: *Minuet in C - Solo*, No. 193 from Michael Allen, Robert Gillespie, Pamela Tellejohn Hayes, *Essential Element for Strings* (Milwaukee, WI: Hal Leonard)
5. Hugo Cole: “A Slow Tune,” No. 8 from Alison Milne, *Playing the Viola* (London: Novello)
6. Franz Schubert: *Hommage Aux Belles Viennoises, D. 734*, No. 10 from Alison Milne, *Playing the Viola* (London: Novello)
7. An arrangement of a traditional Thai folk song that serves the requirements, purposes, and specific technical expectations of the Grade 1 practical examination.

Scales and Arpeggios

Scales	Range	Bowing Requirements
C, G, D majors	1 octave	<i>détaché</i> (separate) bowing and 2 notes per bow

Arpeggios	Range	Bowing Requirements
C, G, D major triads	1 octave	<i>détaché</i> (separate) bowing

Grade 2

Repertoire List A

1. Percy Grainger: "Country Gardens," English Morris Dance Tune arranged by Michael McLean from Barbara Barber, *Solos for Young Violists Volume 1* (Miami: Summy-Birchard)
2. William E. Haesche: *Marguerite Waltz*, from Barbara Barber, *Solos for Young Violists Volume 1* (Miami: Summy-Birchard)
3. Welsh Folk Song: "The Ash Grove," No. 143 from Gerald E. Anderson and Robert S. Frost, *All for Strings: Comprehensive String Method Book 2 for Viola* (San Diego: Kjos)
4. Johann Sebastian Bach: Minuet, No. 144 from Gerald E. Anderson and Robert S. Frost, *All for Strings: Comprehensive String Method Book 2 for Viola* (San Diego: Kjos)
5. Wolfgang Amadeus Mozart: Minuet, No. 52 from Janice Tucker Rhoda, *The ABC's for Viola for the Intermediate* (New York: Carl Fischer)
6. Irish Folk Song: "Londonderry Air," No. 68 from Janice Tucker Rhoda, *The ABC's for Viola for the Intermediate* (New York: Carl Fischer)

Repertoire List B

1. Johann Sebastian Bach: Minuet No. 2, No. 16 from Shinichi Suzuki, *Suzuki Viola School Volume 1* (Miami: Summy-Birchard)
2. Johann Sebastian Bach: Minuet No. 3, No. 17 from Shinichi Suzuki, *Suzuki Viola School Volume 1* (Miami: Summy-Birchard)
3. Johann Strauss: *The Blue Danube*, arranged by Javier Marcó, from Javier Marcó, *Easy Classical Viola Solos* (San Bernardino, CA: Marco Musica)

4. Giuseppe Verdi: *La donna è mobile*, arranged by Javier Marcó, from Javier Marcó, *Easy Classical Viola Solos* (San Bernardino, CA: Marco Musica)
5. Franz Schubert: Theme, D. 823, No. 58 from Alison Milne, *Playing the Viola* (London: Novello)
6. Marin Marais: from *Gavotte en Rondeau*, No. 69 from Alison Milne, *Playing the Viola* (London: Novello)
7. An arrangement of a traditional Thai folk song of an appropriate technical level of the Grade 2 practical examination.

Etudes

1. No. 1 from Otakar Ševčík, *School of Technique Op. 1 Part 1 for Viola* (London: Bosworth)
2. No. 2 from Otakar Ševčík, *School of Technique Op. 1 Part 1 for Viola* (London: Bosworth)
3. No. 4 from Franz Wohlfahrt, *Foundation Studies for the Viola* (New York: Carl Fischer)
4. No. 5 from Franz Wohlfahrt, *Foundation Studies for the Viola* (New York: Carl Fischer)
5. No. 1 from Hans Sitt, *Practical Viola Method* (New York: Carl Fischer)
6. No. 3 from Hans Sitt, *Practical Viola Method* (New York: Carl Fischer)

Scales and Arpeggios

Scales	Range	Bowing Requirements
C major	2 octaves	<i>détaché</i> bowing, 2, 4 notes per bow
A, C, G minors	1 octave	<i>détaché</i> bowing and 2 notes per bow

Arpeggios	Range	Bowing Requirements
C major triad	2 octaves	<i>détaché</i> bowing and 3 notes per bow
A, C, G minors	1 octave	<i>détaché</i> bowing

