London College of Music Examinations

Violin Syllabus

Qualification specifications for:
Step, Grades, Recital Grades and Leisure Play

Valid from:
2021 until further notice

updated 02.09.2025

UNIVERSITY OF WEST LONDON
London College of Music Examinations

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v20200106

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1.1 Introduction

London College of Music Examinations (LCME)

External examinations have been awarded by the London College of Music since the institution's founding in 1887. Today, examinations are held throughout the United Kingdom, Republic of Ireland and at many overseas centres; they are unique in the graded examinations sector in being awarded by a university, ensuring the added quality assurance of the University of West London (UWL), who is the issuer of certificates. Graded and diploma exams in most subjects are regulated by Ofqual and other UK regulators. Candidates applying to UK universities through the UCAS system are eligible to claim UCAS points if they achieve a pass or higher at Grades 6 to 8 in a regulated subject.

What makes LCM Examinations distinctive

LCME's graded and diploma qualifications make a distinctive contribution to education in music, drama and communication, because of the emphasis placed upon:

- creative thinking
- an encouragement to think technically and critically about the repertoire performed, and the opportunity to communicate this in practical examinations
- a distinctively broad stylistic range of tasks and repertoire, with a strong emphasis towards the acquisition and demonstration of skills and understandings that are of contemporary relevance to the performing arts
- the provision of assessment in areas not traditionally included within the scope of graded examinations
- the provision of flexible examination formats and arrangements

Syllabus objectives

A course of study based on this syllabus is intended to provide:

- a balanced combination of performing skills, supported by knowledge and understanding
- an enduring love, enjoyment and understanding of the performing arts, from the perspective of both participants and audience
- the basis to develop relevant and usable skills and concepts
- skills in organisation, planning, problem solving and communication
- enhanced ability in acquiring the personal disciplines and motivation necessary for lifelong learning
- opportunities for learning that are structured and directly related to the repertoire published for each grade
- opportunities for learning and assessment that are creatively challenging
- a progressive and unified assessment system, enabling candidates to plan and obtain an effective education in the arts, equipping candidates with added-value to enhance career routes, educational opportunities and decision-making

1.2 Syllabus validity

This syllabus is valid for Steps, Grades, Recital Grades, Leisure Play and Performance Awards exams in Violin from Summer 2021 until further notice. The 2011–2019 repertoire list will remain valid until the end

of the Spring 2022 exam session, giving a three-session overlap.

1.3 Changes to the syllabus

This syllabus replaces the Music Grades Syllabus and Violin Repertoire List (2011–2019). These are now combined into one syllabus. Major changes to the syllabus consist of:

- revised Technical Work component — candidates now have a choice between performance of a revised selection of scales and arpeggios or performance of a study (two studies at grades 6-8)
- new repertoire
- revised Discussion topics
- new Sight Reading parameters

1.4 Exam options

The following is an overview of the solo graded examinations and performance awards contained in this syllabus:

	Grades	Recital Grades	Leisure Play	Performance Awards
Exam component				
Technical Work	✓	×	×	×
Performance	3 pieces	4 or 5 pieces	4 pieces	3 pieces
Discussion	✓	Optional for Component 2	×	×
Sight Reading	✓	Optional for Component 2	×	×
Aural Tests	✓	×	×	×
Structure	Grades 1 to 8	Grades 1 to 8	Grades 1 to 8	Levels 1 to 8
Assessment	Examination	Examination	Examination	Recorded performance
Grading	Distinction: 85–100% Merit: 75–84% Pass: 65–74%	Distinction: 85–100% Merit: 75–84% Pass: 65–74%	Distinction: 85–100% Merit: 75–84% Pass: 65–74%	Distinction: 85–100% Merit: 75–84% Pass: 65–74%
Ofqual regulation	✓	✓	✓	×
UCAS points	Grades 6 to 8	Grades 6 to 8	Grades 6 to 8	×

Introductory examinations

There are two levels of introductory examinations in Violin: Step 1 and Step 2. The pass bands are the same as for the graded examinations (Distinction (85–100% of the total marks available), Merit (75–84%) and Pass (65–74%). These exams are not regulated by Ofqual.

1.5 Exam entry

Exam dates, locations and fees

Details of exam dates, locations, fees and how to book an exam are available on our website: **lcme.uwl.ac.uk**

Age groups and requirements for prior learning

LCM Examinations are open to all and there are no minimum age restrictions, however it is unlikely that candidates below the age of 12 will possess the musical maturity for success at Grades 6 to 8. There are no prerequisite qualifications required for entering any step or graded exam; candidates can enter at any level provided they have the required knowledge, skills and understanding.

Reasonable adjustments and special considerations

Information on assessment, examination and entry requirements for candidates with specific needs is published in the Equality of Opportunity, Reasonable Adjustment and Special Consideration policy available on our website.

1.6 Exam durations

Exam durations

Step 1	Step 2	Grade 1	Grade 2	Grade 3	Grade 4	Grade 5	Grade 6	Grade 7	Grade 8
10 mins	10 mins	15 mins	15 mins	15 mins	20 mins	20 mins	25 mins	25 mins	30 mins

1.7 Assessment and results

Assessment

Qualifications are awarded by University of West London Qualifications (UWLQ). Exams are conducted by trained external examiners and are held at approved centres in the UK and overseas. Candidates will be assessed on their technical accomplishment, musicality, musical knowledge and communication. In awarding marks, examiners will take into account the extent to which each of these assessment domains is demonstrated within the individual exam components; the assessment criteria used by the examiners for graded examinations is given in Section 7: Assessment. A Pass in each individual exam component is not required to pass overall.

Issue of results

A written report will be compiled for each examination. Candidates will be informed of the result of examinations as soon as possible. Results are available online within days and will be sent by post not later than four weeks after the examination date. Certificates for successful candidates are normally dispatched within eight weeks of the date of the examination, but very often they will be received sooner than this.

This time is necessary to ensure that all results are properly standardised and have been checked by LCM Examinations.

Enquiries, complaints and appeals

Information on how to make an enquiry, complaint or appeal is published in the Enquiries and Appeals policy and the Complaints procedure documents available on our website.

1.8 Exam regulations

Full details of all general exam regulations are published in the Regulations and Information document available on our website.

1.9 Performance guidelines

Use of music in the examination

Candidates must use published editions of all music performed in the examination — legal downloads are acceptable. Where a certain edition is listed in the syllabus candidates may use any alternative published edition of the music, provided that it is not a simplified version. Candidates should ensure that they have obtained all the necessary music before submitting an entry. Where a candidate wishes to perform from memory, published editions of the music must still be available for the examiner's reference.

All repertoire should be performed as indicated in the published edition, for example, music which is published with an accompaniment must be performed with it. Music must not be altered, abridged or cut.

Repeats

Da capo and *dal segno* signs should be observed. Short repeats (two systems or fewer) should be observed but longer repeats (for example, full exposition of a sonata form movement) should not be performed.

Tuning

Candidates may obtain assistance from their accompanist with tuning their instruments up to Grade 5. From Grade 5 onwards candidates should tune their own instruments. Examiners will not provide tuning assistance.

Accompaniment and backing tracks

It is the candidate's responsibility to provide a suitable accompanist for the examination, if required. LCME cannot provide or recommend accompanists. Backing tracks are acceptable. Where backing tracks are used, candidates are responsible for bringing their own equipment; it is acceptable to have someone present to operate it in the appropriate parts of the examination.

2. Summary of subject content

Full information about each exam component is given in Section 4: Exam requirements.

2.1 Introductory examinations

Exam components

Component 1: Technical Work and Exercises

Component 2: List A Pieces

Component 3: List B Pieces

Component 4: Questions

Component weightings

	Technical Work and Exercises	List A Pieces	List B Pieces	Questions
Steps 1 and 2	25%	20%	40%	15%

2.2 Graded examinations

Exam components

Component 1: Technical Work

Option 1: Scales and Arpeggios

Option 2: Study

Component 2: Performance

Component 3: Discussion

Component 4: Sight Reading

Component 5: Aural Tests

Component weightings

	Technical Work	Performance	Discussion	Sight Reading	Aural Tests
Grades 1 to 8	15%	60%	7%	10%	8%

2.3 Recital Grades

Exam components

The requirements for each exam component are the same for the equivalent graded exam (see section 4: Exam requirements) unless specified below.

Exam components

Component 1: Performance

Candidates perform four pieces, selected from the set lists (A, B and C) for the equivalent grade; there is no requirement to select the pieces from different lists. Where a study is listed for the equivalent grade, this may not be included in the programme.

Component 2: Performance or Sight Reading or Discussion

Option 1: Performance of an additional piece (requirements as for Component 1).

Option 2: Sight Reading

Option 3: Discussion

Component weightings

	Performance 1	Performance 2	Performance 3	Performance 4	Performance 5 or Sight Reading or Discussion
Grades 1 to 8	20%	20%	20%	20%	20%

Regulation

Recital Grade are regulated by Ofqual and attract UCAS points in the same way as our standard graded examinations.

2.4 Leisure Play

Exam components

Candidates perform four pieces. At least three of the pieces are to be selected from the listed repertoire for the equivalent grade; there is no requirement to select one piece from each of the set lists (A, B and C). The fourth piece is the candidate's own choice; this does not have to be selected from the repertoire lists and it may be an original or own composition. There is no requirement for own choice pieces to be pre-approved but advice on the appropriateness is available from the Chief Examiner in Music. Candidates should be aware that if the standard of an own choice piece is significantly easier than that of the equivalent grade, this may be reflected in the marking.

Component weightings

	Performance 1	Performance 2	Performance 3	Performance 4
Grades 1 to 8	25%	25%	25%	25%

Regulation

Leisure Play exams are regulated by Ofqual and attract UCAS points in the same way as our standard graded examinations.

3.1 Introductory examinations

Steps 1 and 2

The musical material selected for these grades, and therefore the standard of performance expected, is of an elementary nature. Only the most basic, and therefore most common, chords and structures are used. Melodic and rhythmic material will be simple. Expectations of dynamics, articulation and phrasing are limited to the most basic types and to occasional use. The repertoire of scales and chords in Component 1 is limited to the least demanding examples. Technical accomplishment is a more important element of assessment than is musicality, and expectations of communication are limited.

3.2 Graded examinations

Grades 1 and 2

The musical material selected for these grades is of an essentially elementary nature. Only basic time signatures and keys are used. Melodic and rhythmic material is simple. Indications of dynamics, articulation, phrasing and ornamentation will occur only sporadically in the music, and will be limited to basic types. The repertoire of scales and arpeggios in Component 1 is limited to the least demanding examples. Technical accomplishment is a more important element of assessment than is musicality, and expectations of communication are limited.

Grades 3 and 4

The musical material selected for these grades is of a more demanding nature. The number of keys and time signatures which may be used is increased. Melodic and rhythmic material is more complex. Indications of dynamics, articulation, phrasing and ornamentation will be a more regular feature of the music, and a wider variety of type will be used. The repertoire of scales and arpeggios in Component 1 is expanded in number, and includes more taxing examples. Musicality is an increasingly important element of assessment in relation to technical accomplishment and expectations of communication are higher.

