Violin repertoire list

1 January 2011 – 31 December 2019
This repertoire list should be read in conjunction with the current **Music Grades Syllabus**. Copies are available free of charge via our website, lcme.uwl.ac.uk, or from the LCM Examinations office.

Please refer to the Music Grades Syllabus for full details about graded exams, recital grades, leisure play exams and performance awards.

This repertoire list is valid from 1 January 2011 until 31 December 2019.
The following LCM Publications are relevant to this syllabus:

- Step this Way: Violin [Step 1 & Step 2] (LL212)
- Violin Handbook Grade 1 (LL214)
- Violin Handbook Grade 2 (LL215)
- Violin Handbook Grade 3 (LL216)
- Violin Handbook Grade 4 (LL217)
- Violin Handbook Grade 5 (LL218)
- Violin Handbook Grade 6 (LL219)
- Violin Handbook Grade 7 (LL220)
- Violin Handbook Grade 8 (LL221)
- Specimen Aural Tests (LL189)

LCM Publications are distributed by Music Exchange:

- tel: 0161 946 9301
- email: mail@music-exchange.co.uk

A complete list of titles may be found on their website – www.music-exchange.co.uk

The Specimen Aural Tests are also available as downloads from www.LCMEbooks.org

Acknowledgement

Grateful thanks are due to Ann Griggs, the principal syllabus compiler.
Related Examinations

LCM Examinations offers examinations in a wide range of subjects, covering classical, jazz, pop/rock and traditional music genres. The following syllabuses may also be of interest:

- Graded, recital grade and leisure play examinations and performance awards in viola, cello and double bass
- Graded, recital grade and leisure play examinations and performance awards in Irish and Scottish traditional music
- Performance diplomas (four levels) in violin, viola, cello and double bass
- Teaching diplomas (three levels) in violin, viola, cello and double bass

A flexible Ensemble syllabus is also available, catering for all types of ensemble from duets and trios up to concert bands and wind bands. Six levels are offered, ranging from Grades 1–2 to DipLCM standard.

Syllabuses are available free of charge from the LCM Exams office or from local representatives, or may be downloaded from the LCM Exams website.
**Examination Formats**

Following is an overview of the four examination formats offered by LCM Examinations: grades, recital grades, leisure play and performance awards. Refer to the relevant section of the *Music Grades Syllabus* for full details.

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Violin: Step 1

Candidates for Step 1 will find all the required material for the examination in the LCM Publication: Step this Way, LL212

**Component 1 - Exercises**

Candidates should play ANY FOUR of the following:

1. Tuning Up
2. Stepping Out
3. Hop-a-doodle
4. Our Mother’s a-weaving
5. Raindrops
6. Hot Cross Buns
7. Tails Up
8. Summer Goodbye

**Component 2 - List A Pieces**

Candidates should play TWO of the following:

- Zum, Zum, Zum
- Pease Pudding Hot
- The Runaway Hen
- Ponies Trotting

**Component 3 - List B Pieces (accompanied)**

Candidates should play TWO of the following:

- Dreaming Dragon
- Sail Away
- Cheeky Monkey
- Step Aerobics

**Component 4 - Questions on Rudiments**

Recognition and identification of the staff, treble clef, barlines, time signature, notes and rests (their name, shape and value), all relating to the music performed.
Candidates for Step 2 will find all the required material for the examination in the LCM Publication:
Step this Way, LL212

**Component 1 - Technical Work and Exercises**

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

Candidates should play ANY FOUR of the following:
1. The Bells of St. Paul’s
2. Pop Goes the Weasel
3. On the Lake
4. All People that on Earth Do Dwell
5. In Holland Stands a House
6. The Old Shearer’s Song
7. There is a Happy Land
8. Three Fine Geese

**Component 2 - List A Pieces**

Candidates should play TWO of the following:
Frère Jacques
Waltzing Song
Summer is a-coming In
Ode to Joy

**Component 3 - List B Pieces (accompanied)**

Candidates should play TWO of the following:
Fiesta
Ambling Elephant
The Ash Grove
Donkeys

**Component 4 - Questions on Rudiments**

These will be based on the music played, and will cover the recognition and identification of the staff, barlines, note and rest types and values (including dotted rhythms), the position and purpose of the key and time signatures, accidentals and dynamics.
Component 1 - Technical Work  

Candidates should prepare scales/arpeggios AND the study, which can be found in Violin Handbook Grade 1, LL214.

Scales and common chord arpeggios of the following keys (from memory):
- G major (two octaves)
- D and A major (one octave)

Scales to be played with even notes:
- (i) in quavers, with separate bows
- (ii) slurred with two quavers to a bow, the rhythmic pattern to each octave being crotchet, two quavers, four quavers.