Grade 3

Repertoire List A

1. Ludwig Mendelssohn: *Conte sérieux*, transcribed by Barbara Barber, from Barbara Barber, *Solos for Young Violists Volume I* (Miami: Summy-Birchard)
2. Jean Gabriel-Marie: *La Cinquantaine*, transcribed by Barbara Barber, from Barbara Barber, *Solos for Young Violists Volume I* (Miami: Summy-Birchard)
3. Johann Sebastian Bach: March, No. 126 (played with the higher notes, 3rd position) from Gerald E. Anderson and Robert S. Frost, *All for Strings: Comprehensive String Method Book 3 for Viola* (San Diego: Neil A. Kjos)
4. Felix Mendelssohn: *Violin Concert –Theme*, No. 127 from Gerald E. Anderson and Robert S. Frost, *All for Strings: Comprehensive String Method Book 2 for Viola* (San Diego: Neil A. Kjos)
5. Edward Elgar: No. 5 from *Six Very Easy Pieces in the First Position*, Op. 22 (Suffolk: Bosworth)
6. Edward Elgar: No. 6 from *Six Very Easy Pieces in the First Position*, Op. 22 (Suffolk: Bosworth)

Repertoire List B

1. Niccolò Paganini: “Theme from *Witches’ Dance*,” No. 8 from Shinichi Suzuki, *Suzuki Viola School Volume 2* (Miami: Summy-Birchard)

2. Luigi Boccherini: *Minuet*, No. 12 from Shinichi Suzuki, *Suzuki Viola School Volume 2* (Miami: Summy-Birchard)
3. Wolfgang Amadeus Mozart: *A Little Night Music*, arranged by Javier Marcó, from Javier Marcó, *Easy Classical Viola Solos* (San Bernardino, CA: Marco Musica)
4. Johann Sebastian Bach: *Jesu, Joy of Man Desiring*, arranged by Javier Marcó, from Javier Marcó, *Easy Classical Viola Solos* (San Bernardino, CA: Marco Musica)
5. Robert Schumann: “The Happy Farmer,” No. 43 from Samuel Applebaum, *Building Technic with Beautiful Music Book 1 for Viola* (New York: Belwin/Mills)
6. Stephen Foster: “Old Dog Tray,” No. 47 from Samuel Applebaum, *Building Technic with Beautiful Music Book 1 for Viola* (New York: Belwin/Mills)
7. An arrangement of a traditional Thai folk song of an appropriate technical level of the Grade 3 practical examination.

Etudes

1. No. 1 (détaché bowing) from Heinrich Ernst Kayser, *36 Elementary and Progressive Studies Op. 20* (New York: G. Schirmer)
2. No. 2 from Heinrich Ernst Kayser, *36 Elementary and Progressive Studies Op. 20* (New York: G. Schirmer)
3. No. 6 from Franz Wohlfahrt, *Foundation Studies for the Viola* (New York: Carl Fischer)
4. No. 7 (Hammered Stroke) from Franz Wohlfahrt, *Foundation Studies for the Viola* (New York: Carl Fischer)
5. No. 13 from Hans Sitt, *Practical Viola Method* (New York: Carl Fischer)
6. No. 14 from Hans Sitt, *Practical Viola Method* (New York: Carl Fischer)

Scales and Arpeggios

Scales	Range	Bowing Requirements
G, D major and A, C, G minor	2 octaves	<i>détaché</i> bowing, 2, 4 notes per bow
D flat, D, A flat, A, E flat, E major and D minor	1 octave	<i>détaché</i> bowing, 2 notes per bow

Arpeggios	Range	Bowing Requirements
G, D major and A, C, G minor	2 octaves	<i>détaché</i> bowing and 3 notes per bow
D flat, D, A flat, A, E flat, E major and D minor	1 octave	<i>détaché</i> bowing

The repertoire and etude lists at the Elementary level focus on basic *détaché* technique (both whole bow and half bow techniques), multiple notes slurs and the dotted rhythm (hooked bowing), played mainly on half notes, quarter notes, eighth notes, and occasionally sixteenth notes. The pieces are in basic duple and triple meters (4/4, 3/4, 2/4, and 6/8) in slow to moderately fast tempos. The hand-frame is strictly focused on the first position with basic fingering patterns:

- (1) 1-half-2-whole-3-whole-4 (OO—O—O),
- (2) 1-whole-2-half-3-whole-4 (O—OO—O),
- (3) 1-whole-2-whole-3-half-4 (O—O—OO), and
- (4) 1-whole-2-whole-3-whole-4 (O—O—O—O),

with occasional accidentals (in both repertoire and etudes) that create augmented 2nd intervals to stretch the hand-frame farther. The main purpose of the Elementary level repertoire list is to encourage students to focus on the foundation of left hand-frame and basic bowing technique; to have a well-established embodiment of basic viola technique

that properly prepares the students for more technically demanding work in the latter grades.

