

**London College of Music Examinations**

# Scottish Traditional Music Syllabus

**Qualification specifications for:**

Step, Grades, Recital Grades, Leisure Play, Performance Awards,  
Ensemble Examinations and Performance Diplomas

**Valid from:**

2020 until further notice

For Teaching Diplomas, please refer to the:

Music Performance and Teaching Diplomas Syllabus (from 2019)



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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**

LCM'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 mastery 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 Step, Grades, Recital Grades, Leisure Play, Performance Awards, Ensemble Examinations and Performance Diplomas in Scottish Traditional Music from Spring 2020 until further notice. The 2009–2019 syllabus will remain valid until the end of the Winter 2020 exam session, giving a year overlap.

## 1.3 Changes to the syllabus

This syllabus replaces the Scottish Traditional Music Syllabus (2009–2019). Major changes to the syllabus consist of:

- the addition of Grades 1, 3, 5 and 7
- the addition of Recital Grades and Performance Awards
- a requirement for all candidates to present the examiner with a complete list of pieces chosen (including the tune names and types)
- changes to the Supplementary Tests

## 1.4 Exam options

The following is an overview of the four types of graded examination contained in this syllabus:

	<b>Grades</b>	<b>Recital Grades</b>	<b>Leisure Play</b>	<b>Performance Awards</b>
<b>Performance</b>	✓	✓	✓	✓
<b>Repertoire</b>	✓	Optional for Component 2	✗	✗
<b>Supplementary Tests</b>	✓	Optional for Component 2	✗	✗
<b>Structure</b>	Grades 1 to 8	Grades 1 to 8	Grades 1 to 8	Levels 1 to 8
<b>Prerequisites</b>	✗	✗	✗	✗
<b>Assessment</b>	Examination	Examination	Examination	Recorded performance
<b>Grading</b>	Distinction: 85–100% Merit: 75–84% Pass: 65–74%			
<b>Regulation</b>	✓	✓	✓	✗
<b>UCAS points</b>	Grades 6 to 8	Grades 6 to 8	Grades 6 to 8	✗

### Introductory examinations

LCME also offers an introductory examination in Scottish Traditional Music: Step. 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%). This exam is 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](http://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. ALCM, LLCM and FLCM Performance Diplomas have certain prerequisite requirements, see Section 7 for full details.

### 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 the LCME website.

## 1.6 Exam durations

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

DipLCM in Performance	ALCM in Performance	LLCM in Performance	FLCM in Performance
35 mins	50 mins	50 mins	70 mins

(Diploma durations include write-up time for examiners.)

## 1.7 Assessment and results

### Marking

#### How marks are awarded

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 6: 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 the LCME website.

## **1.8 Exam regulations**

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

## **1.9 General guidelines**

### **Subjects**

LCM examinations in Scottish Traditional Music are offered in solo instrumental (banjo, button accordion, cello, concertina, double bass, electronic keyboard, fiddle, flute, guitar, harp, Highland and Lowland pipes, mandolin, melodeon, piano, piano accordion, viola, whistle, ensemble and voice. Gaelic and Scots song is also acceptable, provided a translation is given to the examiner. Candidates wishing to offer a performance on an instrument not listed should consult the Chief Examiner in Music.

### **Accompaniment**

Solo instrumental players and singers may employ backing tracks or additional players as an accompaniment for all grade and diploma examinations. Accompanists should be present in the examination room for only the performance and repertoire sections. It is the candidates responsibility to provide playback facilities for performance, or to check facilities at the centre.

### **Memory**

All performances should be from memory.

### **Examination programme**

Candidates may choose their examination programme from the following categories: air, jig, reel, polka, hornpipe, march, waltz, Schottische, strathspey, mazurka and lament. All Scottish regional styles, 18th, 19th and 20th century, and contemporary arrangements are acceptable. For examination performance each tune should be played twice with each part being repeated where appropriate. Contrasting tune types should generally be paired – for the purposes of this syllabus, pairing means selection. Singers may omit verses to conform to examination time requirements. For repertoire selection, please refer to

Section 5 for sample and collections of music. Candidates may also find [abcnotation.com](http://abcnotation.com) a useful source of Scottish Traditional Music repertoire.