Arpeggios to be played in quavers, with separate bows

Minimum tempo for scales: \( \frac{4}{4} = 60 \)
Minimum tempo for arpeggios: \( \frac{4}{4} = 50 \)

Study: The Fairy Dance *

Component 2 - Performance  

Performance of three pieces, one from each list: A, B and C.
At least one piece MUST be taken from Violin Handbook Grade 1, LL214.
Unaccompanied pieces are indicated *.

LIST A

from Violin Handbook Grade 1, LL214

ARBEAU  Les Bouffons
BACH  March from The Peasant Cantata
CARSE  Minuet from The Fiddler’s Nursery

Additional List A choices:
- BARRATT  Out-of-Step March from Bravo! Violin Boosey & Hawkes
- COHEN  Gliding along at the Octopus Ball, from Superstudies for Violin Book 1 * Faber
- HANDEL  March, from The Essential String Method for Violin Book 3 * Boosey & Hawkes
- TRAD arr. Lanning  Scarborough Fair from Making the Grade, Violin Grade 1 Chester/Music Sales

LIST B

from Violin Handbook Grade 1, LL214

BARRATT  Barrel Blues
TRAD.  The Wind that Shakes the Barley *
MOZART  Two Minuets *

Additional List B choices:
- ANON, arr. de Keyser  From Old Vienna from Violin Playtime Book 3 Faber
- BARRATT  Sowing Marjoram from Bravo! Violin Boosey & Hawkes
- COHEN  Let’s all go to the Grizzly Bear’s Grump from Superstudies for Violin Book 1 * Faber
- ROSSINI arr. Cohen  Theme from William Tell from Superpieces 2 Faber
- TRAD., arr. Nelson  Pease Pudding Hot, with variations from The Essential String Method Book 3 Boosey & Hawkes
LIST C
from Violin Handbook Grade 1, LL214

KNIGHT
Sarabande

KNIGHT
The Old Ghost Train

TRAD.
What shall we do with the Drunken Sailor *

Additional List C choices:

BARRATT
Shortcake Walk, from Bravo! Violin

BARRATT
Fivepins from Bravo! Violin

COHEN
Tawny Owl Blues from Superstudies for Violin Book 1 *

ROSE
Pony Ride, No 5 from Fiddler’s Ten

WEDGWOOD
Tangerine from Really Easy Jazzin’ About for Violin

Component 3 - Discussion
7 marks

See pages 24–25.

Component 4 - Sight Reading
10 marks

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.

Component 5 - Aural Tests
8 marks

See pages 26–30. Specimen tests are available (LL189 and in Violin Handbook Grade 1, LL214).
Component 1 - Technical Work  

Candidates should prepare scales/arpeggios AND the study, which can be found in Violin Handbook Grade 2, LL215.

Scales and common chord arpeggios of the following keys (from memory):
G, A and B flat major (two octaves)
C and F major (one octave)
G, A and D minor (one octave) [harmonic OR melodic at candidate’s choice]

Scales to be played with even notes:
(i) in quavers, with separate bows
(ii) slurred with two quavers to a bow, the rhythmic pattern to each octave being crotchet, two quavers, four quavers.

Arpeggios to be played in quavers, with separate bows

Minimum tempo for scales: \( \text{Tempo} = 80 \)
Minimum tempo for arpeggios: \( \text{Tempo} = 66 \)

Study: Country Gardens *

Component 2 - Performance  

Performance of three pieces, one from each list: A, B and C.
At least one piece MUST be taken from Violin Handbook Grade 2, LL215.
Unaccompanied pieces are indicated *.

LIST A
from Violin Handbook Grade 2, LL215

BACH, C. P. E. March in D *
HAYDN Allegro in C
MOZART Lied

Additional List A choices:

COLLEDGE Moto Perpetuo from Shooting Stars Boosey & Hawkes
MARTINI, G. B. Gavotte from The Young Violinist’s Repertoire Book 1 Faber
MOZART, arr. Harrison Allegro from Amazing Solos Boosey & Hawkes
RAMEAU Rigaudon from The Young Violinist’s Repertoire Book 1 Faber
TRAD., arr. Cohen She Moved Through the Fair from Bags of Folk Faber

LIST B
from Violin Handbook Grade 2, LL215

COHEN Saturday Night Stomp *
ELGAR Andante
TRAD. Red-Haired Boy *

Additional List B choices:

COHEN Toffee Nut Fudge Cake from Superstudies for Violin Book 1 * Faber
TRAD. The Flower of the Quern from The Ceilidh Collection* Boosey & Hawkes
TRAD. The Flowers of Edinburgh from Jigs, Reels and Hornpipes * Boosey & Hawkes
TRAD. The Girl I Left Behind Me from Jigs, Reels and Hornpipes * Boosey & Hawkes
TRAD., arr. Reid The Londonderry Air Nova/Spartan Press
LIST C
from Violin Handbook Grade 2, LL215

BARRATT  Three Variations on ‘Cat in the Snow’
BLAKE    Walking in the Air
TRAD.    The Sailor’s Hornpipe

Additional List C choices:

MARTIN    Jig from Little Suite No. 4  Stainer and Bell
NORTON    Evening Star from Microjazz Violin Collection 1  Boosey & Hawkes
TRAD.     The Wraggle Taggle Gypsies from What Else Can I Play? Violin Grade 2  IMP/Faber
TRAD., arr. Cohen  The Lark in the Clear Air from Bags of Folk  Faber

Component 3 - Discussion  7 marks

See pages 24-25.