The scale requirements for the Elementary level include up to two-octave major and minor scales with arpeggios using *détaché* bowing and up to four-note slurs. The minor scales are related to the selected major scales or start from an open string. The scale requirements would encourage students to develop use of the first position and some basic third position in Grade 3 as a transition to the shift technique introduced at the Intermediate level, along with concentrating on tone production and the accuracy of intonation.

Intermediate Level

Grade 4

Repertoire List A

1. Carl Dittersdorf: Andantino, arranged by William Primrose (New York: International Music)
2. Carl Philipp Emanuel Bach: Sonata in G minor, 2nd movement: Larghetto, arranged by William Primrose (New York: International Music)
3. Johann Sebastian Bach: Viola da Gamba Sonata, edition for Viola and Harpsichord, No.1, BWV 1027, 3rd movement: Andante (Munich: G. Henle)
4. John Baptist Vanhal: Sonata in E flat major for Viola and Piano, 1st movement, Allegro vivace (Vienna: Doblinger)
5. George Frederic Handel: Minuet from Suite No. 10 for Cembalo, transcribed by Paul Klengel, from Paul Klengel, *Album of Classical Pieces Volume 2* (New York: International Music)

6. Jean Baptiste Lully: “Aria” from the opera *Armida*, transcribed by Paul Klengel, from Paul Klengel, *Album of Classical Pieces Volume 3* (New York: International Music)

Repertoire List B

1. Frank Bridge: “Cradle Song,” from Frank Bridge, *Four Pieces for Viola and Piano* (London: Faber Music)
2. Franz Schubert: Adagio from “*Arpeggione*” Sonata, edited by Paul Doktor, No. 10 from Paul Doktor, *Solos for the Viola Player* (New York: G. Schirmer)
3. Johannes Brahms: *Von ewiger Liebe, Op. 43, No. 1*, edited by Paul Doktor, No. 11 from Paul Doktor, *Solos for the Viola Player* (New York: G. Schirmer)
4. Jean Marie Leclair: Aria, transcribed by Paul Klengel, from Paul Klengel, *Album of Classical Pieces Volume 2* (New York: International Music)
5. Franz Schubert: *Marche Militaire*, transcribed by Barbara Barber, from Barbara Barber, *Solos for Young Violists Volume 2* (Miami: Summy-Birchard)
6. Carl Bohm: Sarabande, transcribed by Barbara Barber, from Barbara Barber, *Solos for Young Violists Volume 2* (Miami: Summy-Birchard)
7. An arrangement of a traditional Thai folk song of an appropriate technical level of the Grade 4 practical examination.

Etudes

1. No. 5 from Heinrich Ernst Kayser: *36 Elementary and Progressive Studies, Op. 20* (New York: G. Schirmer)
2. No. 6 from Heinrich Ernst Kayser: *36 Elementary and Progressive Studies, Op. 20* (New York: G. Schirmer)
3. No. 1 from Federigo Fiorillo: *31 Selected Studies* (New York: International Music)

4. No. 3 (original bowing) from Federigo Fiorillo: *31 Selected Studies* (New York: International Music)

5. No. 1 from Richard Hofmann: *Melodic Double-Stop Studies Op. 96* (New York: Viola World)

6. No. 2 from Richard Hofmann: *Melodic Double-Stop Studies Op. 96* (New York: Viola World)

Scales

Scales	Range	Bowing Requirements
C major	3 octaves	<i>détaché</i> bowing, 2 notes per bow
G, D flat, D, A flat, A, E flat, E, F major and A, C, G, D minor	2 octaves	<i>détaché</i> bowing, 2, 4 notes per bow
B flat, B, and F minor	1 octave	<i>détaché</i> , <i>martelé</i> , and <i>spiccato</i> bowings

Arpeggios	Range	Bowing Requirements
C major	3 octaves	<i>détaché</i> bowing
G, D flat, D, A flat, A major and A, C, G, D minor	2 octaves	<i>détaché</i> bowing, 3 notes per bow
E flat, E, B flat, B (2 nd pos.), F major and F minor	1 octave	<i>détaché</i> , <i>martelé</i> , and <i>spiccato</i> bowings