## **Pipers**

Pipers should display a mastery of the drones by Grade 8 at the latest and demonstrate an ability to use a full set of pipes at diploma level.

## **Supplementary tests**

The supplementary tests are designed to develop aural perception, an awareness of the elements of Scottish Traditional music and analytical reflection on the styles and performance practices. Reading from notation is introduced at higher diploma level. Tests are performed on the piano by the examiner.

## **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. Instruments should be tuned before candidates enter the examination room.

## **Accompaniment**

It is the candidate's responsibility to provide a suitable accompanist for the examination, if required. LCME cannot provide or recommend accompanists. 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.

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## 2. Summary of subject content

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

### 2.1 Step examination

#### Exam component

Performance

#### Component weightings

Performance 1	Performance 2	Performance 3	Performance 4
25%	25%	25%	25%

### 2.2 Graded examinations

#### Exam components

Component 1: Performance

Component 2: Repertoire

Component 3: Supplementary Tests

#### Component weightings

Performance	Repertoire	Supplementary Tests
60%	20%	20%

### 2.3 Recital Grades

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

#### Exam components

**Component 1: Performance**

Candidates perform four tunes (Grades 1 to 3) or selections (Grades 4 to 8) as per the requirements for the appropriate grade.

**Component 2: Performance or Discussion**

Option 1: Performance of an additional tune (Grades 1 to 3) or selection (Grades 4 to 8) (requirements as for Component 1).

Option 2: Discussion element of the Supplementary Tests (the last test listed) for the appropriate grade.

## Component weightings

Performance 1	Performance 2	Performance 3	Performance 4	Performance 5 or Discussion
20%	20%	20%	20%	20%

### Regulation

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

## 2.4 Leisure Play

Candidates perform four tunes (Grades 1 to 3) or four selections (Grades 4 to 8) of different types.

**Grades 1 and 2:** At least one hornpipe, jig or reel must be included. Ornamentation is not essential at this level, but the performance should be fluent, well phrased and in style.

**Grades 3 and 4:** Use of simple embellishment is expected at this level and an air must be included at Grade 4.

**Grades 5 and 6:** The performance should be stylish and appropriately embellished and an air must be included.

**Grades 7 and 8:** A stylish performance with use of embellishment and simple variation will be expected and an air must be included.

## Component weightings

Performance 1	Performance 2	Performance 3	Performance 4
25%	25%	25%	25%

### Regulation

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

## 2.5 Performance Awards

Candidates submit either a video file or DVD of their performance rather than attending an examination venue. There are eight levels, each equivalent to the standard of the graded exams (Performance Award Level 3 is equivalent to Grade 3). Performances are assessed by trained LCM examiners, using the same standards and criteria used for graded exams, offering candidates a reliable and independent assessment of their performance standard, while benefiting from the flexibility allowed by the submission process. Candidates are awarded an overall mark for their performance.

### Entry details

Candidates may enter for performance awards at any time; the standard closing dates are not applicable.

To enter, candidates either:

- visit [lcme.uwl.ac.uk](http://lcme.uwl.ac.uk) and click on the Upload Work link. Here you can complete the entry form, pay the exam fee and upload the video file
- submit one copy of the DVD to LCM Examinations, accompanied by the Performance Awards entry form (including declaration) and the current entry fee (as listed on the entry form)

## Requirements

Requirements for performance awards are exactly the same as the requirements for the performance component of the equivalent graded examination. In addition, please note the following requirements:

- Candidates must provide details of the tunes or songs they are performing; this information should be provided in Section 4 of the entry form or the online form. Candidates are not required to submit scores of any tunes or songs performed.
- Each tune or song must be recorded in a single, uninterrupted take.
- Performances must be recorded using a static camera, which should be positioned in such a way as to show the performer clearly.
- The microphone must be of sufficient quality to allow assessment of all aspects of the performance, including tone quality, dynamic range etc.
- The microphone should be positioned in such a way as to ensure a good sound balance between candidate and accompanist (if applicable).
- If uploading a file to the website, the file must be either avi, flv, wmv, mov or mp4 format and should not exceed 150MB. The file must be labelled clearly with the candidate's name.
- If submitting a DVD, the disc must be in a format which will play on a standard DVD player and labelled clearly with the candidate's name. Candidates are advised to retain a copy in case of damage during transit. The DVD will not be returned.
- The entry process includes a declaration indicating that the performances were given by the candidate. This must be signed and dated by the candidate and by an adult witness (who may be the candidate's teacher).