Grade 5

The musical material selected for Grade 5 is of a significantly more demanding nature than for previous grades; it is the first grade where one might expect to encounter repertoire which might conceivably be performed at a professional recital. The number of keys and time signatures which may be used extends to all but the most unusual and unlikely examples. Melodic and rhythmic material may include a moderate degree of complexity. Dynamics, articulation, phrasing and ornamentation will be varied and will often demand a degree of subtlety in performance. The repertoire of scales and arpeggios in Component 1 is expanded in number to include more taxing examples. Musicality is judged to be an important element of assessment, and expectations of communication are higher.

Grades 6 and 7

The musical material selected for these grades may be described as being at the technically less demanding

end of the continuum of professional repertoire. The number of keys and time signatures which may be used extends to the full range of possibilities. Melodic and rhythmic material may include a significant degree of complexity. The music will include passages where dynamics, articulation, phrasing and ornamentation demand considerable dexterity and flexibility. The repertoire of scales and arpeggios in Component 1 is expanded in number to include a large number of types; in addition, candidates may be asked to perform them with varying dynamics and articulations. Musicality is judged to be almost as important as technical accomplishment in the assessment and the candidate is expected to communicate with an emerging sense of musical personality.

Grade 8

The musical material selected for this grade may be described as being technically some way inside the continuum of professional repertoire. The number of keys and time signatures which may be used extends to the full range of possibilities; furthermore, pieces may include variations and changes of key and metre. Melodic and rhythmic material will include a significant degree of complexity. The demands of dynamics, articulation, phrasing and ornamentation will be consistent and considerable. The repertoire of scales and arpeggios in Component 1 is expanded in number to comprise an extremely wide range of type, requiring different playing styles and exploiting the full range of the instrument. Musicality is judged to be almost as important as technical accomplishment in the assessment, and the candidate is expected to communicate with an emerging or clear sense of musical personality.

Step 1

All the required material for the exam is contained within **Violin Handbook 2020–2025: Step 1 (LCM)**.

Component 1: Exercises **25 marks**

Candidates play any four of the following:

- Tuning up
- Criss, Cross, Criss, Cross
- Bells in the Steeple
- Strolling Up and Down the Hill
- Waltz Time
- G String Shuffle
- Big Brown Bear with a Furry Snout, Has a Little Monkey Sitting on His Head
- I've Been to Dover
- I'm Going Down to the House by the Sea
- Swapsies

Component 2: List A Pieces **20 marks**

Candidates to play any two of the following:

- G String Stomp
- I Like Eating Pasta
- Old MacDonald
- Is There a Mouse?
- Twinkle, Twinkle Variation

Component 3: List B Pieces **40 marks**

Candidates to play any two of the following:

- Two Little Green-Eyed Frogs
- With My Feet I Stamp, Stamp, Stamp
- Blow the Man Down
- Higgle, Giggle, Higgle, Giggle, What Can You Hear Now?
- Gentle Waltz

Component 4: Discussion Questions **15 marks**

Candidates should be able to:

- recognise and identify the following in the music performed: staff, treble clef, barlines, time signature, pitch names, note types and values, rest values

Step 2

All the required material for the exam is contained within **Violin Handbook 2020–2025: Step 2 (LCM)**.

Component 1: Technical Work and Exercises **25 marks**

Candidates will play the scales of G, D and A major (one octave from memory, separate bows)

Candidates play any four of the following:

- Rocking Bowing
- Contrasting Dynamics
- Thinking of Scale Keys
- Bowing with Left Hand Pizzicato
- Long and Short Bows
- Creating Secure Fingers and a Good Hand Shape
- Fanfare
- Hooked/Stopped Bowings
- Slidey Up and Down Harmonics

Component 2: List A Pieces **20 marks**

Candidates to play any two of the following:

- Up and Down the Ladder Till It's Time for Tea
- Have You Heard the Forecast? Oh No!
- Who's Got the Apple, Who's Got the Pear?
- Variant on Star of County Down
- Twinkle, Twinkle Variation

Component 3: List B Pieces **40 marks**

Candidates to play any two of the following:

- Racing Retakes
- Skater's Waltz
- Crown of Roses
- Bethany
- Naughty Nicholas Has Upset Mum!

Component 4: Discussion Questions **15 marks**

Candidates should be able to:

- recognise and identify the following in the music performed: staff, barlines, pitch names, note and rest types and values (including dotted rhythms), the position and purpose of the key and time signatures, accidentals and dynamics.

Grade 1

Component 1: Technical Work **15 marks**

Candidates can prepare either Option 1: Scales and Arpeggios, or Option 2: Study.

Option 1: Scales and Arpeggios

The examiner will ask for a selection of the scales and arpeggios below. All are to be performed ascending and descending, from memory.

Scales			
G major	separate bows and slurred (two quavers to a bow)	♩=52	2 octaves
D, A major E natural minor	separate bows and slurred (two quavers to a bow)	♩=52	1 octave
Scale in Broken Thirds			
D major	separate bows	♩= 52	1 octave
Arpeggios			
G major	separate bows	♪=104	2 octaves
D, A major E minor	separate bows	♪=104	1 octave

Option 2: Study

Candidates to perform the following study; performances do not need to be from memory.

Mary Cohen	Rockets to the Rescue	Violin Handbook 2021–2025: Grade 1 (LCM)

Component 2: Performance **60 marks**

Candidates to perform three pieces, one from each list: A, B and C.

LIST A **Composer**	**Title**	**Publication**
Michel Corrette	Fanfare in D major	Violin Handbook 2021–2025: Grade 1 (LCM)
Mary Cohen	Andantino from Mini Concerto	Violin Handbook 2021–2025: Grade 1 (LCM)
Louis-Claude Daquin	Rigaudon	Violin Handbook 2021–2025: Grade 1 (LCM)
Ludwig van Beethoven	Theme from the Choral Symphony	Superstart Violin (Faber)
Thomas Gregory	Fiery Fiddler	Vamoosh Violin Book 1 (Vamoosh)
Kathy & David Blackwell	Pick a Bale of Cotton	Fiddle Time Runners (OUP)
Hywel Davies	Priddy Fair	Folk Roots (Boosey)
Jeremiah Clarke	Minuet	Baroque Violin Anthology 1 (Schott)
Henry Purcell	Rondeau	Superstart Violin (Faber)

LIST B **Composer**	**Title**	**Publication**
Béla Bartók	The Lost Couple	Violin Handbook 2021–2025: Grade 1 (LCM)
Alfred Moffatt	On the Swing (Auf der Schaukel)	Violin Handbook 2021–2025: Grade 1 (LCM)
Walter Carroll	Island Legend	Violin Handbook 2021–2025: Grade 1 (LCM)
Gabriel Koeppen	Country Waltz	Hot Violin 1 (Schott)
Anon arr. Waterfield/Beach	Wondrous Love	O Shenandoah (Faber)
James Rae	Moonlight Waltz	Violin Debut (Universal Edition)
Hywel Davies	From Under The Trees	Folk Roots (Boosey)

LIST B Composer	Title	Publication
Schumann arr. Forbes	Humming Song	Classical & Romantic Pieces for Violin Book 1 (OUP)
Lumsden/Attwood	Spitter Spatter	Wizard's Potion (Peters)

LIST C Composer	Title	Publication
Kathy & David Blackwell	That's How it Goes	Violin Handbook 2021–2025: Grade 1 (LCM)
Trad. arr. Huws Jones	Don't You See the Ships a-Coming?	Violin Handbook 2021–2025: Grade 1 (LCM)
Peter Martin	Hoe Down	Violin Handbook 2021–2025: Grade 1 (LCM)
Neil Mackay	Cha Cha	Four Modern Dance Tunes (Stainer & Bell)
Carl Orff	Playsong	Mein erstes Konzert (Schott)
Kathy & David Blackwell	Start the Show	Fiddle Time Runners (OUP)
George Gershwin	Oh, Lady Be Good	Best of Violin Grade 1 (Faber)
Trad. arr. Mary Cohen	Turkey in the Straw	Superstart Violin (Faber)
Christine Myers	Jumping Jive	Fingerprints (Faber)

Component 3: Discussion **7 marks**

Candidates will be engaged in a short discussion with the examiner, relating primarily to the pieces performed in the Performance component. For examination requirements see page 31.

Component 4: Sight Reading **10 marks**

Candidates will perform a short, previously unseen piece of music. Up to one minute's preparation time will be allowed to study the test before playing, during which the candidate may try parts of the test if they wish. Sight Reading parameters for each grade are listed on page 34.

Component 5: Aural Tests **8 marks**

Candidates will be asked to complete a series of aural tests. For examination requirements see page 36.

Grade 2

Component 1: Technical Work **15 marks**

Candidates can prepare either Option 1: Scales and Arpeggios, or Option 2: Study.

Option 1: Scales and Arpeggios

Performance from memory of a selection of scales and arpeggios, as requested by the examiner from those listed below:

Scales		
A, B♭ major	separate bows and slurred (one crotchet beat to a bow) ♩= 58	2 octaves
C, F major D, A, E minor (harmonic or melodic, candidate's choice)	separate bows and slurred (one crotchet beat to a bow) ♩= 58	1 octave
Scale in Broken Thirds		
G major	separate bows and slurred (one crotchet beat to a bow) ♩= 58	2 octaves

Arpeggios			
A, B♭ major	separate bows	♪=116	2 octaves
C, F major D, A, E minor	separate bows	♪=116	1 octave

Option 2: Study

Performance of the study given on page 10. Performances of the study does not need to be from memory.

Trad arr. Edward Huws Jones	The Sailor's Dance	Violin Handbook 2021–2025: Grade 2 (LCM)

Component 2: Performance

60 marks

Candidates to perform three pieces, one from each list: A, B and C.

LIST A Composer	Title	Publication
Antonio Vivaldi	Allegro (from Autumn)	Violin Handbook 2021–2025: Grade 2 (LCM)
Henry Purcell	Fairest Isle	Violin Handbook 2021–2025: Grade 2 (LCM)
Edith Winn	A Picture from the Carolina Hills Op. 15	Violin Handbook 2021–2025: Grade 2 (LCM)
Johann Adolph Hasse	Bourée	East Concdert Pieces 2 (Schott)
Jean-Baptiste Lully	Rondeau	Baroque Violin Anthology 1 (Schott)
Trad. arr. Huws Jones	Joanna's Wedding	The French Fiddler (Boosey)
Adam Carse	Little Dance	Classic Carse Book 1 (Stainer & Bell)
Robert Schumann	Soldiers' march	What else can I play? Violin Grade 1 (Faber)
Tielman Susato	La Morisque	The Early Music Fiddler (Boosey)

LIST B Composer	Title	Publication
Walter arr. Kent	The White Cliffs of Dover	Violin Handbook 2021–2025: Grade 2 (LCM)
Edward Elgar	Andantino	Violin Handbook 2021–2025: Grade 2 (LCM)
Trad. Klezmer arr. Swan & Dyer	Tumbalalaika	Violin Handbook 2021–2025: Grade 2 (LCM)
Pamela Wedgwood	Daydream	Up-grade! Violin Grade 1-2 (Faber)
Eve Hungerford	The Gipsy Fiddler	Violin Music by Women V1 (Sleepy Puppy Press)
Hammerstein/Rogers	Oh, What a Beautiful Mornin'	What Else Can I Play? Violin Grade 1 (Faber)
Natalya Baklanova	Romance	Eight Easy Pieces (Peters)
Edward Huws Jones	Clear Water	Going Solo (Faber)
Trad arr. Davies	O Waly Waly	Folk Roots (Boosey)

LIST C Composer	Title	Publication
Thomas Gregory	Rumba Cucumba	Violin Handbook 2021–2025: Grade 2 (LCM)
Matthew Hindson	Leapfrog	Violin Handbook 2021–2025: Grade 2 (LCM)
Greek trad arr. Waterfield	Hassapikos	Violin Handbook 2021–2025: Grade 2 (LCM)
Kathy & David Blackwell	Caribbean Sunshine	Fiddle Time Runners (OUP)
Gabriel Koeppen	Easy Love	Hot Violin 1 (Schott)
Bartók arr. Davies	Baking Song	Bartók Edition (Boosey)
Lumsden/Attwood	Hocus Pocus Here's the Plan	Wizard's Potion (Peters)
Frank E. Churchill	Heigh-ho	What Else Can I Play? Grade 1 (Faber)
Trad. arr. Waterfield/ Beach	Groundhog	O Shenandoah (Faber)

Component 3: Discussion **7 marks**

Candidates will be engaged in a short discussion with the examiner, relating primarily to the pieces performed in the Performance component. For examination requirements see page 31.