Component 4 - Sight Reading  10 marks

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.

Component 5 - Aural Tests  8 marks

See pages 26-30. Specimen tests are available (LL189 and in Violin Handbook Grade 2, LL215).
Component 1 - Technical Work

Candidates should prepare scales/arpeggios AND the study, which can be found in Violin Handbook Grade 3, LL216.

Scales and common chord arpeggios of the following keys (from memory):
G, D, A and B flat major (two octaves), E major (one octave)
G, D, A and B minor (two octaves), E minor (one octave) [harmonic OR melodic at candidate’s choice]

Scales to be played:
(i) in quavers, with separate bows
(ii) slurred with two quavers to a bow, the rhythmic pattern to each octave being crotchet, two quavers, four quavers.

Arpeggios to be played in quavers, with separate bows
Chromatic scales from the open strings G, D and A (one octave), to be played in quavers, with separate bows
Dominant 7th arpeggios in the keys of C, G and D (one octave resolving on the tonic, starting on the open strings G, D and A respectively), to be played in quavers, with separate bows

Minimum tempo for scales: \( \frac{\text{q}}{\text{min}} = 88 \)
Minimum tempo for arpeggios: \( \frac{\text{q}}{\text{min}} = 72 \)

Study: Mary, Young and Fair *

Component 2 - Performance

Performance of three pieces, one from each list: A, B and C. At least one piece MUST be taken from Violin Handbook Grade 3, LL216. Unaccompanied pieces are indicated *.

LIST A
from Violin Handbook Grade 3, LL216

BACH Gavotte from Cello Suite BWV1012 *
HANDEL March in D
HEDGES Old Romantic (Dottily Diminished)

Additional List A choices:
CORELLI Allegro from The Violin of Bygone Days Universal/MDS
HERBERT, arr. Alan Fantasy on Dagger Dance from Natoma from 1st Recital Series for Violin Curnow Music
PACHELBEL, arr. Lanning Canon from The Classic Experience: Violin Cramer
PLAYFORD Mr Isaac’s Maggot from Going Solo Faber
TRAD. arr. Alan The Water Is Wide from 1st Recital Series for Violin Curnow Music

LIST B
from Violin Handbook Grade 3, LL216

COHEN Magic Carpet Ride *
SCHUBERT Waltz
STEIBELT Divertimento

Additional List B choices:
HEDGES Mini Melodrama from Companion Pieces for Fast Trackers Piper
HEDGES  Bluesy Lullaby from Companion Pieces for Fast Trackers  Piper
JOHNSON  Excursion from 1st Recital Series for Violin  Curnow Music
SCHUMANN  The Two Grenadiers from Suzuki Violin School Vol. 2  Summy-Birchard/Alfred
TELEMANN, arr. van Beringen  Die Anmut (Grade, La Grace) from Festive Baroque  De Haske
TRAD. arr. Hannickel  Barbara Allen from 1st Recital Series for Violin  Curnow Music

LIST C
from Violin Handbook Grade 3, LL216

BARTÓK  Peasant’s Flute
HUMPERDINCK  Sleep Song
KNIGHT  Country Dance with Variations

Additional List C choices:

BERNSTEIN  America from West Side Story from Making the Grade: Violin Grade 3  Chester/Music Sales
NELSON  Hurry on Down from Piece By Piece Book 2  Boosey & Hawkes
NELSON  Morag’s Lament from Piece By Piece Book 2  Boosey & Hawkes
ROGERS  Cricket Calypso from Switch on to Jazz  Fentone/De Haske
TRAD., arr. Nelson  Skye Boat Song from Moving Up Again  Boosey & Hawkes
WATERFIELD  Through the Rainbow from Gypsy Jazz: Easy Level  Faber

Component 3 - Discussion  7 marks
See pages 24–25.

Component 4 - Sight Reading  10 marks
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.

Component 5 - Aural Tests  8 marks
See pages 26–30. Specimen tests are available (LL189 and in Violin Handbook Grade 3, LL216).
**Component 1 - Technical Work**

Candidates should prepare scales/arpeggios AND the study, which can be found in Violin Handbook Grade 4, LL217.