Grade 5

Repertoire List A

1. Georg Philipp Telemann: Viola Concerto in G major, 1st and 2nd movements: Largo and Allegro (Kassel: Bärenreiter)

2. Georg Philipp Telemann: Viola Concerto in G major, 3rd and 4th movements: Andante and Presto (Kassel: Bärenreiter)
3. William Flackton: Sonata in C major, 1st and 2nd movements: Largo grazioso and Allegro (Vienna: Doblinger)
4. William Flackton: Sonata in G major, 1st and 2nd movements: Adagio and Allegro (Vienna: Doblinger)

Repertoire List B

1. Fritz Kreisler: *Sicilienne*, arranged by Alan Arnold, from *Sicilienne and Rigaudon* (New York: Viola Would)
2. Edward Elgar: *Chanson de Nuit, Op. 15, No. 1*, from *Master String Series: Two Pieces by Edward Elgar* (Boca Raton, Florida: Master Music)
3. Claude Debussy: *Beau Soir*, transcribed Milton Katims (New York: International Music)
4. Gabriel Fauré: *Après un rêve*, transcribed Milton Katims (New York: International Music)
5. An arrangement of a traditional Thai folk song of an appropriate technical level of the Grade 5 practical examination.

Orchestral Excerpts

1. Wolfgang Amadeus Mozart: *Overture "Marriage of Figaro"* [excerpt], from Joseph Vieland, *Orchestral Excerpts from the Symphonic Repertoire Volume 2* (New York: International Music)

2. Franz Joseph Haydn: Symphony No. 12, 3rd movement: Presto [excerpt], from Joseph Vieland, *Orchestral Excerpts from the Symphonic Repertoire Volume 2* (New York: International Music)
3. Johannes Brahms: Symphony No. 2, 1st movement: Allegro non troppo [excerpt], from Joseph Vieland, *Orchestral Excerpts from the Symphonic Repertoire Volume 2* (New York: International Music)
4. Ludwig van Beethoven: *Overture "Prometheus"* [excerpt], from Joseph Vieland, *Orchestral Excerpts from the Symphonic Repertoire Volume 2* (New York: International Music)

Etudes

1. No. 9 from Heinrich Ernst Kayser, *36 Elementary and Progressive Studies, Op. 20* (New York: G. Schirmer)
2. No. 10 from Heinrich Ernst Kayser, *36 Elementary and Progressive Studies, Op. 20* (New York: G. Schirmer)
3. No. 2 from Jacob Dont, *24 Studies: Preparatory to Kreutzer and Rode Studies, Op. 37* (New York: International Music)
4. No. 3 from Jacob Dont, *24 Studies: Preparatory to Kreutzer and Rode Studies, Op. 37* (New York: International Music)
5. No. 1 from Richard Hofmann, *The First Studies for Viola* (Leipzig: Edition Peters)
6. No. 2 (variation a.) from Richard Hofmann, *The First Studies for Viola* (Leipzig: Peters)

Scales

Scales	Range	Bowing Requirements
C major	3 octaves	<i>détaché</i> bowing, 2, 4 notes per bow
G, D flat, D, A flat, A, E flat, E, F major and A, C, G, D minor	2 octaves	<i>détaché</i> bowing, 2, 4, 8 notes per bow
B flat, B, and F minor	1 octave	<i>détaché</i> , <i>martelé</i> , and <i>spiccato</i> bowings

Arpeggios	Range	Bowing Requirements
C major	3 octaves	<i>détaché</i> bowing, 3 notes per bow
G, D flat, D, A flat, A major and A, C, G, D minor	2 octaves	<i>détaché</i> bowing, 3 notes per bow
E flat, E, B flat, B, F major and F minor (starting on the first finger)	1 octave	<i>détaché</i> , <i>martelé</i> , and <i>spiccato</i> bowings

Dominant and diminished sevenths	Range	Bowing Requirements
C, D, G, A	1 octave	<i>détaché</i> bowing

The repertoire and etude lists of the Intermediate level would require and encourage further development of the students' artistry achievement. Students participating in this level should be able to perform proper basic hand-frame and bowing techniques required in the Elementary level. The repertoire and etude lists include a variety of more challenging techniques, including shifting in higher positions, basic harmonic techniques (1:2 harmonics), a variety of dynamics and tempos, double stops,

and bowing techniques. For example, the first of Fiorillo's *31 Selected Studies* has incorporates a variety of dynamics, tempi, rhythmic patterns, bowing strokes, and shifting techniques in one etude. In addition, the standard assessment includes some orchestral excerpts for viola in the repertoire list, starting from Grade 5. The repertoire lists also emphasize diverse material in terms of techniques, styles, and eras between list A and B, requiring students to expand their knowledge of classical western music.