## Assessment, awarding and reporting

The procedure for issuing results and certificates is the same as for graded examinations.

Please note that the performance award syllabus is not regulated by Ofqual and does not attract UCAS points.

## 2.6 Ensemble examinations

### Overview

The group must contain a minimum of 2 players, with or without an accompanist. These examinations require all players to perform as a group and to demonstrate their competence and artistry within the group. All players should present a united performance. All instrumental combinations are acceptable. Vocal ensemble items may also be included. A list of the tunes to be performed must be given to the examiner at the beginning of the examination. For grading purposes, teachers should refer to Section 5. The name and instrument/voice of each participant must be stated at the time of entry. The performance

may take the form of contemporary style arrangements or be a series of selections or tunes. Credit will be given for the variety and suitability of the programme chosen. The number of items included in the programme is governed by the time allowed.

There are five levels of examinations, with the following titles:

<b>Ensemble level</b>	<b>Approximate standard</b>	<b>Maximum time allowed</b>
Step	Pre-Grade 1	10 minutes
Level 1	Grades 1 to 2	15 minutes
Level 2	Grades 3 to 4	20 minutes
Level 3	Grade 5	30 minutes
Level 4	Grades 6 to 8	30 minutes
Level 5	Grade 8	30 minutes
Recital	Professional standard	45 minutes

### **Assessment, awarding and reporting**

Performances are assessed according to the same standards and criteria as for LCM's graded exams.

Refer to the details listed under Performance in Section 6.2, How marks are awarded.

Please note that Ensemble exams are not regulated by Ofqual.

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### 3. Grade descriptions

The standard expected for each grade is defined by the repertoire of tasks prescribed by the grade. The performance of the candidate will result in a particular attainment band.

## 3.1 Step examination

This examination has a performance component only and pieces selected would be drawn from the easier end of the tune types suggested. There are no repertoire or supplementary test requirements.

## 3.2 Graded examinations

### **Grade 1**

This examination introduces repertoire and supplementary test components. Other tune types from those specified in the suggested repertoire list (Section 5) could be included. The supplementary tests are intended to develop basic listening skills as well as some preference for tune types and knowledge of the examination instrument/voice and prominent players/singers of the genre.

### **Grade 2**

More extensive repertoire and supplementary tests are introduced. The tests are more demanding, for example involving playing, lilted or humming of a phrase and more detailed knowledge about the examination instrument/voice.

### **Grade 3**

Some simple ornamentation is required in both performance and repertoire components. More demanding pieces should be selected. The supplementary tests include a discussion of the different moods of the pieces chosen.

### **Grade 4**

At this, and all subsequent levels, an air must be performed as the first tune in one selection. The supplementary tests include a discussion about learning the pieces and knowledge of dance tune types and their key signatures.

### **Grade 5**

Three selections of different tune types must be performed in both the performance and repertoire sections. Ornamentation will be more developed than in previous grades. The supplementary test exercises include knowledge of the ornaments used in the performance and repertoire components and greater knowledge of dance tune types and their key signatures.

## **Grade 6**

Three selections of two different tune types should be performed in the performance section. For the repertoire component four selections of two different tune types should be prepared and a number of these selections will be requested. An air must be played as part of one of the selections in the performance section. At this level the inclusion of a wide range of ornamentation is required throughout. A wide variety of tune types should be presented and the tunes chosen should be more demanding than those selected for Grade 5. The supplementary tests require more detailed awareness of ornamentation, aural and melodic variation of a phrase from the tunes selected and knowledge of three regional styles.

## **Grade 7**

Three selections of two different tune types should be performed in the performance section. For the repertoire component five selections of two different tune types should be prepared and a number of the selections will be requested. An air should be presented as the first tune in one of the performance selections. The candidate is expected to demonstrate a mature, individual style throughout. In the supplementary tests there are more complex aural requirements and more knowledge is required of prominent players, singers or teachers of Scottish traditional music who have influenced the candidate's performance style.