Component 4: Sight Reading **10 marks**

Candidates will perform a short, previously unseen piece of music. Up to one minute's preparation time will be allowed to study the test before playing, during which the candidate may try parts of the test if they wish. Sight Reading parameters for each grade are listed on page 34.

Component 5: Aural Tests **8 marks**

Candidates will be asked to complete a series of aural tests. For examination requirements see page 36.

Grade 3

Component 1: Technical Work **15 marks**

Candidates can prepare either Option 1: Scales and Arpeggios, or Option 2: Study.

Option 1: Scales and Arpeggios

The examiner will ask for a selection of the scales and arpeggios below. All are to be performed ascending and descending, from memory.

Scales			
C, D major:	separate bows and slurred (one crotchet beat to a bow)	♩=63	2 octaves
G, D, A minor (harmonic or melodic, candidate's choice)	separate bows and slurred (one crotchet beat to a bow)	♩=63	2 octaves
E♭, E major	separate bows and slurred (one crotchet beat to a bow)	♩=63	1 octave
Scale in broken thirds			
B♭ major	separate bows and slurred (one crotchet beat to a bow)	♩=63	2 octaves
Chromatic scales			
Beginning on G, A	separate bows	♩=63	1 octave
Arpeggios			
C, D major	separate bows and slurred (three notes to a bow)	♪=120	2 octaves
G, D, A minor	separate bows and slurred (three notes to a bow)	♪=120	2 octaves
E♭, E major	separate bows and slurred (three notes to a bow)	♩=120	1 octave
Dominant 7th arpeggios			
In the keys of C, D (resolving to the tonic)	separate bows	♪=120	1 octave
Double stop exercise			
Beginning on D/A	separate bows, pattern as written	♩=60	

Option 2: Study

Candidates to perform the following study; performances do not need to be from memory.

Mary Cohen	Heidi Hi	Violin Handbook 2021–2025: Grade 3 (LCM)

Component 2: Performance

60 marks

Candidates to perform three pieces, one from each list: A, B and C.

LIST A **Composer**	**Title**	**Publication**
Arcangelo Corelli	Largo affettuoso	Violin Handbook 2021–2025: Grade 3 (LCM)
Daniel Steibelt	Divertimento	Violin Handbook 2021–2025: Grade 3 (LCM)
Adam Carse	Dance Scherzo	Violin Handbook 2021–2025: Grade 3 (LCM)
Domenico Gabrielli	Largo (Balletto Op. 1/5)	Position Pieces Book 1 (Faber)
Playford arr. Huws Jones	Mr Isaac's Maggot	Going Solo (Faber)
Pierre de Paepen	Loure	Easy Concert Pieces 1 (Schott)
Trad arr. Nelson	Two Jigs	Moving Up Again (Boosey)
attrib. Henry VIII	Pastime with Good Company	The Early Music Fiddler (Boosey)
Irma Seydel	Minuet	Violin Music by Women V1 (Sleepy Puppy Press)

LIST B **Composer**	**Title**	**Publication**
Ernesto De Curtis	Torna a Surriento	Violin Handbook 2021–2025: Grade 3 (LCM)
Dvořák arr. Blackwell	Largo from the New World Symphony	Violin Handbook 2021–2025: Grade 3 (LCM)
Sheila Nelson	Eagle's Flight	Violin Handbook 2021- 2025: Grade 3 (LCM)
Aleksey Igudesman	The Melon	In my Garden (Universal Edition)
Frank Bridge	Lullaby	Four Short Pieces (Stainer & Bell)
Trad. arr. O'Leary	Here's to the Maiden	Best of Violin Grade 3 (Faber)
Charles Dancla	Romance	Easy Concert Pieces 2 (Schott)
Peter Mohrs	Princess Sivama's Song	Easy Concert Pieces 2 (Schott)
Trad arr. Waterfield/Beach	All the Pretty Little Horses	O Shenandoah! (Faber)

LIST C **Composer**	**Title**	**Publication**
Gabriel Koeppen	Slide Blues	Violin Handbook 2021–2025: Grade 3 (LCM)
Ned Bennett	Storm at Sea	Violin Handbook 2021–2025: Grade 3 (LCM)
Donaldson arr. Huws Jones	Makin' Whoopee	Violin Handbook 2021–2025: Grade 3 (LCM)
Trad arr. Waterfield/Beach	Hi! Says the Blackbird	O Shenandoah! (Faber)
Hywel Davies	Waltz	Folk Roots (Boosey)
Trad arr. Wedgwood	Build that Wall	Up-Grade! Grades 2-3 (Faber)
Edward Huws Jones	Hard Rock Café	Got Those Position Blues? (Faber)
Mary Cohen	Time Wars	Fingerprints (Faber)
Ray Henderson	Five Foot Two, Eyes of Blue	Play Jazztime (Faber)

Component 3: Discussion

7 marks

Candidates will be engaged in a short discussion with the examiner, relating primarily to the pieces performed in the Performance component. For examination requirements see page 31.

Component 4: Sight Reading

10 marks

Candidates will perform a short, previously unseen piece of music. Up to one minute's preparation time

will be allowed to study the test before playing, during which the candidate may try parts of the test if they wish. Sight Reading parameters for each grade are listed on page 34.

Component 5: Aural Tests **8 marks**

Candidates will be asked to complete a series of aural tests. For examination requirements see page 37.

Grade 4

Component 1: Technical Work **15 marks**

Candidates can prepare either Option 1: Scales and Arpeggios, or Option 2: Study.

Option 1: Scales and Arpeggios

The examiner will ask for a selection of the scales and arpeggios below. All are to be performed ascending and descending, from memory.

Scales			
A♭, B, C, E major; B, C, D, E minor (harmonic or melodic, candidate's choice)	separate bows and slurred (two crotchet beats to a bow)	♩=69	2 octaves
Scale in broken thirds			
D major	separate bows and slurred (one crotchet beat to a bow)	♩=69	2 octaves
Chromatic scales			
Beginning on A, E, B	separate bows and slurred (two crotchet beats to a bow)	♩=69	1 octave
Arpeggios			
A♭, B, C, E major; B, C, D, E minor	separate bows and slurred (three notes to a bow)	♪=126	2 octaves
Dominant 7th arpeggios			
In the keys of D, A, E♭ (resolving to the tonic)	separate bows and slurred (two crotchet beats to a bow)	♪=126	1 octave
Diminished 7th arpeggio			
Beginning on D	separate bows	♪=126	1 octave
Double stop exercise			
Beginning on G/D	separate bows, pattern as written	♩=88	

Option 2: Study

Candidates to perform the following study; performances do not need to be from memory.

Jessica O'Leary	Allegro	Violin Handbook 2021–2025: Grade 4 (LCM)

Component 2: Performance **60 marks**

Candidates to perform three pieces, one from each list: A, B and C.

LIST A Composer	Title	Publication
Jean Becker	Gavotte	Violin Handbook 2021–2025: Grade 4 (LCM)
Ferdinand Küchler	Allegro Moderato from Concertino in D Op. 15	Violin Handbook 2021–2025: Grade 4 (LCM)
Ludwig Mendelssohn	Mosquito Dance	Violin Handbook 2021–2025: Grade 4 (LCM)
Adam Carse	Rigaudon	Classic Carse Book 2 (Stainer & Bell)
Georg Philip Telemann	I. Con Contento	Concerto in D TWV 51 D9 (Bärenreiter)
Tchaikovsky arr. Nelson	March from the Nutcracker Suite	Piece by Piece 2 (Boosey)
Natalya Baklanova	Perpetuum Mobile	Eight Easy Pieces (in 1st Position) (Peters)
Mozart arr. Blackwell	Rondeau from Piano Sonata, K309	Solo Time for Violin Book 1 (OUP)
Leo Portnoff	I. Allegro Moderato	Concertino in E minor Op. 13 (Bosworth)

LIST B Composer	Title	Publication
Richard Rodney Bennett	All in a Garden Green	Violin Handbook 2021–2025: Grade 4 (LCM)
Bedřich Smetana	Vltava (from Má Vlast)	Violin Handbook 2021–2025: Grade 4 (LCM)
Shinpei Nakayama	Sunayama	Violin Handbook 2021–2025: Grade 4 (LCM)
Frank Bridge	Meditation	Three Pieces for Violin & Piano (Stainer & Bell)
Weber arr. Nelson	Waltz	Keytunes (Boosey)
Istvan Szelenyi	Aria	24 Easy Little Concert Pieces (EMB)
Neil Mackay	Ambleside	A Tuneful Introduction to Third Position for Violin (Stainer & Bell)
Grazyna Bacewicz	II. Romance	Concertino in G major (De Haske)
Cecilia McDowall	Sunday on Fifth Avenue	Fingerprints (Faber)

LIST C Composer	Title	Publication
Mack/Johnson	Charleston	Violin Handbook 2021–2025: Grade 4 (LCM)
Gerard Hengeveld	Slow-Fox	Violin Handbook 2021–2025: Grade 4 (LCM)
Sarah Watts	Fandango and Tango!	Violin Handbook 2021–2025: Grade 4 (LCM)
Spiritual arr. Blackwell	Joshua Fit the Battle of Jericho	Solo Time for Violin Book 1 (OUP)
George Gershwin	I Got Rhythm	Play Gershwin (Faber)
Ángel Villoldo	El Choclo	The Tango Fiddler (Boosey)
Trad. Klezmer arr. Cravitz	Congratulations to the Bridegroom & the Bride	Klezmer Fiddle (OUP)
Dmitri Kabalevsky	The Clowns	Young Violinist's Repertoire Book 3 (Faber)
Florence Morey	Tanglefoot's Mad Chase	Violin Music by Women Vol. 2 (Sleepy Puppy Press)

Component 3: Discussion **7 marks**

Candidates will be engaged in a short discussion with the examiner, relating primarily to the pieces performed in the Performance component. For examination requirements see page 31.

Component 4: Sight Reading **10 marks**

Candidates will perform a short, previously unseen piece of music. Up to one minute's preparation time will be allowed to study the test before playing, during which the candidate may try parts of the test if they wish. Sight Reading parameters for each grade are listed on page 34.

Component 5: Aural Tests **8 marks**

Candidates will be asked to complete a series of aural tests. For examination requirements see page 38.