The scale requirements of the Intermediate level include three-octave major scales, in order to extend students' technique for playing in the higher positions. The scale requirements also include one-octave major and minor scales that could start on the second and third position to develop students' hand-frame beyond first position along with bowing techniques (*martelé*, *spiccato*, *sautillé*, and *collé*). The standard assessment also includes dominant and diminished seventh arpeggios beginning from Grade 5 as part of the scale requirements, to require students to expand their knowledge of the scale system.

Advanced Level

Grade 6

Repertoire List A

1. Johann Sebastian Bach: Viola da Gamba Sonata, edition for Viola and Harpsichord, No.1, BWV 1027, 1st and 2nd movements: Adagio and Allegro ma non tanto (Munich: G. Henle)
2. Johann Sebastian Bach: Cello Suite in D minor, BWV 1008, Prelude (New York: International Music)

3. Johann Sebastian Bach: Cello Suite in G major, BWV 1007, Allemande and Courante (New York: International Music)

4. Georg Philipp Telemann: Sonata 1 in D major, 1st and 2nd movements: Adagio and Allegro assai, arranged by Wolfgang Birtel, from Violin Sonata in A major (Mainz: Schott)

Repertoire List B

1. Ludwig van Beethoven: *Notturmo for Viola and Piano, Op. 42, 1st movement: Allegro*, revised and edited by Sydney Beck (New York: G. Schirmer)

2. Johannes Brahms: *Intermezzo, Op. 117, No.1*, arranged by Paul Klengel (Vista CA: Lauren)

3. Antonín Dvořák: *Sonatina, Op. 100: II. Indian Lament*, transcribed by Alan H. Arnold, ASCAP (New York: Viola World)

4. Paul Hindemith: *Trauermusik* (Mainz: Schott)

5. An arrangement of a traditional Thai folk song of an appropriate technical level of the Grade 6 practical examination.

Orchestral Excerpts

1. Franz Joseph Haydn: Symphony No. 99, Vivace assai and Vivace [excerpt], from Joseph Vieland, *Orchestral Excerpts from the Symphonic Repertoire Volume 1* (New York: International Music)

2. Wolfgang Amadeus Mozart: *Overture to "The Magic Flute"* [excerpt], from Joseph Vieland, *Orchestral Excerpts from the Symphonic Repertoire Volume 3* (New York: International Music)

3. Alexander Borodin: *Polovtzhian Dances* from the opera “*Prince Igor*.” *Allegro vivo and Allegro con spirito* [excerpt], from Joseph Vieland, *Orchestral Excerpts from the Symphonic Repertoire Volume 1* (New York: International Music)

Etudes and Caprices

1. No. 1 from Rodolphe Kreutzer, *42 Studies* (New York: International Music)
2. No. 2 (*détaché* and *spiccato* bowings) from Rodolphe Kreutzer, *42 Studies* (New York: International Music)
3. No. 1 from Bartolomeo Campagnoli, *41 Caprices, Op. 22* (New York: International Music)
4. No. 2 from Bartolomeo Campagnoli, *41 Caprices, Op. 22* (New York: International Music)
5. No. 5 from Antoine-Barthelemy Bruni, *25 Studies* (New York: International Music)
6. No. 6 from Antoine-Barthelemy Bruni, *25 Studies* (New York: International Music)

Scales

Scales	Range	Bowing Requirements
C major	3 octaves	<i>détaché</i> (separate) bowing, 2, 3, 4 notes per bow
G, D flat, D, A flat, A, E flat, E, B flat, B, F major and A, C, G, D, F minor	2 octaves	<i>détaché</i> (separate), <i>martelé</i> , <i>spiccato</i> bowings, and 2, 3, 4, 6, 8 notes per bow

Arpeggios	Range	Bowing Requirements
C major	3 octaves	<i>détaché</i> (separate) bowing, 3 notes per bow
G, D flat, D, A flat, A, E flat, E, B flat, B, F major and A, C, G, D, F minor	2 octaves	<i>détaché</i> (separate), <i>martelé</i> , <i>spiccato</i> bowings, and 3 notes per bow