## **Grade 8**

The performance and repertoire requirements are the same as those for Grade 7. Performance style should show a higher level of technique, execution of ornaments and variation from previous grades. For the supplementary tests section, a more detailed description of variations and knowledge of two players, singers or teachers of Scottish Traditional music is required.

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#### 4. Exam requirements

## Step

Candidates must present the examiner with a complete list of the pieces chosen, which should include the tune names and types.

### **Performance**

**25 marks each**

Performance of four tunes or songs (see Section 5 for suggested repertoire). The tunes should be simple in type (for example, easy marches, polkas or airs). No ornamentation or embellishment is required, but credit will be given for accuracy, fluency, phrasing and style.

## Grade 1

Candidates must present the examiner with a complete list of the pieces chosen, which should include the tune names and types.

### **Component 1: Performance**

**60 marks**

Performance of three tunes of different types (see Section 5 for suggested repertoire). Ornamentation is not required but the performance should be fluent, well phrased and in style.

### **Component 2: Repertoire**

**20 marks**

Three tunes of different types should be prepared and one will be heard at the examiner's discretion. Ornamentation is not required but the performance should be fluent, well phrased and in style.

### **Component 3: Supplementary Tests**

**20 marks**

Candidates are required to complete all tests:

- Beat time (clap or foot tap) in a polka, jig or reel (2×2 marks)
- Identify tune types: air, waltz or jig (3×2 marks)
- Discuss the candidate's favourite tune played today (4 marks)
- Describe their own instrument or voice and name a prominent player or singer of Scottish Traditional music (6 marks)

## Grade 2

Candidates must present the examiner with a complete list of the pieces chosen, which should include the tune names and types.

### **Component 1: Performance**

**60 marks**

Performance of three tunes of different types, at least one of which must be a hornpipe, jig or reel (see

Section 5 for suggested repertoire). Ornamentation is not required but the performance should be fluent, well phrased and in style.

### **Component 2: Repertoire**

**20 marks**

Five tunes of different types should be prepared and a number will be heard at the examiner's discretion. Ornamentation is not required but the performance should be fluent, well phrased and in style.

### **Component 3: Supplementary Tests**

**20 marks**

Candidates are required to complete all tests:

- Beat time (clap or foot tap) in a polka, jig or reel (3×1 mark)
- Identify tune types: air, jig or reel (3×1 mark)
- Play, lilt or hum from memory a tune extract (one phrase of a simple air or waltz) when performed twice. The key and starting note will be given (5 marks)
- Name five instruments associated with Scottish Traditional music (5×1 mark)
- Describe their own instrument or voice and name one prominent player or singer of Scottish Traditional music (2×2 marks)

## **Grade 3**

Candidates must present the examiner with a complete list of the pieces chosen, which should include the tune names and types.

### **Component 1: Performance**

**60 marks**

Performance of three tunes of different types, at least one of which must be a hornpipe, jig or reel (see Section 5 for suggested repertoire). The performance should be fluent, well phrased and in style, and should include some simple forms of ornamentation.

### **Component 2: Repertoire**

**20 marks**

Five tunes of different types should be prepared and a number will be heard at the examiner's discretion. The performance should be fluent, well phrased and in style and should include some simple forms of ornamentation.

### **Component 3: Supplementary Tests**

**20 marks**

Candidates are required to complete all tests:

- Beat time (clap or foot tap) in any two tune types (2×1 mark)
- Identify tune types: air, waltz, jig or reel (3×1 mark)
- Play, lilt or hum from memory a tune extract (one phrase of a simple air or waltz) when performed twice. The key and starting note will be given (5 marks)
- Discuss the different moods in three of the chosen pieces (6 marks)
- Describe their own instrument or voice and name two prominent players, singers or ensembles of Scottish Traditional music (2×2 marks)

## Grade 4

Candidates must present the examiner with a complete list of the pieces chosen, which should include the tune names and types.

### **Component 1: Performance**

**60 marks**

Performance of three selections of different types (see Section 5 for suggested repertoire). An air must be included as the first tune in one selection. The performance should be fluent, well phrased and in style, and should include some simple forms of ornamentation.