Grade 5

Component 1: Technical Work **15 marks**

Candidates can prepare either Option 1: Scales and Arpeggios, or Option 2: Study.

Option 1: Scales and Arpeggios

The examiner will ask for a selection of the scales and arpeggios below. All are to be performed ascending and descending, from memory.

Scales			
A, G major; G minor (harmonic or melodic, candidate's choice)	separate bows and slurred (two crotchet beats to a bow)	♩ = 80	3 octaves
B, D♭, E major; G♯, B♭, B, E♭, E minor (harmonic or melodic, candidate's choice)	separate bows and slurred (two crotchet beats to a bow)	♩ = 80	2 octaves
Scale in broken thirds			
E♭ major	separate bows and slurred (two crotchet beats to a bow)	♩ = 80	2 octaves
Chromatic scales			
Beginning on G, A, B♭	separate bows and slurred (four notes to a bow)	♩ = 80	2 octaves
Double stop scale			
E♭ major in sixths	broken steps, separate bows,	♩ = 100	to subdominant and back
Arpeggios			
A, G major; G minor:	separate bows and slurred (three notes to a bow)	♩. = 54	3 octaves
B, D♭, E major; G♯, B♭, B, E♭, E minor:	separate bows and slurred (six notes to a bow)	♩. = 54	2 octaves
Dominant 7th arpeggios			
In the keys of C, D (resolving to the tonic)	separate bows and slurred (four notes to a bow)	♩ = 66	2 octaves
Diminished 7th arpeggio			
Beginning on G	separate bows	♩ = 66	2 octaves

Option 2: Study

Candidates to perform the following study; performances do not need to be from memory.

Hans Sitt	Study No. 52	Violin Handbook 2021–2025: Grade 5 (LCM)

Component 2: Performance **60 marks**

Candidates to perform three pieces, one from each list: A, B and C.

LIST A **Composer**	**Title**	**Publication**
Georg Philip Telemann	Allemanda from Sonata in A major TWV 41 A1	Violin Handbook 2021–2025: Grade 5 (LCM)
Jacques Aubert	Tambourin 1 & 2	Violin Handbook 2021–2025: Grade 5 (LCM)
Fritz Kreisler	Toy-Soldier's March	Violin Handbook 2021–2025: Grade 5 (LCM)
Oscar Rieding	Air varie, Op. 23 No. 3	(Bosworth)
Alphons Czibulka	Stephanie Gavotte	Best of Violin Grade 5 (Faber)

LIST A Composer	Title	Publication
Hans Gál	III. Alla marcia from Sonatina in B flat Op. 71 No. 2	3 Sonatinas for Violin and Piano (Schott)
Ethel Harraden Glover	Gavotte	Violin Music By Women Vol. 2 (Sleepy Puppy Press)
Antonio Vivaldi	Corrente from Sonata in F Op. 2 No.4 RV 20	Concert Repertoire for Violin (Faber)
Adam Carse	Menuet Capricieux	Classic Carse Book 2 (Stainer & Bell)

LIST B Composer	Title	Publication
Amy Beach	Berceuse	Violin Handbook 2021–2025: Grade 5 (LCM)
Edvard Grieg	Waltz	Violin Handbook 2021–2025: Grade 5 (LCM)
Alan Hovhaness	Oror (Lullaby)	Violin Handbook 2021–2025: Grade 5 (LCM)
Ralph Vaughan Williams	1. Adagio & II. Andante Sostenuto	Six Studies in English Folk-song (Stainer & Bell)
Max Reger	Romance in G	(Breitkopf & Härtel)
Edward Elgar	Chanson de Matin	Concert Repertoire for Violin (Faber)
Pyotr Ilyich Tchaikovsky	Chanson Triste Op. 40 No. 2	Real Repertoire for Violin (Faber)
Maria Teresia von Paradis	Sicilienne	Concert Repertoire for Violin (Faber)
Polly Waterfield	Hymn to Hestia	Going Solo (Faber)

LIST C Composer	Title	Publication
Graham Fitkin	Glass	Violin Handbook 2021–2025: Grade 5 (LCM)
Bohuslav Martinů	Poco Allegro from Intermezzo	Violin Handbook 2021–2025: Grade 5 (LCM)
Pamela Wedgwood	Remember when	Violin Handbook 2021–2025: Grade 5 (LCM)
Peguri arr. Huws Jones	An Evening of Romance	The French Fiddler (Boosey)
Brian Chapple	For Latin Lovers	The Violin, A Collection (Chester)
Timothy & Natasha Kraemer	Cossack Dance	Gypsy Jazz (Intermediate) (Faber)
Gustav Hille	Czardas Op23 No. 3	(Bosworth)
Zequinha Abreu	Tico-tico no Fuba	The Latin-American Fiddler (Boosey)
Joplin arr. Fraser	Rag-time Dance	A Joplin Album (Fentone)

Component 3: Discussion **7 marks**

Candidates will be engaged in a short discussion with the examiner, relating primarily to the pieces performed in the Performance component. For examination requirements see page 32.

Component 4: Sight Reading **10 marks**

Candidates will perform a short, previously unseen piece of music. Up to one minute's preparation time will be allowed to study the test before playing, during which the candidate may try parts of the test if they wish. Sight Reading parameters for each grade are listed on page 34.

Component 5: Aural Tests **8 marks**

Candidates will be asked to complete a series of aural tests. For examination requirements see page 38.

Grade 6

Component 1: Technical Work — 15 marks

Candidates can prepare either Option 1: Scales and Arpeggios, or Option 2: Study.

Option 1: Scales and Arpeggios

The examiner will ask for a selection of the scales and arpeggios below. All are to be performed ascending and descending, from memory.

Scales			
A, B♭ major; A, B♭ minor (harmonic and melodic)	separate bows and slurred (four crotchet beats to a bow)	♩ = 92	3 octaves
D♭, F, F♯ major; C♯, F minor (harmonic and melodic)	separate bows and slurred (four crotchet beats to a bow)	♩ = 92	2 octaves
Scales in broken thirds			
G major; G minor	separate bows and slurred (two crotchet beats to a bow)	♩ = 92	3 octaves
Chromatic scales			
Beginning on A♭, B♭, C	separate bows and slurred (six notes to a bow)	♩ = 92	2 octaves
Double stop scales			
B♭ major in sixths	broken steps, separate bows	♩ = 72	1 octave
G major in octaves	broken steps, separate bows	♩ = 72	to dominant and back
Arpeggios			
A, B♭ major; A, B♭ minor	separate bows and slurred (three notes to a bow)	♩. = 60	3 octaves
D♭, F, F♯ major; C♯, F minor	separate bows and slurred (six notes to a bow)	♩. = 60	2 octaves
Dominant 7th arpeggios			
In the keys of E♭, F (resolving to the tonic)	separate bows and slurred (four notes to a bow)	♩ = 76	2 octaves
Diminished 7th arpeggio			
Beginning on A, C	separate bows and slurred (four notes to a bow)	♩ = 76	2 octaves

Option 2: Study

Candidates to perform both of the following studies; performances do not need to be from memory.

Joachim Johow	The Spinning Wheel	Violin Handbook 2021–2025: Grade 6 (LCM)
Mary Cohen	Intrada	Violin Handbook 2021–2025: Grade 6 (LCM)

Component 2: Performance — 60 marks

Candidates to perform three pieces, one from each list: A, B and C.

LIST A **Composer**	**Title**	**Publication**
Georg Frederic Handel	Allegro from Sonata in G minor HWV 364a	Violin Handbook 2021–2025: Grade 6 (LCM)
Ludwig van Beethoven	Scherzo & Trio from Sonata Op. 30 No. 2	Violin Handbook 2021–2025: Grade 6 (LCM)
Franz Drdla	Tarantella Op. 27 No. 2	Violin Handbook 2021–2025: Grade 6 (LCM)

LIST A Composer	Title	Publication
Tomaso Albinoni	IV. Presto from Sonata No. 2 in B♭ Op. 6	12 Trattensmenti Armonics per Camera (Kunzelman)
J.S. Bach	III. Andante from Sonata No. 1 in B minor BWV 1014	Six Sonatas for Violin and Obbligato Harpsichord Vol 1 (Bärenreiter)
César Cui	III. Musette and XIII. Badinage	Kaleidoscope (Simrock)
Antonin Dvořák	III. Scherzo	Sonatina in G Op. 100 (Henle)
Franz Schubert	IV. Allegro moderato	Sonatina in G minor D408 (Henle)
Carlo Tessarini	I. Allegro	Concerto in G Op. 1 No. 3 (Boosey)

LIST B Composer	Title	Publication
William Walton	Canzonetta	Violin Handbook 2021–2025: Grade 6 (LCM)
Rosalind Ellicott	A Sketch	Violin Handbook 2021–2025: Grade 6 (LCM)
Jean Sibelius	Impromptu Op. 78 No. 1	Violin Handbook 2021–2025: Grade 6 (LCM)
Vaughan Williams arr. Mullinar	Fantasia on Greensleeves	(OUP)
Achille Simonetti	Madrigale	(Ricordi)
Clara Schumann	III. Leidenschaflich schnell	Three Romances (Breitkopf & Härtel)
Johannes Brahms	Hungarian Dance No. 5	Classical and Romantic Pieces Book 4 (OUP)
Dora Pejačević	Romance Op. 22	Violin Music by Female Composers (Schott)
Edward Elgar	Sospiri	(Breitkopf & Härtel)

LIST C Composer	Title	Publication
Aaron Copland	Going to Heaven!	Violin Handbook 2021–2025: Grade 6 (LCM)
Dominic Muldowney	Lear's Fool	Violin Handbook 2021–2025: Grade 6 (LCM)
Joachim Johow	Café en España	Violin Handbook 2021–2025: Grade 6 (LCM)
Josephine Trott	In a Spanish Garden	Violin Music by Women Vol. 3 (Sleepy Puppy Press)
Patric Standford	Siciliano	(Alfred Lengnick)
Nikki Iles	Des Vendanges	Violin Jazz in Autumn (OUP)
Trad. arr. Wilkinson and Kraemer	Hora	Gypsy Jazz (Intermediate) (Faber)
Carl Bohm	Spanish Dance in E minor	(Simrock)
Béla Bartók	An Evening in the Village	Real Repertoire for Violin (Faber)

Component 3: Discussion **7 marks**

Candidates will be engaged in a short discussion with the examiner, relating primarily to the pieces performed in the Performance component. For examination requirements see page 32.

Component 4: Sight Reading **10 marks**

Candidates will perform a short, previously unseen piece of music. Up to one minute's preparation time will be allowed to study the test before playing, during which the candidate may try parts of the test if they wish. Sight Reading parameters for each grade are listed on page 34.

Component 5: Aural Tests **8 marks**

Candidates will be asked to complete a series of aural tests. For examination requirements see page 39.

Grade 7

Component 1: Technical Work

15 marks

Candidates can prepare either Option 1: Scales and Arpeggios, or Option 2: Study.

Option 1: Scales and Arpeggios

The examiner will ask for a selection of the scales and arpeggios below. All are to be performed ascending and descending, from memory.