Scales and common chord arpeggios of the following keys (from memory):
- C, D, A, B flat and A flat major (two octaves)
- C, D, A and B flat minor (two octaves) [harmonic OR melodic at candidate’s choice]

Scales to be played:
1. in quavers, with separate bows
2. slurred with two crotchets to a bow, the rhythmic pattern to each octave being crotchet, two quavers, four quavers

Arpeggios to be played:
1. separate bows
2. slurred three notes to a bow

Chromatic scales starting on A, E and B (one octave)
To be played:
1. separate bows
2. slurred four notes to a bow

Dominant 7th arpeggios in the keys of D, A and E (one octave resolving on the tonic)
To be played:
1. separate bows
2. slurred, four notes to a bow

Minimum tempo for scales: $\text{q} = 96$
Minimum tempo for arpeggios: $\text{q} = 80$

**Study:** Ode to Joy (in 3rd position) *

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**Component 2 - Performance**

Performance of three pieces, one from each list: A, B and C.
At least one piece MUST be taken from Violin Handbook Grade 4, LL217.
Unaccompanied pieces are indicated *.

**LIST A**
from Violin Handbook Grade 4, LL217

**BACH**
Gavotte II *from* English Suite No. 6 BWV 811*

**CORELLI**
Allemande *from* Sonata in E minor Op. 5 No. 8

**HANDEL**
He Shall Feed his Flock

Additional List A choices:

**COFALIK/RYCHLIK**
Dolls March *from* At the Circus *Barenreiter*

**COHEN**
Gossips in a London Street *from* Technique Takes Off *Faber*

**MONTEVERDI, arr. Huws Jones**
Sinfonia: I Tune the Lyre *from* The Young Violinist’s Early Music Collection *Faber*

**PURCELL**
Rondeau *from* Violin Favourites Volume 1 *Fentone/De Haske*

**TELEMANN**
Sonata No. 4 in G major; 4th movt, Allegro *from* Sechs Sonaten *Schott*

**LIST B**
from Violin Handbook Grade 4, LL217

**BÉRIOT**
Rondo

**CARSE**
Study No. 17 *from* Progressive Studies Book 1 *

**TRAD.**
Brochan Lom *
Additional List B choices:

**COFALIK/RYCHLIK**
- Trapeze Artist from At the Circus
- Equestrienne from At the Circus

**HEDGES**
- Highland Fling from Companion Pieces for Fast Trackers

**ORFF, arr. Cohen**
- The CanCan from Nifty Shifts *

**SCHUMANN**
- F.A.E. Sonata; 2nd movt, Intermezzo

**LIST C**
from Violin Handbook Grade 4, LL217

**KABALEVSKY**
- The Clown

**TRAD. arr. Radanovics**
- Polly Wolly Doodle

**WOOLRICH**
- Midnight Song

Additional List C choices:

**BIZET, arr. Cowles**
- Toreador’s Song from World Famous Melodies

**GRIEG, arr. Cowles**
- Anitra’s Dance from World Famous Melodies

**ROGERS**
- Indian Rope Trick from Switch on to Jazz

**TRAD., arr. Cowles**
- He’s Got The Whole World from World Famous Melodies

**TRAD., arr. Hannickel**
- In a French Cafe from 1st Recital Series for Violin

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**Component 3 - Discussion**

7 marks

See pages 24–25.

**Component 4 - Sight Reading**

10 marks

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.

**Component 5 - Aural Tests**

8 marks

See pages 26–30. Specimen tests are available (LL189 and in Violin Handbook Grade 4, LL217).
Component 1 - Technical Work

Candidates should prepare scales/arpeggios AND the study, which can be found in Violin Handbook Grade 5, LL218.

Scales and common chord arpeggios of the following keys (from memory):
C, E, B, E flat and A flat major (two octaves); G major (three octaves)
C, E, B and G sharp minor (two octaves); G minor (3 octaves) [harmonic OR melodic at candidate’s choice]

Scales to be played:
(i) in quavers, with separate bows
(ii) slurred with two crotchets to the bow, the rhythmic pattern to each octave being crotchet, two quavers, four quavers

Arpeggios to be played:
(i) separate bows
(ii) for two octave arpeggios, slurred six notes to a bow
(iii) for three octave arpeggios, slurred three notes to a bow

Chromatic scales starting on G, A and B flat (two octaves)

To be played:
(i) separate bows
(ii) slurred, four notes to a bow

Dominant 7th arpeggios in the keys of C and D (two octaves resolving on the tonic)

To be played:
(i) separate bows
(ii) slurred, four notes to a bow

Minimum tempo for scales: \( \frac{4}{4} = 104 \)
Minimum tempo for arpeggios: \( \frac{4}{4} = 90 \)

Study: Cohen Serenade *

Component 2 - Performance

Performance of three pieces, one from each list: A, B and C.
At least one piece MUST be taken from Violin Handbook Grade 5, LL218.
Unaccompanied pieces are indicated *.