### **Component 2: Repertoire**

**20 marks**

Five tunes of different types should be prepared and a number will be heard at the examiner's discretion. The performance should be fluent, well phrased and in style and should include some simple forms of ornamentation.

### **Component 3: Supplementary Tests**

**20 marks**

Candidates are required to complete all tests:

- Beat time (clap or foot tap) in any two tune types (2×1 mark)
- Identify tune types: air, strathspey or march (3×1 mark)
- Play, lilt or hum from memory a tune extract (one phrase of a strathspey, jig or march) when performed twice. The key and starting note will be given (5 marks)
- Discuss the approach in learning two of the pieces played in the examination (4 marks)
- Name any three types of Scottish dance tunes and give their time signatures (3×2 marks)

## Grade 5

Candidates must present the examiner with a complete list of the pieces chosen, which should include the tune names and types.

### **Component 1: Performance**

**60 marks**

Performance of three selections of different types (see Section 5 for suggested repertoire). An air must be included as the first tune in one selection. The performance should be fluent, well phrased and in style, and should include a wide range of ornamentation.

### **Component 2: Repertoire**

**20 marks**

Three selections of different types should be prepared and one will be heard at the examiner's discretion. The performance should be fluent, well phrased and in style, and should include a wide range of ornamentation.

### **Component 3: Supplementary Tests**

**20 marks**

Candidates are required to complete all tests:

- Name and demonstrate three different ornamentation types appropriate to the candidate's instrument or voice (3×1 mark)

- Beat time (clap or foot tap) in any two tune types (2×1 mark)
- Identify tune types; air, strathspey, hornpipe or reel (4×1 mark)
- Play, lilt or hum from memory a tune extract (one phrase of a polka, march or reel) when performed twice. The key and starting note will be given (5 marks)
- Name four types of Scottish dance tunes and give their time signatures (6 marks)

## Grade 6

Candidates must present the examiner with a complete list of the pieces chosen, which should include the tune names and types.

### **Component 1: Performance**

**60 marks**

Performance of three selections of different types (see Section 5 for suggested repertoire). The performance should be stylish and include a wide range of ornamentation. An air must be included as the first tune in one selection.

### **Component 2: Repertoire**

**20 marks**

Four selections of different types should be prepared and a number will be heard at the examiner's discretion. The performance should be stylish and include a wide range of ornamentation.

### **Component 3: Supplementary Tests**

**20 marks**

Candidates are required to complete all tests:

- Name and demonstrate four different ornamentation types appropriate to the candidate's instrument or voice (4×1 mark)
- Identify tune types: reel, strathspey or jig (3×1 mark)
- Play, lilt or hum from memory one phrase of any tune performed twice. The key and starting note will be given (5 marks)
- Play or sing a phrase from any tune played or sung from the tunes selected and then play or sing it a second time incorporating simple melodic variations (2 marks)
- Name three regional styles and give a brief description of each style (6 marks)

## Grade 7

Candidates must present the examiner with a complete list of the pieces chosen, which should include the tune names and types.

### **Component 1: Performance**

**60 marks**

Performance of three selections of different types (see Section 5 for suggested repertoire). The performance should be stylish and include a wide range of ornamentation, as well as some simple melodic variation. An air must be included as the first tune in one selection.

## **Component 2: Repertoire**

**20 marks**

Five selections of different types should be prepared and a number will be heard at the examiner's discretion. The performance should be stylish and include a wide range of ornamentation. The use of variation is not required in this component.

## **Component 3: Supplementary Tests**

**20 marks**

Candidates are required to complete all tests:

- Identify any tune type performed (4×1 mark)
- Describe simple variations in short extracts performed (2×2 marks)
- Play, lilt or hum from memory two phrases of any tune type performed twice. The key and starting note will be given (2×3 marks)
- Discuss any one prominent player, singer or teacher of Scottish Traditional music who has influenced the candidate's performing style (6 marks)

## **Grade 8**

Candidates must present the examiner with a complete list of the pieces chosen, which should include the tune names and types.

## **Component 1: Performance**

**60 marks**

Performance of three selections of different types (see Section 5 for suggested repertoire). The performance should be stylish and include a wide range of ornamentation, as well as mature melodic variation. An air must be included as the first tune in one selection.