Scales			
G, A♭, B, C major; G, G♯, B, C minor (harmonic and melodic)	separate bows and slurred (four crotchet beats to a bow)	♩=104	3 octaves
F♯ major, F♯ minor (harmonic and melodic)	separate bows and slurred (four crotchet beats to a bow)	♩=104	2 octaves
Scales in broken thirds			
A major; A minor	separate bows and slurred (four crotchet beats to a bow)	♩=104	3 octaves
Chromatic scales			
Beginning on B	separate bows and slurred (twelve notes to a bow)	♩=104	3 octaves
Beginning on D, E	separate bows and slurred (twelve notes to a bow)	♩=104	2 octave
Double stop scales			
B♭ major in thirds	broken steps, separate bows	♩=80	1 octave
B♭ major in sixths	separate bows	♩=80	1 octave
D major in octaves	broken steps, separate bows	♩=80	1 octave
G minor in octaves (harmonic or melodic, candidate's choice)	broken steps, separate bows	♩=80	1 octave
Arpeggios			
G, A♭, B, C major; G, G♯, B, C minor	separate bows and slurred (three notes to a bow)	♩.=69	3 octaves
F♯ major, F♯ minor	separate bows and slurred (six notes to a bow)	♩.=69	2 octaves
Dominant 7th arpeggios			
In the key of C, E (resolving to the tonic)	separate bows and slurred (four notes to a bow)	♩=84	3 octaves
In the keys of B♭, A♭ (resolving to the tonic)	separate bows and slurred (four notes to a bow)	♩=84	2 octaves
Diminished 7th arpeggios			
Beginning on G, A	separate bows and slurred (four notes to a bow)	♩=84	3 octaves
Beginning on F	separate bows and slurred (four notes to a bow)	♩=84	2 octaves

Option 2: Study

Candidates to perform both of the following studies; performances do not need to be from memory.

Bohuslav Martinů	Jazz Rhythms	Violin Handbook 2021–2025: Grade 7 (LCM)
Mary Cohen	Take to the Hills	Violin Handbook 2021–2025: Grade 7 (LCM)

Component 2: Performance

60 marks

Candidates to perform three pieces, one from each list: A, B and C.

LIST A **Composer**	**Title**	**Publication**
Antonio Montanari	Giga senza Basso from Sonata No. 2. in D minor	Violin Handbook 2021–2025: Grade 7 (LCM)
Aleksey Yanshinov	The Spinning Wheel Op. 26 No. 3	Violin Handbook 2021–2025: Grade 7 (LCM)
Oscar Rieding	Allegro Moderato from Concertino in G major Op. 24	Violin Handbook 2021–2025: Grade 7 (LCM)
Igor Stravinsky	Gavotta con due Variazioni from Suite Italienne	The Stravinsky Violin Collection (Boosey)
Fritz Kreisler	Polichinelle	(Schott)
Trad arr. Huws Jones	The Devil's Tune	The Nordic Fiddler (Boosey)
Arcangelo Corelli	I. Adagio & II. Allegro from Sonata No. 3 in C major Op. 5 No. 3	Sonatas for Violin & Basso Continuo, Vol 1 (Bärenreiter)
J.C. Bach	I. Allegro assai from Sonata in D major, Op. 16 No. 1	Sechs Sonaten Op. 16 Vol1 (Zimmerman)
Wolfgang Amadeus Mozart	I. Allegro from Sonata in E minor KV. 304	Sonata in E minor KV 304 (Bärenreiter)

LIST B **Composer**	**Title**	**Publication**
Angela Morley	Reverie	Violin Handbook 2021–2025: Grade 7 (LCM)
Bright Sheng	Dream Song	Violin Handbook 2021–2025: Grade 7 (LCM)
Luise Adolpha Le Beau	Elegie, Op. 44	Violin Handbook 2021–2025: Grade 7 (LCM)
Debussy arr. Rocques	La fille aux cheveux de lin	(Durand)
John Ireland	Cavatina	(Stainer & Bell)
Krzesimir Dębski	Cantabile	PWM Edition
Glasunow arr. Kreisler	Sérénade espagnole	(Schott)
Ethel Barnes	Berceuse	Violin Music by Women Vol. 3 (Sleepy Puppy Press)
Bedřich Smetana	I. Moderato from Aus der Heimat	Aus der Heimat (Peters)

LIST C **Composer**	**Title**	**Publication**
Robert Aldridge	Tango for Gabriela	Violin Handbook 2021–2025: Grade 7 (LCM)
George Perlman	Fantasie-Recitative from Israeli Concertino	Violin Handbook 2021–2025: Grade 7 (LCM)
Colin Cowles	Blues Variations	Violin Handbook 2021–2025: Grade 7 (LCM)
Claire Scholes	Knees Up Mambo	Violin Music by Women Vol. 3 (Sleepy Puppy Press)
Pauline Viardot	Bohémienne	Six Morceaux for Violin & Piano (Hildegard)
Peter Sculthorpe	Serenade	Concert Repertoire for the Violin (Faber)
German ed. Cohen	Torch Dance	Concert Repertoire for the Violin (Faber)
Jenö Hubay	Bolero Op. 51 No. 3	(Bosworth)
Polly Waterfield	Dragon Dance	Gypsy Jazz (Intermediate) (Faber)

Component 3: Discussion

7 marks

Candidates will be engaged in a short discussion with the examiner, relating primarily to the pieces performed in the Performance component. For examination requirements see page 32.

Component 4: Sight Reading **10 marks**

Candidates will perform a short, previously unseen piece of music. Up to one minute's preparation time will be allowed to study the test before playing, during which the candidate may try parts of the test if they wish. Sight Reading parameters for each grade are listed on page 34.

Component 5: Aural Tests **8 marks**

Candidates will be asked to complete a series of aural tests. For examination requirements see page 39.

Grade 8

Component 1: Technical Work **15 marks**

Candidates can prepare either Option 1: Scales and Arpeggios, or Option 2: Study.

Option 1: Scales and Arpeggios

The examiner will ask for a selection of the scales and arpeggios below. All are to be performed ascending and descending, from memory.

Scales			
G, A♭, A, B♭, D♭, E major; G, G♯, A,B♭, C♯, E minor (harmonic and melodic)	separate bows and slurred (three octaves to a bow)	♩. = 80	3 octaves
Scales in broken thirds			
C major; C minor	separate bows and slurred (four crotchet beats to a bow)	♩ = 120	3 octaves
Chromatic scales			
Beginning on A♭, G	separate bows and slurred (twelve notes to a bow)	♩ = 120	3 octaves
Beginning on C, E♭	separate bows and slurred (twelve notes to a bow)	♩ = 120	2 octaves
Double stop scales			
E♭ major in sixths	separate bows	♩ = 80	2 octaves
B♭ major in thirds	separate bows	♩ = 80	1 octave
D major; G minor (harmonic and melodic) in octaves	separate bows	♩ = 80	1 octave
Arpeggios			
G, A♭, A, B♭, D♭, E major; G, G♯, A, B♭, C♯, E minor	separate bows and slurred (three octaves to a bow)	♩. = 80	3 octaves
Dominant 7th arpeggios			
In the keys of A, D♭, E♭, F (resolving to the tonic)	separate bows and slurred (four notes to a bow)	♩ = 88	3 octaves
Diminished 7th arpeggios			
Beginning on G♯	separate bows and slurred (four notes to a bow)	♩ = 88	3 octaves
Beginning on C, D♯, F♯	separate bows and slurred (four notes to a bow)	♩ = 88	2 octaves

Option 2: Study

Candidates to perform both of the following studies; performances do not need to be from memory.

Derek Bourgeois	Allegro Piacevole	Violin Handbook 2021–2025: Grade 8 (LCM)
Vladimir Yampolsky	No. 73	Violin Handbook 2021–2025: Grade 8 (LCM)

Component 2: Performance

60 marks

Candidates to perform three pieces, one from each list: A, B and C.

LIST A **Composer**	**Title**	**Publication**
Johann Sebastian Bach	Gavotte en Rondeau from Partita No. 3 in E major	Violin Handbook 2021–2025: Grade 8 (LCM)
Benedetto Marcello	I. Allegro from Concerto in D minor	Violin Handbook 2021–2025: Grade 8 (LCM)
Hubert Léonard	Deuxième Solo in E minor	Violin Handbook 2021–2025: Grade 8 (LCM)
William Alwyn	III. Vivace from Sonatina in C major	Violin Handbook 2021–2025: Grade 8 (LCM)
Giuseppe Tartini	I. Affetuoso from Didone Abbandonata	Sonata in G minor, Op. 1 No. 10 (Schott)
W.A. Mozart	I. Molto allegro from Sonata in A Major, K526	Violin Sonatas, Band 3 (Henle)
Franz Benda	III. Presto e scherzando from Sonata in C, L3.2	Six Sonatas for Violin and Basso Continuo (Henle)
Johann Baptist Neruda	III. Presto from Sonata in A minor	Bohemian Violin Sonatas Band 1 (Henle)
Ludwig van Beethoven	II. Tema con variazioni from Violin Sonata in D major Op. 12 No. 1	Sonatas for Piano and Violin Band 1 (Henle)

LIST B **Composer**	**Title**	**Publication**
Dora Pejačevič	Élégie Op. 34	Violin Handbook 2021–2025: Grade 8 (LCM)
Darius Milhaud	Le Printemps	Violin Handbook 2021–2025: Grade 8 (LCM)
Samuel Coleridge-Taylor	II. Larghetto from Violin Sonata in D minor	Violin Handbook 2021–2025: Grade 8 (LCM)
Édouard Lalo	Guitare Op28	Violin Handbook 2021–2025: Grade 8 (LCM)
Emilie Mayer	Notturno Op. 48	Violin Music by Female Composers (Schott)
Ethel Barnes	Nachtgesang	Violin Music by Women Vol 4 (Sleepy Puppy Press)
Wilhelm Stenhammar	Romance Op. 28 No. 1	(Nordisk Musicforlaget)
Jenö Hubay ed. Dolezal	Idyll Op. 5	Singing Violin Book 3 (PWM)
Ottorino Respighi	Melodia	Six Pieces for Violin and Piano (Bongiovanni)

LIST C **Composer**	**Title**	**Publication**
Matthew Hindson	The Big 5-0	Violin Handbook 2021–2025: Grade 8 (LCM)
Maurice Ravel	Blues from Sonata for Violin and Piano No. 2 in G	Violin Handbook 2021–2025: Grade 8 (LCM)
Lennox Berkeley	Toccata Op. 33 no 3	Violin Handbook 2021–2025: Grade 8 (LCM)
Chen Yi	Romance of Hsiao and Ch'in	Violin Handbook 2021–2025: Grade 8 (LCM)
Lauren Wells	Serpentine	Violin Music by Women Vol. 4 (Sleepy Puppy Press)
Henryk Wieniawski	Kujawiak	Mazurka in A minor, Op. 3 No. 2 (Schott)
Alan Rawsthorne	Pierette	British Heritage Series: Jewels (Forsyth)
Mary Cohen	Halloween	(Faber)
Josef Suk	Appassionato (No. 2)	Four Pieces, Band 1 (Simrock)

Component 3: Discussion

7 marks

Candidates will be engaged in a short discussion with the examiner, relating primarily to the pieces performed in the Performance component. For examination requirements see page 33.

Component 4: Sight Reading **10 marks**

Candidates will perform a short, previously unseen piece of music. Up to one minute's preparation time will be allowed to study the test before playing, during which the candidate may try parts of the test if they wish. Sight Reading parameters for each grade are listed on page 34.

Component 5: Aural Tests **8 marks**

Candidates will be asked to complete a series of aural tests. For examination requirements see page 40.