LIST A
from Violin Handbook Grade 5, LL218

BOCCHEIRINI
Minuet from Quintet in E major Op. 11 No. 5

CORELLI
Sarabande & Gigue from Sonata in E minor Op. 5 No. 8

HAYDN/HOFFSTETTER
Serenade from String Quartet Op. 3 No. 5

Additional List A choices:

BOYCE
Matalotte from Old Masters for Young Players Book 2

DE FESCH
Sonata in G, Op. 8 No. 4; 1st and 2nd movts, Largo and Allemande from Baroque Violin Pieces, Book 2

STEIBELT, arr. Doflein
Sonatine in C, Op. 33 No. 1; 1st movt, Allegro Moderato from Music for Violin and Piano, Book 2

LIST B
from Violin Handbook Grade 5, LL218

ELGAR
Chanson de Matin

KREISLER
Aucassin und Nicolette

DUSHKIN (attrib. PARADIS)
Sicilienne
Additional List B choices:

**DVOŘÁK**  
Romantic Piece Op. 75 No. 1  
*Simrock*

**DE FALLA, arr. Kochanski**  
Nana; No. 2 from Suite Populaire Espagnole  
*Chester/Music Sales*

**SUK**  
Melody from Suk Compositions for Violin and Piano  
*Barenreiter*

**TCHAIKOVSKY, arr. Huws Jones**  
Waltz from Serenade for Strings Op. 48 No. 15 from Going Solo: Violin  
*Faber*

LIST C

from Violin Handbook Grade 5, LL218

**COHEN**  
Prelude  

**SAINT-SAËNS**  
The Swan  

**TCHAIKOVSKY**  
Chanson Triste  

Additional List C choices:

**COHEN**  
Helter Skelter from Technique Takes Off  
*Faber*

**COPLAND**  
I Bought Me a Cat from Copland for Violin  
*Boosey & Hawkes*

**JOPLIN, arr. Cowles**  
The Chrysanthemum from Ragtime Favourites  
*Fentone*

**RAVEL**  
Berceuse sur le Nom de Gabriel Faure  
*UMP*

**RIEDING**  
Concerto in G; Op. 24, 2nd movt, Andante Sostenuto  
*Bosworth/Music Sales*

Component 3 - Discussion  

7 marks

See pages 24–25.

Component 4 - Sight Reading  

10 marks

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.

Component 5 - Aural Tests  

8 marks

See pages 26–30. Specimen tests are available (LL189 and in Violin Handbook Grade 5, LL218).
Component 1 - Technical Work

Candiates should prepare scales/arpeggios AND the study, which can be found in Violin Handbook Grade 6, LL219.

Scales and common chord arpeggios of the following keys (from memory):
- F sharp, F and D flat major (two octaves); G, A and B flat major (three octaves)
- F sharp, F and C sharp minor (two octaves); G, A and B flat minor (three octaves) [harmonic AND melodic]

Scales to be played:
(i) in quavers, with separate bows
(ii) slurred, one octave to a bow, the rhythmic pattern to each octave being crotchet, two quavers, four quavers

Arpeggios to be played:
(i) separate bows
(ii) for two octave arpeggios slurred six notes to a bow
(iii) for three octave arpeggios slurred three notes to a bow

Chromatic scales: starting on A flat, B flat and C (two octaves)
To be played:
(i) separate bows
(ii) slurred, four notes to a bow

Dominant 7th arpeggios in the keys of C, D and E flat (two octaves resolving on the tonic)
To be played:
(i) separate bows
(ii) slurred, four notes to a bow

Diminished 7th arpeggio starting on G (two octaves)
To be played:
(i) separate bows
(ii) slurred, four notes to a bow

Minimum tempo for scales: \( \frac{\text{crotchet}}{\text{quarter note}} = 144 \)
Minimum tempo for arpeggios: \( \frac{\text{crotchet}}{\text{quarter note}} = 100 \)

Study: An extract from Dont No. 11 from Op. 37 *

Component 2 - Performance

Performance of three pieces, one from each list: A, B and C.
At least one piece MUST be taken from Violin Handbook Grade 6, LL219.
Unaccompanied pieces are indicated *.

LIST A
from Violin Handbook Grade 6, LL219

COHEN
- Looping the Loop*

CORELLI
- Allegro from Sonata in E major Op. 5 No. 11

HANDEL
- Allegro from Sonata in F major HWV370

Additional List A choices:

ARNE
- Sonata in B flat

BACH
- Sonata No. 2 in A BWV1015; 1st movt, Dolce
- Sonata in B minor BWV1014; 3rd and 4th movements

HANDEL
- Sonata in E Op. 1 No. 15 HWV373; Adagio and Allegro

TESSARINI
- Concerto in G Op. 1 No. 3; 1st movement, Allegro

VERACINI
- Sonata No. 1 in F; 4th movt, Allegro from 12 Sonatas for Violin Vol. 1