Dominant and diminished sevenths	Range	Bowing Requirements
C, D, G, A	2 octaves	<i>détaché</i> (separate) bowing

Grade 7

Repertoire List A

1. Carl Philipp Emanuel Bach: Sonata in G minor, 3rd movement: Allegro assai, edited by William Primrose (New York: International Music)
2. Johann Sebastian Bach: Cello Suite in G major, BWV 1007: Prelude (New York: International Music)
3. Johann Sebastian Bach: Cello Suite in D minor, BWV 1008: Allemande and Courante (New York: International Music)
4. Carl Dittersdorf: Andantino in A major, arranged by William Primrose (New York: International Music)

Repertoire List B

1. Paul Hindemith: *Meditation* (Mainz: Schott)
2. Alexander Glazunov: *Elegy, Op. 44*, edited by Joseph Vieland (New York: International Music)
3. Ernest Bloch: *Suite Hébraïque, III Affirmation*, (New York: G. Schirmer)
4. Ludwig van Beethoven: *7 Mozart variations: Theme, Var. I, II, III and VII* (London: Peters)
5. An arrangement of a traditional Thai folk song of an appropriate technical level of the Grade 7 practical examination.

Orchestral Excerpts

1. Johann Sebastian Bach: *Brandenburg Concerto No. 3* [excerpt], from Joseph Vieland, *Orchestral Excerpts from the Symphonic Repertoire Volume 2* (New York: International Music)
2. Johann Sebastian Bach: *Brandenburg Concerto No. 6: Allegro moderato* and *Allegro* [excerpt], from Joseph Vieland, *Orchestral Excerpts from the Symphonic Repertoire Volume 3* (New York: International Music)
3. Hector Berlioz: *Symphonie Fantastique: Allegro agitato* and *Allegro non troppo* [excerpt], from Joseph Vieland, *Orchestral Excerpts from the Symphonic Repertoire Volume 1* (New York: International Music)
4. Johannes Brahms: *Symphony No. 1: Allegro* and *Allegro non troppo* [excerpt], from Joseph Vieland, *Orchestral Excerpts from the Symphonic Repertoire Volume 1* (New York: International Music)

Etudes and Caprices

1. No. 3 from Bartolomeo Campagnoli, *41 Caprices, Op. 22* (New York: International Music)
2. No. 4 from Bartolomeo Campagnoli, *41 Caprices, Op. 22* (New York: International Music)
3. No. 14 from Antoine-Barthelemy Bruni, *25 Studies* (New York: International Music)
4. No. 15 from Antoine-Barthelemy Bruni, *25 Studies* (New York: International Music)
5. No. 7 from Rodolphe Kreutzer, *42 Studies* (New York: International Music)
6. No. 9 from Rodolphe Kreutzer, *42 Studies* (New York: International Music)

Scales

Scales	Range	Bowing Requirements
C, G, D, A major, and C, D minor	3 octaves	<i>détaché</i> (separate) bowing, 2, 3, 4, 6, 8 notes per bow
D flat, A flat, E flat, E, B flat, B, F major and G, A, F minor	2 octaves	<i>détaché</i> (separate), <i>martelé</i> , <i>spiccato</i> , <i>sautillé</i> , and <i>collé</i> bowings, and 2, 3, 4, 6, 8 notes per bow

Arpeggios	Range	Bowing Requirements
C, G, D, A major and C, D minor	3 octaves	<i>détaché</i> (separate) bowing, 3 notes per bow
D flat, A flat, E flat, E, B flat, B, F major and A, C, G, D, F minor	2 octaves	<i>martelé</i> , <i>spiccato</i> , <i>sautillé</i> , and <i>collé</i> bowings, and 3 notes per bow

Dominant and diminished sevenths	Range	Bowing Requirements
C, D, G, A	3 octaves	<i>détaché</i> (separate) bowing, 4 notes per bow

Grade 8

Repertoire List A

1. Arcangelo Corelli: *Sonate "La Follia," Op. 5, No. 12*, arranged by Delphin Alard
(Mainz: Schott)
2. Franz Anton Hoffmeister: *Viola Concerto in D major*, 1st movement: *Allegro* with
Cadenza and lead-ins by Robert D. Levin (Munich: G. Henle)
3. Johann Christian Bach: *Concerto in C minor*, 2nd movement: *Adagio molto espressivo*,
(Paris: Salabert)