5.1 Information

The knowledge required for the Discussion is cumulative; any knowledge required in earlier grades is required for later grades. There is no set form of words, or number of questions; examiners are encouraged to conduct the tests in a flexible and conversational manner. Candidates are not expected to demonstrate on their instrument or to sing but they may choose to do so if they feel that this would clarify their answer. Although accuracy and appropriateness of response are the principal criteria of assessment, examiners will also look for articulacy, use of correct terminology and a sense of engagement with, and understanding of, the music performed.

5.2 Requirements

Grades 1 and 2

This component of the exam consists of a short discussion with the examiner.
At this grade you should be able to:

- name, and explain the meaning of, all basic notational elements in the music performed in the Performance component of the exam, including: staff, bars and barlines, clefs, pitches of individual notes, rhythmic values of notes and rests (including dotted notes), key and time signatures, accidentals, dynamics, articulation markings, phrases, ornaments, and any additional markings
- explain which is their favourite piece and why
- assign simple descriptive words to pieces to describe their mood (‘happy’, ‘sad’, ‘bouncy’, ‘jazzy’, ‘gentle’ etc)

Grade 3

This component of the exam consists of a short discussion with the examiner.
In addition to the requirements for earlier grades, you should be able to:

- identify intervals up to and including a fifth by numerical value only (‘second’,‘fourth’ etc.)
- describe the mood or character of pieces using appropriate descriptive words (‘fast and lively’, ‘gentle and ‘flowing’, ‘like a dance’, etc.)
- be able to explain or demonstrate the difference between legato and staccato strokes
- demonstrate a knowledge of orchestral instrumental families (brass,woodwind, strings, percussion etc.)
- explain how to execute a smooth shift between 1st and 3rd position

Grade 4

This component of the exam consists of a short discussion with the examiner. You may use your instrument to demonstrate where necessary. In addition to the requirements for earlier grades, you should be able to:

- identify intervals up to and including an octave by numerical value only (‘fourth’, ‘seventh’ etc)
- demonstrate basic knowledge of composers of the music performed, including their nationality and approximate dates

- discuss their approaches to learning the pieces, and to identify any particular difficulties (musical or technical) which were encountered
- be able to explain or demonstrate a *martelé* stroke
- discuss basic instrument care, e.g. wiping excess rosin from the instrument and loosening the bow before returning to the case, and why this is important

Grade 5

This component of the exam consists of a short discussion with the examiner. You may use your instrument to demonstrate where necessary. In addition to the requirements for earlier grades, you should be able to:

- identify intervals up to and including an octave by number and type ('major 2nd', 'perfect 4th' etc.)
- demonstrate knowledge of basic formal structures (e.g. contrasting or repeated sections)
- identify principal modulations (by naming the new key or its relationship to the home key)
- identify major and minor chords as occurring in the music (either as chords or as melodic patterns)
- identify the historical period of the music performed (Renaissance, Baroque, etc.)
- explain or demonstrate a basic *spiccato* stroke

Grade 6

This component of the exam consists of a short discussion with the examiner. You may use your instrument to demonstrate where necessary. In addition to the requirements for earlier grades, you should be able to:

- discuss your personal responses to the music performed: the extent to which you like or dislike it, or find it challenging or rewarding, and why
- describe your approach to learning the music, including the use of certain techniques, and aspects of interpretation
- identify melodic and harmonic features of the music (sequence, melodic inversion, circle of 5ths, pedal points, etc.)
- demonstrate knowledge of formal structures (ternary, binary, rondo etc.)
- demonstrate a self-critical awareness of your own performance, indicating to the examiner which aspects of your performance you were happy or unhappy with, and why
- explain how you tune your instrument
- explain the action of vibrato (either wrist or arm vibrato)

Grade 7

This component of the exam consists of a short discussion with the examiner. You may use your instrument to demonstrate where necessary. In addition to the requirements for earlier grades, you should be able to:

- identify more complex chords, including sevenths and dissonances, as occurring in the music (either as chords or as melodic patterns)
- identify cadences
- give basic biographical information about the composers of the music performed
- demonstrate historical and stylistic knowledge of the music styles and genres performed
- demonstrate a widening musical awareness a little beyond the music performed
- explain point of contact and how its employment can change tone colours
- explain how you might change the way you play to bring stylistic awareness to your playing (e.g. connections between notes in jazz idioms, slightly separated bow strokes in Baroque music etc.)

Grade 8

This component of the exam consists of a short discussion with the examiner. You may use your instrument to demonstrate where necessary. In addition to the requirements for earlier grades, you should be able to:

- demonstrate knowledge of other music by the same composers
- identify any interval by number and type
- discuss with the examiner a range of issues arising from the music performed, demonstrating evidence of a rounded musical awareness, in terms of both the repertoire itself and your response to it as a performer
- discuss with the examiner those styles and performers which have been influential in the development of your own playing
- demonstrate an understanding of the history and development of the violin
- explain the difference between arm vibrato and wrist vibrato
- explain *sautillé* and *ricochet* strokes
- explain how to play *sul tasto* and *sul ponticello*, and *col legno*

6.1 Information

The table below outlines the parameters introduced at each grade for the Sight Reading component. Knowledge of all parameters introduced at earlier grades is assumed.

6.2 Requirements

Grade	Keys	Time Signatures	Note Values & Rhythms	Range/ Positions
1	D, A major	*2/4, 4/4, 3/4*	• quavers • crotchets • minims • crotchet rests	a range of notes falling within a one octave scale
2	G major, E natural minor		• dotted minims • semibreves • minim rests	
3	C and F major, A, D and G minor (accidentals in the context of minor key)		• single quavers • dotted crotchets • tied notes	
4	B♭ and E♭ major, chromatic notes	*6/8*	• semiquavers (in 2s or 4s) • dotted quaver-semiquavers	shifts between 1st and 3rd position, with an open string or a rest to navigate between the two positions
5	E and A♭ major, C minor	*3/8, 2/2*	simple syncopation	shifts as demanded by range of keys
6	B minor	*9/8, 5/8, 5/4*	triplets	
7	B, D♭ major, C♯ minor	*7/8, 7/4, 12/8*		
8	all major and minor keys & changes of key		• duplets in compound time • changes of time signature	

(continued on opposite page)

	Part Writing	Techniques & Articulation	Performance Directions	Length
1	movement is predominantly by step and any jumps are limited to notes of the arpeggio and no bigger than a 5th	• separate bows only, no slurs	• dynamics of ***p***, ***mf*** and ***f*** • moderato/allegretto speed indications, or an indication of character which informs speed e.g. march	maximum of 8 bars (with the exception of pieces in **2/4**)
2		• two note legato slurs contained on one string only	dynamics of ***mp***, *dim*. and *cresc*.	
3		• mixed finger patterns • slurs across the string • three-note slurs • staccato • pizzicato at the end		
4		• slurs of up to four notes • hooked bowing • accents and tenutos	• full dynamic range • pause signs • allegro • anacrusis	up to 16 bars
5	simple chords at the end	• changes to and from pizzicato • octave harmonics	rits and ralls at the end	
6		• double stops including an open string • trills	slowing of tempo anywhere within the pieces, followed by **a tempo**	
7		• left-hand pizzicato • use of mute	acceleration of tempo	
8		• col legno and sul ponticello/sul tasto • double stops including two stopped notes	• 8va sign • mordents and turns	

7.1 Information

The following information should be read in conjunction with the requirements for the relevant grade.

1. In tests where a sung response is required candidates may use any clear and appropriate syllable or vowel sound ('ah', 'la', 'oo', etc). They may also hum or whistle. Candidates may request tests to be transposed if required by their vocal range. Candidates may play back such tests on their instrument if they prefer; in this case, examiners must be informed prior to the administration of the tests.
2. Candidates may request any test to be given one repeat playing without loss of marks.
3. Examiners will use a piano to conduct the tests and will ask candidates to stand or sit in such a position that they cannot see the piano keyboard.
4. The printed wording given for each test is a guide only; examiners are encouraged to conduct the tests in a conversational manner.

7.2 Requirements

Grade 1

Test 1 (Rhythm)

A short harmonised passage, approximately 6 to 8 bars in length, will be played. The passage will be in either 2/4 or 3/4 time. Candidates will be asked the following:

1a. To identify the time signature as '2' or '3' time (2 marks)

1b. To clap or tap on each pulse beat in time, in 2 or 3 time, accenting the first beat of each bar, as the examiner plays the passage again (2 marks)

Test 2 (Pitch)

Two notes of different pitches will be played, one after the other. Candidates will be asked the following:

2a. To identify as 'first' or 'second' which of the two notes is either the higher or the lower, at the examiner's discretion (1 mark)

The two notes will be played again. Candidates will be asked the following:

2b. To sing back one of the two notes (either the first or the second, at the examiner's discretion) (1 mark)

The key-chord of a major key will be played, followed by a short unharmonised melody in the same key, approximately 4 bars in length. The examiner will stop playing before the final (tonic) note. The candidate will be asked the following:

2c. To sing clearly the missing final tonic (2 marks)

Grade 2

Test 1 (Rhythm)

A short harmonised passage, approximately 8 bars in length, will be played. The passage will be in either 3/4 or 4/4 time. Candidates will be asked the following:

1a. To identify the time signature as '3' or '4' time (1 mark)

1b. To beat (conduct) time, with a clear beat-shape (conducting pattern), in time with the examiner's playing as the passage is repeated (1 mark)

The examiner will select one bar from the passage and play an unharmonised version of it. You will then be asked to identify and describe the note values (rhythmic values) in the bar.

Test 2 (Pitch)

A major or minor triad will be played, followed by one note taken from the triad. Candidates will be asked the following:

2a. To identify the note as 'bottom, middle or top', 'Doh, Mi or Soh' or 'root, 3rd or 5th' (candidate's choice) (1 mark)

The triad will be played again. Candidates will be asked the following:

2b. To state if the triad is major or minor (1 mark)

The key-chord of a major key (C, F, G, and D majors only) will be played, and the key stated, followed by the first five notes of the scale in ascending order. The examiner will then play any one of these notes again. Candidates will be asked the following:

2c. To identify the note by letter name, by tonic sol-fa name or by number (1, 2, 3, 4 or 5) (candidate's choice) (1 mark)

The test will be repeated, using a different example (1 mark)

Grade 3

Test 1 (Rhythm)

A short harmonised passage, approximately 8 bars in length, will be played. The passage will be in 6/8 time. Candidates will be asked the following:

1a. To beat (conduct) time, with a clear beat-shape (conducting pattern), 2 beats in the bar, in time with the examiner as the passage is repeated (1 mark)

Candidates will be shown a line of music containing four individual bars of music in 6/8 time. One of the bars on that line will be played, twice. Candidates will be asked the following:

1b. To indicate which bar has been played (1 mark)

The test will be repeated, using a different example (1 mark)

Test 2 (Pitch)

An interval will be played twice, once with the pitches sounded successively, and once with the pitches sounded together. The intervals will be restricted to the following: Major 2nd, Major 3rd, Perfect 4th, Perfect 5th. Candidates will be asked the following:

2a. To identify the interval, by numerical value only (2nd, 3rd, 4th, 5th) (1 mark)

The test will be repeated, using a different interval (1 mark)