VIVALDI
- Concerto in A minor; 1st movt
LIST B
from Violin Handbook 2011 Grade 6 LL219

BRAHMS Hungarian Dance No. 5 in G minor
CUI Orientale
DVOŘÁK Scherzo and Trio from Sonatina in G Op. 100

Additional List B choices:

BOHM Sarabande in G minor from Solos for Young Violinists Vol. 2 IMP/Faber
ELGAR Chanson de Nuit Op. 15 No. 1 Novello/Music Sales
FAUZE Berceuse Op. 16 from Anthology of Original Pieces Peters
HINDEIMITH Meditation Schott
KREISLER Tempo di Menuetto from Solos for Young Violinists Vol. 3 IMP/Faber
RACHMANINOV Vocalise Op. 34 No. 14 Boosey & Hawkes

LIST C
from Violin Handbook 2011 Grade 6 LL219

ALBENIZ, arr. Forbes Tango
BARTÓK Nos. I & II from Romanian Folk Dances
SHOSTAKOVICH Romance in C

Additional List C choices:

ANON arr. Waterfield & Kraemer Invitation to the Dance from Gypsy Jazz, Intermediate Level Faber
ELGAR Sospiri from Violin Favourites Vol. 1 Fentone/De Haske
JANACEK Romance from Works for Violin and Piano Barenreiter
KAYSER No. 7 from Studies Op. 20 * Peters
MARTINU Scherzando, No. 4 from Five Madrigal Stanzas G. Schirmer/Music Sales
WALLEN Woogie Boogie from Unbeaten Tracks Faber

Component 3 - Discussion 7 marks
See pages 24–25.

Component 4 - Sight Reading 10 marks
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.

Component 5 - Aural Tests 8 marks
See pages 26–30. Specimen tests are available (LL189, and in Violin Handbook Grade 6, LL219).
Component 1 - Technical Work  

Candicates should prepare scales/arpeggios AND the study, which can be found in Violin Handbook Grade 7, LL220.

Scales and common chord arpeggios of the following keys (from memory):
D, B and A flat major (three octaves)
D, B and G sharp minor (three octaves) [harmonic AND melodic]

Scales to be played:
(i) in quavers, with separate bows
(ii) slurred, one octave to a bow, the rhythmic pattern to each octave being crotchet, two quavers, four quavers

Arpeggios to be played:
(i) separate bows
(ii) slurred three notes to a bow

Chromatic scales starting on D, B and A flat (two octaves), to be played
(i) separate bows
(ii) slurred, twelve notes to a bow

Double stop scales, to be played evenly, with separate bows:
in 3rds: D major (one octave)
in 6ths: G major (one octave)
in octaves: G major (one octave)

Dominant 7th arpeggios resolving on the tonic in the keys of: B and A flat (two octaves), D (three octaves)
To be played:
(i) separate bows
(ii) slurred, four notes to a bow

Diminished 7th arpeggios starting on D (two octaves) and G sharp (three octaves)
To be played:
(i) separate bows
(ii) slurred, four notes to a bow

Minimum tempo for scales: \( \text{Tempo} = 152 \)
Minimum tempo for arpeggios: \( \text{Tempo} = 104 \)

Study: D’ont No. 9, from Op. 37 *

Component 2 - Performance  

Performance of three pieces, one from each list: A, B and C.
At least one piece MUST be taken from Violin Handbook Grade 7, LL220.
Unaccompanied pieces are indicated *.

LIST A  
from Violin Handbook Grade 7, LL220

MAZAS No. 6 from Etudes Speciales Op. 36 *
TELEMANN Largo from Fantasia in B flat TWV40:14 *
VIVALDI Allegro from Concerto in E Op. 8 No. 1: ‘Spring’

Additional List A choices:

BACH Sonata No. 2 in A BWV1015; 4th movt, Presto  
GEMINIANI Sonata in C minor; 1st movt, Largo, from Eighteenth-Century Violin Sonatas Book 2
Component 3 - Discussion
7 marks
See pages 24–25.

Component 4 - Sight Reading
10 marks
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.

Component 5 - Aural Tests
8 marks
See pages 26–30. Specimen tests are available (LL189, and in Violin Handbook Grade 7, LL220).
Component 1 - Technical Work

Candidates should prepare scales/arpeggios AND the study, which can be found in Violin Handbook Grade 8, LL221.