4. Carl Stamitz: Viola Concerto in D major, 1st movement: Allegro with Cadenza and lead-ins by Robert D. Levin (Munich: G. Henle)
5. Johann Nepomuk Hummel: *Fantasie for Viola und Orchestra* (Zurich: Kunzelmann)

Repertoire List B

1. Max Bruch: *Romanze, Op. 85* (Boca Raton, FL: Masters Music Publication, Inc.)
2. Ernest Bloch: *Suite Hébraïque, I Rapsodie* (New York: G. Schirmer)
3. Gustav Holst: *Lyric Movement* (New York: Oxford University Press)
4. Max Reger: Suite, Op. 131d, No. 1: Molto sostenuto from *Three Suites for Viola Solos* (Munich: G. Henle)
6. An arrangement of a traditional Thai folk song of an appropriate technical level of the Grade 8 practical examination.

Orchestral Excerpts

1. Bedřich Smetana: *Die Moldau* [excerpt], from Joseph Vieland, *Orchestral Excerpts from the Symphonic Repertoire Volume 2* (New York: International Music Company)
2. Peter Tchaikovsky: Symphony No. 4, IV: Finale [excerpt], from Joseph Vieland, *Orchestral Excerpts from the Symphonic Repertoire Volume 1* (New York: International Music)
3. Antonín Dvořák: *Symphony "From the New World:" Molto vivace and Allegro con fuoco* [excerpt], from Joseph Vieland, *Orchestral Excerpts from the Symphonic Repertoire Volume 1* (New York: International Music)
4. Felix Mendelssohn: *Overture "Fingal's Cave"* [excerpt], from Joseph Vieland, *Orchestral Excerpts from the Symphonic Repertoire Volume 3* (New York: International Music)

5. Felix Mendelssohn: *A Midsummer Night's Dream: Scherzo* [excerpt], from Joseph Vieland, *Orchestral Excerpts from the Symphonic Repertoire Volume 1* (New York: International Music)

Etudes and Caprices

1. No. 2 from Pierre Rode, *24 Caprices* (New York: International Music)
2. No. 3 from Pierre Rode, *24 Caprices* (New York: International Music)
3. No. 39 from Jacques Féréol Mazas, *Etudes Brillantes* (New York: G.Schirmer)
4. No. 42 from Jacques Féréol Mazas, *Etudes Brillantes* (New York: G.Schirmer)
5. No. 8 from Bartolomeo Campagnoli, *41 Caprices, Op. 22* (New York: International Music)
6. No. 9 from Bartolomeo Campagnoli, *41 Caprices, Op. 22* (New York: International Music)

Scales

Scales	Range	Bowing Requirements
C, G	3 octaves	détaché (separate) bowing, 2, 3, 4, 6, 8, 12, 16 notes, and whole ascending/descending scale per bow
D flat, D, A flat, A, E flat, E, F major and C, D, G, A, F minor	3 octaves	détaché (separate) bowing, 2, 3, 4, 6, 8 notes per bow
B flat, B major and E flat, E minor	2 octaves	détaché (separate), martelé, spiccato, sautillé, and collé bowings, and 2, 3, 4, 6, 8 notes per bow

Arpeggios	Range	Bowing Requirements
C, G, D flat, D, A flat, A, E flat, E, F major and C, D, G, A, F minor	3 octaves	détaché (separate) bowing, 3 notes per bow
B flat, B major and E flat, E minor	2 octaves	martelé, spiccato, sautillé (8 sixteenth notes repeated), and collé bowings, and 3 notes per bow

Dominant and diminished sevenths	Range	Bowing Requirements
C, D, G, A, E, B	3 octaves	détaché (separate) bowing, 4 notes per bow

The repertoire and etude lists in the Advanced level represent the highest artistic level of achievement expected before college level. Students who pass the examination should possess all the essential techniques required for college entrance. The lists aim to expand students' understanding of western classical music by giving a wide variety of repertoire. As seen at the Intermediate level, the repertoire lists emphasize diverse material in term of techniques, styles, and eras between list A and B, to encourage students to expand their knowledge of classical western music further. The Advanced level also emphasizes orchestral excerpts and caprices that require students to expand both their technical abilities and in preparation for orchestral playing.

The scale requirements also aim for the highest level of achievement before college level. The requirements cover a wide variety of scales, which gradually increase in difficulty with regard to the hand-frame and the bowing techniques. Students who participate in the exam should gain an understanding of the standard expected at the

college level, especially in the three-octave scales with a wide variety of bowing requirements.