The key-chord of a major or minor key (C, G, D, F and B♭ majors; A and E minors only) will be played, and the key stated. A short unharmonised melody in the same key, approximately 3 bars in length, will be played, twice. Rhythms will be limited to crotchets, quavers, minims, dotted minims and semibreves. Candidates will be asked the following:

2b. To sing back the melody (3 marks)

Grade 4

Test 1 (Rhythm)

A short harmonised passage, approximately 8 bars in length, will be played. The passage will be in either 2/4, 3/4, 4/4 or 6/8 time. Candidates will be asked the following:

1a. To beat (conduct) time, with a correct and clear beat-shape (conducting pattern) according to the time signature of the music, in time with the examiner's playing as they play the passage again (passages in 6/8 time should be conducted with a 2-beat pattern) (1 mark)

A short phrase, approximately 2 bars in length, taken from the passage, will be played in an unharmonised version, twice. The phrase will include no rhythmic values shorter than a semiquaver but may include simple dotted patterns. Candidates will be asked the following:

1b. To clap or tap back the rhythm of the phrase (2 marks)

Test 2 (Pitch)

An interval will be played twice, once with the pitches sounded successively, and once with the pitches sounded together. The interval will be restricted to any major, minor or perfect interval up to and including an octave. Candidates will be asked the following:

2a. To identify the interval, by type and numerical value (major 2nd, minor 3rd, perfect 4th, major 7th etc) (1 mark)

The test will be repeated, using a different interval (1 mark)

The candidate will be shown three similar versions of a short melody). The versions will differ in pitch, but not in rhythm. One of the versions will be played, twice. Candidates will be asked the following:

2b. To identify which version was played (2 marks)

Grade 5

Test 1 (Rhythm)

A short harmonised passage, approximately 8 bars in length, will be played. The passage will be in either 2/4, 3/4, 4/4, 6/8 or 6/4 time. Candidates will be asked the following:

1a. To beat (conduct) time, with a correct and clear beat shape (conducting pattern) according to the time signature of the music, in time with the examiner's playing as they play the passage again (passages in 6/8 or 6/4 time should be conducted with a 2-beat or 6-beat pattern as appropriate) (2 marks)

A short phrase, approximately 2 bars in length, taken from the passage, will be played in an unharmonised version, twice. Candidates will be asked the following:

1b. To identify and describe the note values (rhythmic values of the notes) in the phrase in any order (for example: crotchets and quavers, or quarter notes and eighth notes) (2 marks)

Test 2 (Pitch)

An interval will be played twice, with the pitches sounded together. The interval may be any major, minor or perfect interval within the octave, as well as the augmented 4th / diminished 5th. Candidates will be asked the following:

2a. To identify the interval, by type and numerical value only (major 2nd, perfect 4th, diminished 5th, major 7th etc) (1 mark)

The test will be repeated, using a different interval (1 mark)

The key-chord of a major key will be played, followed by a short melody in the same key, approximately 2 bars in length, finishing with a harmonised cadence (perfect, imperfect, plagal, or interrupted) in the home key. Candidates will be asked the following:

2b. To identify the cadence, either by its conventional name, or as 'finished' (perfect and plagal) or 'unfinished' (imperfect or interrupted) (1 mark)
The test will be repeated, using a different example (1 mark)

Grade 6

Test 1 (Rhythm and Pitch)

A harmonised passage, in simple time, not more than six bars in length, containing some syncopated patterns, will be played, twice. Candidates will be asked the following:

1a. To identify the time signature (1 mark)

1b. To identify whether the passage is in a major or minor key (1 mark)

1c. To identify, by number and type, any interval within the octave, occurring in the melody line between two succeeding notes (these pitches will be played again, first as occurring in the melody, and then with the pitches sounded together) (1 mark)

A short phrase from the passage, 1 to 2 bars in length, will be played again in an unharmonised version. Candidates will be asked the following:

1d. To clap or tap back the rhythm of the phrase (1 mark)

1e. To identify and describe the note values (rhythmic values) in the phrase in any order (for example crotchets and quavers, or quarter notes and eighth notes) (2 marks)

Test 2 (Pitch)

The key-chord of a major key will be played, followed by a short melody in the same key, approximately 2 bars in length, finishing with a harmonised cadence (perfect, imperfect, or interrupted) in the home key. Candidates will be asked the following:

2a. To identify the cadence by its conventional name (1 mark)

The key-chord of a major key will be played and the key named. A short harmonised passage in the same key, approximately 4 bars in length, will then be played. The passage will contain one modulation to a related key (dominant, subdominant, or relative minor), finishing with a perfect cadence in that key. Candidates will be asked the following:

2b. To identify the key into which the passage has modulated, either by name or by relationship to the home key (candidate's choice) (1 mark)

Grade 7

Test 1

1a. A harmonised passage, approximately 12 to 16 bars in length, in either simple or compound time, will be played. Candidates will be asked a selection of the following:

- To identify the time signature
- To identify whether the passage is in a major or minor key
- To describe the overall dynamics
- To describe the basic overall form (this will be limited to AB, ABA, AAB, ABAB, AABA)

(2 marks)

1b. Candidates will be given a copy of the score from Test 1a, without phrasing, tempo, articulation, or dynamic markings. The passage will be played once again in full; further shorter sections may also be played again. Candidates will be asked a selection of the following:

- To suggest an appropriate tempo marking
- To describe changes in tempo
- To name the key
- To describe phrasing patterns
- To describe dynamics
- To describe articulation
- To identify modulations
- To identify ornaments
- To confirm their description of the form

(4 marks)

Test 2

The key-chord of a major key will be played, followed by a short melody in the same key, approximately 2 bars in length, finishing with a harmonised cadence (perfect, imperfect, plagal or interrupted) in the home key.

Candidates will be asked to identify the cadence by its conventional name (1 mark)

The test will be repeated using a different example (1 mark)

Grade 8

Test 1

A harmonised passage, approximately 12 to 16 bars in length, in either simple or compound time, will be played. Candidates will be asked a selection of the following:

- To identify the time signature
- To identify whether the passage is in a major or minor key
- To suggest an appropriate tempo marking
- To describe and identify any particularly noticeable aspects of the dynamics, phrasing, articulation, modulation, ornamentation, texture, etc (examiners may play certain extracts from the passage again)
- To suggest a musical style (Renaissance, Baroque, Classical, Romantic, twentieth century or modern, jazz/popular)
- To identify any interval in the melodic line between two successive notes, up to and including a major 10th (the two pitches will be played again, as occurring in the melody);
- To clap back, or identify and describe the note values (rhythmic values) of, a short phrase, 1 to 2 bars in duration, taken from the passage and played again in an unharmonised version
- To identify a cadence, taken from the passage, played again by the examiner

(4 marks)

Test 2

Candidates will be given a copy of the score from Test 1, without phrasing, tempo, articulation, or dynamic markings. The passage will be played once again in full; further shorter sections, up to 4 bars in length, may also be played again, sometimes with changes in phrasing, tempo, articulation and/or dynamics. Candidates will be asked a selection of the following:

- To name the key

- To identify modulations
- To identify ornaments
- To describe the overall form (in addition to those specified for Grade 7, these may include ABCA, ABCBA, AA'BA, ABA'B, and similar structures, as well as more organic forms, or forms based on imitative or fugal structures)
- To identify simple melodic, rhythmic or harmonic devices, such as sequence, inversion, repetition, pedal points, augmentation/diminution, motivic development, etc
- To identify changes in phrasing, tempo, articulation and/or dynamics, in short passages, up to 2 bars in length, played in two different styles by the examiner

(4 marks)

8.1 Assessment domains

Assessment objectives

Candidates will be assessed on their ability to demonstrate mastery of the following:

- **Technical accomplishment** (the extent to which tuning and tone is effectively controlled, assessed via the candidate's performance)
- **Musicality** (the ability to make sensitive and musical performance decisions)
- **Musical Knowledge** (the synthesis of theoretical, notational and contextual knowledge)
- **Communication** (the degree to which the performer communicates with and engages the listener through musical performance with their voice)

Coverage of the assessment domains

The following table shows the assessment domains which apply within each exam component:

	Technical Accomplishment	Musicality	Musical Knowledge	Communication
Technical Work	✓	✓	✓	×
Performance	✓	✓	✓	✓
Discussion	×	✓ (Grades 4 to 8)	✓	×
Sight Reading	✓	✓	✓	✓
Aural Tests	×	✓ (Grades 7 and 8)	✓	×

Approximate weighting of the assessment domains

The following table shows the approximate weighting of the relevant assessment domains within each component of the exam.

	Technical Accomplishment	Musicality	Musical Knowledge	Communication
Technical Work	75%	10%	15%	
Performance				
Grades 1 to 3	65%	15%	10%	10%
Grades 4 and 5	55%	20%	12.5%	12.5%
Grades 6 to 8	40%	30%	15%	15%
Discussion				
Grades 1 to 3		—	100%	
Grades 4 and 5		10%	90%	
Grades 6 to 8		20%	80%	
Sight Reading				
Grades 1 to 3	37.5%	10%	42.5%	10%
Grades 4 and 5	35%	12.5%	40%	12.5%
Grades 6 to 8	32.5%	15%	37.5%	15%
Aural Tests		—	100%	
Grades 1 to 5		10%	90%	
Grades 6 and 8	45%	15%	25%	15%

8.2 How marks are awarded

The guidelines below are not intended to be mutually exclusive, but should function interrelatedly. Thus for any particular attainment band, one or more criteria might exceed those specified, while one or more others might fail to meet the requirements. The specific criteria for each component of the examination are as follows.

Technical Work

The examiner will consider the performance of the requested scales and arpeggios, and/or other tasks as detailed in the requirements, and will award a mark, taking into account the following:

	Technical accomplishment	Musicality	Musical knowledge
Distinction 85–100%	• Consistently accurate and fluent response • Within the prescribed tempo range • Precise intonation and consistent tone quality	• Musically shaped	• Secure knowledge of pitch content of specified exercises
Merit 75–84%	• Mostly accurate with occasional lapses • Within the prescribed tempo range • Moderate precision of articulation and intonation and moderate consistency in quality of tone	• Evidence of musical shape and phrasing	• Mostly secure knowledge of pitch content of specified exercises
Pass 65–74%	• Reasonable level of accuracy • Some inconsistency of continuity produced by errors and/or restarts • Choice of tempo could be more appropriate and/or consistent • Some evidence of correct articulation, intonation and good tone quality	• Some evidence of musical shape and phrasing	• Evidence of knowledge of pitch content of specified exercises
Below Pass 55–64%	• Containing restarts and errors • Variable and/or inappropriate tempo • Articulation, intonation and/or tone quality need more work	• Musical shape and phrasing need more attention and work	• Some evidence of knowledge of pitch content of specified exercises
Below Pass 0–54%	• Many restarts and errors • Variable and/or inappropriate tempo • Tone quality, intonation and/or articulation are not of a satisfactory standard	• Little or no evidence of musical shape or phrasing	• Little or no evidence of knowledge of pitch content of specified exercises

Performance

The examiner will consider the performance of each of the pieces separately, and will award a mark for each piece. These marks will be combined to produce the mark for Performance, with equal weighting. In awarding the marks, the examiner will take into account the following:

	Technical accomplishment	Musicality	Musical knowledge	Communication
Distinction 85–100%	• High level of technical accomplishment, demonstrating accuracy and fluency • Well-developed and secure tone quality, intonation and/or articulation	• Mature sense of musical style and an ability to take charge of expressive elements • Confident and assured performance	• Secure understanding of musical notation	• Sense of individual interpretative skill • Clear ability to engage the listener fully
Merit 75–84%	• Ability to cope well with the technical demands of the music • Good standard of tone quality, intonation and/or articulation	• Evidence of musical shape and phrasing • Confident performance	• Secure understanding of musical notation should be evident	• Some sense of individual interpretative skill • Ability to engage the listener
Pass 65–74%	• Fairly accurate, reasonably fluent but occasionally hesitant • Tone quality, intonation and/or articulation of a generally acceptable standard for this level	• Some evidence of appropriate musicality • Reasonably confident performance	• Evidence of an understanding of musical notation	• Communication of something of the substance of the music • Basic ability to engage the listener
Below Pass 55–64%	• Some accurate and musical playing, but compromised by discontinuity in the performance and technical inaccuracies • Tone, intonation and/or articulation need more development	• Some signs that a sense of musicality is potentially attainable	• Evidence of an understanding of musical notation	• Basic, but limited, communication of the substance of the music • Little evidence of an ability to engage the listener
Below Pass 0–54%	• Inaccuracies proportionately greater than correct playing and a lack of continuity which jeopardises the sense of performance • Tone and/or control of articulation need much more work	• Musicality is not clearly evident in the playing	• Some evidence of an understanding of musical notation	• Little communication of the substance of the music • Very limited, or no, ability to engage the listener

Discussion

The examiner will consider the candidate's responses to questions, and participation in discussion, and will award a mark taking into account the following:

	Musicality	Musical knowledge
Distinction 85–100%	• Clear understanding of matters relating to musicality and interpretation	• Secure rudimentary and contextual knowledge in relation to the performances • Clear and considered personal response to learning and performing the repertoire • Broad, wide-ranging understanding of the historical context, which at Grades 7 and 8 extends beyond the confines of the repertoire performed. • Confident responses, accurate and well communicated
Merit 75–84%	• Good understanding of matters relating to musicality and interpretation	• Mostly assured in terms of rudimentary and contextual knowledge • Mostly well-considered personal response to learning and performing the repertoire • Significant understanding of the historical context, which at Grades 7 and 8 extends beyond the confines of the repertoire performed • Generally well-expressed answers, if a little hesitant
Pass 65–74%	• Some understanding of matters relating to musicality and interpretation	• Some understanding of rudimentary and contextual knowledge • Reasonably well-considered personal response to learning and performing the repertoire • Some understanding of the historical context, which at Grades 7 and 8 extends beyond the confines of the repertoire performed • Reasonable level of articulacy, perhaps combined with some hesitation; prompting may be required
Below Pass 55–64%	• Limited understanding of matters relating to musicality and interpretation	• Degree of inaccuracy suggesting that areas of the required knowledge and understanding have not been fully covered • Insufficient personal response to the repertoire and understanding of the historical context, which at Grades 7 and 8 does not extend beyond the confines of the repertoire performed • Responses likely to be insufficiently articulate; significant hesitation, with prompting required
Below Pass 0–54%	• Little or no understanding of matters relating to musicality and interpretation	• Significant degree of inaccuracy, proportionately greater than accurate responses, in terms of rudimentary and contextual knowledge • Little or no personal response to the repertoire or understanding of the historical context, which at Grades 7 and 8 does not extend beyond or even as far as the confines of the repertoire performed • Only a minority of responses are coherent and/or articulate; significant hesitation, with much prompting required

Sight Reading

The examiner will consider the performance of the Sight Reading, and will award a mark taking into account the following:

	Technical accomplishment	Musicality	Musical knowledge	Communication
Distinction 85–100%	• Confident and accurate execution of pitches and rhythms • Appropriate and consistent tempo	• Fluent performance, characterised by expressive and stylistic detail	• Clear evidence of a thorough understanding of the musical notation	• The musical substance is conveyed with confidence

	Technical accomplishment	Musicality	Musical knowledge	Communication
Merit 75–84%	• Mostly accurate execution of pitches and rhythms • Workable and largely consistent tempo • Principal, but not all, markings observed	• Mostly fluent performance • Evidence of stylistic and expressive understanding	• Evidence of an understanding of the musical notation	• Most aspects of the musical substance are conveyed through performance
Pass 65–74%	• Modest level of accuracy in both pitch and rhythm, but with limited reference to other markings • Tempo is not fully consistent or appropriate	• Some fluency in performance • Basic sense of stylistic and expressive understanding	• Evidence of an understanding of musical notation	• Some sense of the musical substance is conveyed through performance
Below Pass 55–64%	• Some accurate playing, but also a number of errors • Limited response to markings	• Lack of fluency in the performance • Insufficient sense of stylistic or expressive understanding	• Evidence of an understanding of musical notation	• The musical substance is insufficiently conveyed through performance
Below Pass 0–54%	• Accuracy not present to any significant degree • Little or no response to markings • Little or no discernible sense of tempo	• Fluency not present to any significant degree • No. sense of stylistic or expressive understanding	• Some evidence of an understanding of musical notation	• No. sense of the musical substance conveyed in performance

Aural Tests

The examiner will consider the candidate's responses to the tests, and will award a mark based on the following:

	Musicality	Musical knowledge
Distinction 85–100%	• Clear evidence of stylistic awareness and/or perception of different approaches to interpreting a passage of music	• Consistently accurate and prompt responses
Merit 75–84%	• Some evidence of stylistic awareness and/or perception of different approaches to interpreting a passage of music	• Accuracy in most of the tests but with a few incorrect responses
Pass 65–74%	• Basic evidence of stylistic awareness and/or perception of different approaches to interpreting a passage of music	• Reasonable standard of aural perception demonstrated throughout the tests
Below Pass 55–64%	• Insufficient evidence of stylistic awareness and/or perception of different approaches to interpreting a passage of music	• Insufficient standard of aural perception demonstrated throughout the tests
Below Pass 0–54%	• Inadequate evidence of stylistic awareness and/or perception of different approaches to interpreting a passage of music	• Inadequate standard of aural perception demonstrated throughout the tests

8.3 Awards of Pass, Pass with Merit or Pass with Distinction

Distinction (85–100%)

A candidate who achieves a Pass with Distinction will have offered a highly accurate, fluent and musical response in all or most of the components. They will have demonstrated secure technical accomplishment and will have shown evidence of excellent musicality. They will have demonstrated a thorough knowledge and understanding of rudimentary and contextual knowledge in relation to the repertoire performed. They will have communicated, through performance, a sense of real engagement with, and an understanding of, and at Grades 6 to 8, a sense of individual personality in relation to, the repertoire.

Merit (75–84%)

A candidate who achieves a Pass with Merit will have offered an accurate, fluent and musical response in all or most of the components. They will have demonstrated a good standard of technical accomplishment and will have shown significant evidence of musicality. They will have demonstrated a largely assured knowledge and understanding of rudimentary and contextual knowledge in relation to the repertoire performed. They will have communicated, through performance, some sense of engagement with, some understanding of, and at Grades 6 to 8, an emerging sense of musical personality in relation to, the repertoire.

Pass (65–74%)

A candidate who achieves a Pass will have offered a mostly accurate, fluent and musical response in all or most of the components. They will have demonstrated an acceptable standard of technical accomplishment and will have shown some evidence of musicality. They will have demonstrated some knowledge and understanding of rudimentary and contextual knowledge in relation to the repertoire performed. They will have communicated, through performance, a basic understanding of the repertoire, and ability to engage the listener.

Below pass, upper level (55–64%)

A candidate who achieves a mark in this band will have demonstrated some inaccuracy, lack of fluency, and lack of musicality in all or most of the components. They will not have demonstrated an acceptable standard of technical accomplishment. Their knowledge and understanding of rudimentary and contextual knowledge in relation to the repertoire performed will have been judged to be below the standard required to pass. They will have failed to communicate, through performance, a sufficient degree of understanding of the repertoire, or ability to engage the listener.

Below pass, lower level (0–54%)

A candidate who achieves a mark in this band will have demonstrated significant inaccuracy, lack of fluency, and little or no musicality in all or most of the components. Their standard of technical accomplishment will have been judged as significantly below that required for the grade. Their knowledge and understanding of rudimentary and contextual knowledge in relation to the repertoire performed will have been minimal in relation to the requirements of the grade. They will have failed to communicate, through performance, any discernible understanding of the repertoire, and they will not have succeeded in engaging the listener.

9.1 Regulated qualification information

The table below shows the qualification number, title, Guided Learning Hours (GLH), Total Qualification Time (TQT) and credit value of each grade. The awarding organisation is University of West London Qualifications (UWLQ). Please contact us, or consult the Register of Regulated Qualifications: **register.ofqual.gov.uk**, for further details.

Graded examinations

Level	Qualification Number	Qualification Title	GLH	TQT	Credit
Grade 1	501/1985/0	UWLQ Level 1 Award in Graded Examination in Music Performance (Grade 1)	12	60	6
Grade 2	501/2002/5	UWLQ Level 1 Award in Graded Examination in Music Performance (Grade 2)	18	90	9
Grade 3	501/2004/9	UWLQ Level 1 Award in Graded Examination in Music Performance (Grade 3)	18	120	12
Grade 4	501/2003/7	UWLQ Level 2 Certificate in Graded Examination in Music Performance (Grade 4)	24	150	15
Grade 5	501/2006/2	UWLQ Level 2 Certificate in Graded Examination in Music Performance (Grade 5)	24	180	18
Grade 6	501/2083/9	UWLQ Level 3 Certificate in Graded Examination in Music Performance (Grade 6)	36	220	22
Grade 7	501/2082/7	UWLQ Level 3 Certificate in Graded Examination in Music Performance (Grade 7)	48	270	27
Grade 8	501/2066/9	UWLQ Level 3 Certificate in Graded Examination in Music Performance (Grade 8)	54	320	32

9.2 RQF levels

The Regulated Qualifications Framework (RQF) has eight levels plus entry level. The table below shows the broad equivalences between UWLQ qualifications and other qualifications within the RQF and higher education.

RQF Level	UWLQ Qualification	Equivalent Standard
1	Grades 1, 2 and 3	GCSE Grades 3 to 1
2	Grades 4 and 5	GCSE Grades 9 to 4
3	Grades 6, 7 and 8	A Level
4	DipLCM in Music Performance and Teaching	First year undergraduate degree module
5	ALCM in Music Performance and Teaching	Second year undergraduate degree module
6	LLCM in Music Performance and Teaching	Final year undergraduate degree module
7	FLCM in Music Performance	Masters degree module

9.3 UCAS tariff points

The Universities and Colleges Admissions Service (UCAS) includes regulated graded music examinations at Grades 6 to 8 in its tariff as follows:

UCAS Points	LCM Practical Examinations			LCM Theory Examinations			A Levels	
	Grade 6	Grade 7	Grade 8	Grade 6	Grade 7	Grade 8	AS Level	A2 Level
56								A*
48								A
40								B
32								C
30			Distinction					
24			Merit					D
20							A	
18			Pass					
16		Distinction					B	E
14		Merit						
12	Distinction	Pass					C	
10	Merit					Distinction	D	
9						Merit		
8	Pass				Distinction	Pass		
7					Merit			
6				Distinction	Pass		E	
5				Merit				
4				Pass				

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