Scales and common chord arpeggios of the following keys (from memory):
E flat major (two octaves); G, A, D flat major (three octaves)
E flat minor (two octaves); G, A, C sharp minor (three octaves) [harmonic AND melodic]

Scales to be played:  
(i) in quavers, with separate bows  
(ii) slurred, one octave to a bow, the rhythmic pattern to be crotchet, two quavers, four quavers

Arpeggios to be played:  
(i) separate bows  
(ii) for two octave arpeggios, slurred six notes to a bow  
(iii) for three octave arpeggios, slurred nine notes to a bow

Chromatic scales starting on A, E flat and C sharp (two octaves) and G (three octaves)
To be played:  
(i) separate bows  
(ii) slurred, twelve notes to a bow

Double stop scales, to be played evenly, with separate bows:  
in 3rds: B flat major (one octave)  
in 6ths: E major (two octaves)  
in octaves: D major, G harmonic minor, G melodic minor (one octave)

Dominant 7th arpeggios, resolving on the tonic, in the keys of: E flat (two octaves), G, A and D flat (three octaves)
To be played:  
(i) separate bows  
(ii) slurred, four notes to a bow

Diminished 7th arpeggios starting on D sharp (two octaves); G, A and C sharp (three octaves)
To be played:  
(i) separate bows  
(ii) slurred, four notes to a bow

Minimum tempo for scales: \( \text{\textbf{q}} = 160 \)  
Minimum tempo for arpeggios: \( \text{\textbf{q}} = 108 \)

Study: Dont No. 20, from Op. 37 *

Component 2 - Performance

Performance of three pieces, one from each list: A, B and C.
At least one piece MUST be taken from Violin Handbook Grade 8, LL221.
Unaccompanied pieces are indicated *.

LIST A
from Violin Handbook Grade 8, LL221

ALBINONI 3rd movement from Concerto in A  
BACH Gigue from Partita in D minor, BWV 1004 *  
TELEMANN 1st movt. from Fantasia No. 5 TWV40:18 *

Additional List A choices:

BACH Concerto in A minor; 1st movt  

Barenreiter/Urtext
Component 3 - Discussion
7 marks

See pages 24–25.

Component 4 - Sight Reading
10 marks

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.

Component 5 - Aural Tests
8 marks

See pages 26–30. Specimen tests are available (LL189, and in Violin Handbook Grade 8, LL221).
Discussion

Notes:

1. All questions and answers are verbal. 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.

2. There is no set form of words, or number of questions. Examiners are encouraged to conduct the tests in a flexible and conversational manner. The number of questions asked, and the content of the questions, may differ from candidate to candidate. However, the prime focus for the Discussion will always be the music performed in the Performance section of the exam.

3. The knowledge required for the Discussion is cumulative for Grades 1-8; i.e. any knowledge required in earlier grades is required for later grades.

4. 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.

Requirements:

GRADES 1 AND 2

Candidates 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 bar-lines, 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

In addition to the requirements for Grades 1 and 2, candidates may be asked to:

• identify intervals up to and including a fifth by numerical value only (e.g. ‘second’, ‘fourth’, etc.);
• describe the mood or character of pieces using appropriate descriptive terminology (‘fast and lively’, ‘gentle and flowing’, ‘like a dance’, etc.);
• identify contrasts of mood within pieces;
• discuss any pictorial or descriptive element of the music.

GRADE 4

In addition to the requirements for Grades 1-3, candidates may be asked to:

• identify intervals up to and including an octave by numerical value only (e.g. ‘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;
• demonstrate a basic understanding of the workings of their instrument, and to name its principal constituent parts.
GRADE 5

In addition to the requirements for Grades 1-4, candidates may be asked to:

- identify intervals up to and including an octave by number and type (e.g. '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.).

GRADE 6

In addition to the requirements for Grades 1-5, candidates may be asked to:

- discuss their personal responses to the music performed: the extent to which they like or dislike it, or find it challenging or rewarding, and why;
- approaches to learning the music, including the use of certain techniques, and aspects of interpretation;
- identify melodic and harmonic features of the music (e.g. sequence, melodic inversion, circle of 5ths, pedal points, etc.);
- demonstrate knowledge of formal structures (e.g. ternary, binary, rondo etc.);
- demonstrate a self-critical awareness of their own performance, indicating to the examiner which aspects of their performance they were happy or unhappy with, and why.

GRADE 7

In addition to the requirements for Grades 1-6, candidates may be asked 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 awareness of the historical and stylistic context of the music;
- demonstrate a widening musical awareness a little beyond the music performed.

GRADE 8

In addition to the requirements for Grades 1-7, candidates may be asked 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 both of the repertoire itself, and the candidate's response to it as a performer.
Aural Tests

Notes:

1. **GRADE 1 TEST 1(b); GRADE 3 TEST 2(b):** where a candidate wishes to respond to either of these tests in the alternative manner as specified, the examiner must be informed in advance of the tests being administered. This may be done either via the Centre representative or attendant on the day (in advance of the examination), or by the candidate (in the examination, in advance of the tests).

2. In tests where the identification of note values (rhythmic values) is required, such as Grade 2, test 1(c), candidates are required to respond by listing the rhythmic values in the order in which they occur in the extract, e.g. 'minim, crotchet, crotchet' or 'minim, four quavers'.

3. In tests where a sung response is required, candidates may use any clear and appropriate syllable or vowel sound (e.g. '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 (see note 1 above).