Conclusion

The standard assessment presented in this dissertation is intended to serve all Thai social and economic classes for the viola examination by providing a suitable method of viola music examination adoptable by any music institution in Thailand. The language of the examination should be in Thai to support those who lack foreign language proficiency. Also, the requirements should be revised every four years to prevent students from learning a limited number of pieces and to maintain the overall standard.

The standard assessment proposed here is not the final result, but a starting point for future discussion. Having an official examination board will help raise the overall standard of music education in the country. The music examination can become the survey tool to evaluate the effectiveness of pre-college viola study in Thailand. It helps music teachers, especially those in the rural areas, to understand recent developments and the standard of music teaching. It supports students by providing a good competitive environment, which will encourage them to further develop their performance skills. Also, in the larger view, it helps build a good foundation for viola instruction in Thailand, and it helps to determine the potential of viola students in comparison to the standards required by the international examination boards. This will provide valid resources for any music college to set the entrance examination according to the current standard of Thai students and to develop a plan of study for them to raise the standard even higher. I hope that the colleges of music in Thailand would mutually agree to have a dedicated examination board that would be acceptable to all. This approach could even expand into

an outreach program beyond Thai borders, forming a broader hub of music education resources for Southeast Asia located in Thailand. In order to create an effective music examination board in Thailand, it will be necessary to garner the support of the Thai government and the public. This will require much effort and financial support. However, the anticipated success of the music examination board is not only limited to viola or the music area, but it can be a prime example for other educational areas to form their own examination boards, and gradually raise the overall educational quality in the country.

For the purpose of creating the official music examination in Thailand, I would also propose having an official center for the exam in each major city in Thailand, namely Bangkok, Chiang Mai, Hat Yai, and Khon Kaen. These official centers will enable the examination board be more efficient in administering exams by providing the basic facilities, including a piano with trained accompanists, video and audio recording tools, an appropriate music performance room with music stands, and an office for examiners, without requiring them to travel for the exam. Having centers in each major city would allow the examination board to offer the examination more often than twice a year, as the international examination boards do. Also the centers can become music educational hubs for those particular regions, which will help the overall music education system in Thailand by creating availability and access to music educational facilities and materials for students who live in rural areas or far away from Bangkok.

I would also propose the idea of negotiating with the international publishers to have the required pieces incorporated into one local exam book for each level (Elementary, Intermediate, and Advanced). This would enable any lower-income students or schools in rural areas to purchase the book at an affordable price for their library.

Thailand should have at least one dedicated music library for each region, which could easily be a role for the official center mentioned earlier.

For future studies, there are many possible subjects that have a direct benefit from the concept of creating an official music examination board in Thailand. The focus of one study could be on the pre-college music education system in Thailand to see what methods, techniques, and styles of teaching are currently being used in the country. This would be a strong companion to the standard assessment, because it covers another aspect that would benefit the core structure of pre-college viola education in Thailand. Also future studies can use this standard assessment board as the reference to create other music examination boards for other instruments, especially in the bowed strings family. This would help to create an organization that operates a dedicated bowed strings examination board for the country in the future.

I strongly believe in the potential of Thai students and I hope this dissertation will inspire someone to create a special place for them to show their true potential, regardless of social class or financial situation.

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APPENDIX



DATE: July 9, 2015

TO: Juckrit Charoensook

FROM: University of Northern Colorado (UNCO) IRB

PROJECT TITLE: [751254-2] A Design for a National Examination Board in Thailand, with Particular Reference to Viola.

SUBMISSION TYPE: Revision

ACTION: APPROVAL/VERIFICATION OF EXEMPT STATUS

DECISION DATE: July 8, 2015

Thank you for your submission of Revision materials for this project. The University of Northern Colorado (UNCO) IRB approves this project and verifies its status as EXEMPT according to federal IRB regulations.

Thank you for the clear and thorough revisions to your consent form. Please be sure to use this revised document in your participant recruitment and data collection.

Best wishes with your research and don't hesitate to contact me with any IRB-related questions or concerns.

Sincerely,

Dr. Megan Stellino, UNC IRB Co-Chair

We will retain a copy of this correspondence within our records for a duration of 4 years.

If you have any questions, please contact Sherry May at 970-351-1910 or Sherry.May@unco.edu. Please include your project title and reference number in all correspondence with this committee.

This letter has been electronically signed in accordance with all applicable regulations, and a copy is retained within University of Northern Colorado (UNCO) IRB's records.