4. In tests where responses describing pitch are required, candidates may use letter-names (A, B, C, etc.), tonic sol-fa (doh, re mi, etc.), or number (1, 2, 3, etc., or 1st, 2nd, 3rd, etc.) (Where a minor key is used, it will be assumed that doh=tonic.)

5. Please note that from Grade 2 onwards, candidates are required to beat time (i.e. conduct), NOT to tap or clap the pulse. They may join in during the initial playing, or a second playing may be given.

6. Candidates may request any test to be given one repeat playing without loss of marks.

7. Please note that in all cases, examiners will use a piano to conduct the tests. Examiners will ask candidates to stand or sit in such a position that they cannot see the piano keyboard.

8. Please note that the printed wording is a guide only. Examiners are encouraged to conduct the tests in a conversational manner.

Requirements:

**GRADE 1**

**Rhythm**

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

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

1 (b) 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).

Candidates may elect to respond to tests 1(a) and 1(b) in reverse order. In this case, the examiner should be informed in advance of the tests being administered (see Note 1 above).

**Pitch**

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

2 (a) 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 to:

2 (b) 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, of approximately 4 bars in length. The examiner will stop playing before the final (tonic) note. The candidate will be asked to:

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

Rhythm

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

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

1 (b) beat (conduct) time, with a clear beat-shape (conducting pattern), in time with the examiner’s playing, as the examiner plays the passage again (1 mark).

The examiner will select one bar from the passage, and will play it in an unharmonised version. Candidates will be asked to:

1 (c) identify and describe the note values (rhythmic values of the notes) in the bar (2 marks).

Pitch

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

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

The triad will be played again. Candidates will be asked to:

2 (b) 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 to:

2 (c) identify the note, EITHER by letter name OR by tonic sol-fa name OR by number (1, 2, 3, 4 or 5) as elected by the candidate (1 mark).

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

GRADE 3

Rhythm

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

1 (a) beat (conduct) time, with a clear beat-shape (conducting pattern), 2 beats in the bar (NOT 6 beats in the bar), in time with the examiner’s playing, as the examiner plays the passage again (1 mark).

The candidate will be shown three lines of music (marked 1, 2 and 3), each of which will contain four individual bars of music in 6/8 time (marked a, b, c and d). The examiner will indicate which line of music is being used. One of the bars on that line will be played, twice. Candidates will be asked to:

1 (b) indicate which bar (a, b, c or d) has been played (1 mark).

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

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 to:

2(a) 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 Bb majors; A and E minors only) will be played, and the key stated. A short unharmonised melody, in the same key, of 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 to:

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

Candidates may elect to respond to test 2(b) by playing the melody on their instrument, instead of singing. In this case, the examiner should be informed in advance of the tests being administered (see note 1 above).
GRADE 4

Rhythm
A short harmonised passage, of 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 to:

1 (a) 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 the examiner plays the passage again. (Passages in 6/8 time should be conducted with a 2-beat pattern). (2 marks).

A short phrase, of 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 to:

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

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 to:

2(a) identify the interval, by numerical value and type (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 (marked 1, 2 and 3). The versions will differ in pitch, but not in rhythm. One of the versions will be played, twice. Candidates will be asked to:

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

GRADE 5

Rhythm
A short harmonised passage, of 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 to:

1 (a) 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 the examiner plays 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, of approximately 2 bars in length, taken from the passage, will be played in an unharmonised version, twice. Candidates will be asked to:

1 (b) identify and describe the note values (rhythmic values of the notes) in the phrase (2 marks).

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 to:

2(a) identify the interval, by type and numerical value (1 mark).

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

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

2 (b) 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

Rhythm and Pitch

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

1(a) identify the time signature (1 mark).
1(b) identify whether the passage is in a major or minor key (1 mark).
1(c) 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, of 1-2 bars in length, will be played again in an unharmonised version. Candidates will be asked to:
1(d) clap or tap back the rhythm of the phrase (1 mark).
1(e) identify and describe the note values (rhythmic values) in the phrase (2 marks).

Pitch

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

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

The key-chord of a major key will be sounded, and the key named. A short harmonised passage in the same key, of approximately 4 bars in length, will 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 to:
2(b) 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

1(a) A harmonised passage of approximately 12 to 16 bars in length, in either simple or compound time, will be played, once. 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).

1(b) The candidate will be given a copy of the score, 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).

2. The key-chord of a major or minor key will be sounded. A short harmonised passage in the same key, of approximately 2 bars in length, will be played, 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

1. A harmonised passage of approximately 12 to 16 bars in length, in either simple or compound time, will be played, once. 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 of 1-2 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).

2. The candidate will be given a copy of the score, without phrasing, tempo, articulation, or dynamic markings. The passage will be played once again in full; further shorter sections, of 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, of up to 2 bars in length, played in two different styles by the examiner (4 marks).