## **Component 2: Repertoire**

**20 marks**

Five selections of different types should be prepared and a number will be heard at the examiner's discretion. The performance should be stylish and include a wide range of ornamentation as well as simple melodic variation.

## **Component 3: Supplementary Tests**

**20 marks**

Candidates are required to complete all the following tests:

- Identify any tune type performed (4×1 mark)
- Describe simple variations in short extracts performed (2×2 marks)
- Play, lilt or hum from memory two phrases of any tune type performed twice. The key and starting note will be given (6 marks)
- Discuss and play or sing two examples from the repertory of one prominent player, singer or teacher of Scottish Traditional music who has influenced the candidate's own performing style (6 marks)

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## 5. Sample repertoire: Step and Grades

These sample repertoire lists are presented with a view to offering general guidance to candidates and teachers when choosing an appropriate programme for an examination, although the lists are by no means definitive nor exhaustive. It should be remembered that although the complexity of the chosen repertoire should increase through the grades, many tunes would be appropriate for inclusion at a range of examination levels, depending on how they are actually performed: for example, a tune played at Grade 3 level with the inclusion of simple ornamentation, could well be played successfully at Grade 6 providing a wider range of ornamentation is used. There is no requirement to choose any tune named below in any grade, and there are other tune types which could also be included. In all grades, the candidate should endeavour to present tunes which are suited to their instrument.

### Step

**Reels:** High Road to Linton, Peat Fire Flame, Skye Dance, The Twisted Bridge

**Jigs:** Bonnie Strathyre, The Eavesdropper

**Marches:** I Bhi Ada, I'll Tell my Ma, Nut Brown Maiden

**Waltzes:** Amazing Grace, Fairy Lullaby, Lovely Stornaway, Mid Yell School Waltz, Skye Boat Song

**Airs:** Auld Lang Syne, Coulter's Candy, Eriskay Love Lilt, My Bonnie Lies Over the Ocean, Rowan Tree

**Polkas:** Egan's Polka, The Osprey

**Strathspey:** Fear a Phige

### Grade 1

**Reels:** Angus McLeod, Bonnie Tammy Scollay, Faroe Rum, Kate Dalrymple, Miss Forbes' Farewell to Banff

**Jigs:** Cornerhouse Jig, An Islay Jig, Rocking the Baby, Wee Tod

**Marches:** Bonnie Lass o' Fyvie, Green Hills of Tyrol, Marie's Wedding, Scotland the Brave, Stronsay Wedding

**Waltzes:** Ae Fond Kiss, An te Bhan, Come by the Hills, My Farewell, The Queen's Four Marys, Road and Miles to Dundee, The Sound of Mull

**Airs:** Duchess Tree, Iain Ruairidh's Lament, Loch Lomond, Sine Bhan, Will Ye No Come Back Again, Ye Banks and Braes

**Polkas:** Da Boanie Polka, Seven Step Polka

**Strathspey:** John McAlpine

### Grade 2

**Reels:** Corn Riggs, Donald Blue, Da Ferry Reel, Da Forfeit O' Da Ship, Jumping Geordie, The Kilt is my Delight, Mrs MacLeod of Raasay, Rakes of Mallow, Reel of Tullochgorum, St. Kilda Wedding, The Spirit of Poltney

**Jigs:** Drummond Castle, The Hundred Pipers, John Grumlie, The Kesh Jig, Ness Castle, Out on the

Ocean, Peter's Peerie Boat, The Price of a Pig, Traditional Jig

**Marches:** Caledonian March, Flott fae Flotta, Highland Laddie, The Lovat Scouts, Murdo's Wedding, The Nameless Lassie, Tartan Bonnets, Terribus, Uist Tramping Song

**Waltzes:** Gentle Maiden, Jewels of the Ocean, Leaving Stornoway, Margaret's Waltz, The Mingulay Boat Song, Ordale Wedding, T'ree Bridal Song

**Airs:** Fear a Bhata, Hills of Lorne, Leezie Lindsay, Niel Gow's Farewell to Whisky, Sarona, Da Slockit Light

**Polkas:** Belfast Polka, Denis Murphy's Polka, John Ryan's Polka, Sister Jean

**Strathspey:** Belladrum House, Calum's Road, Campbeltown Kiltie Ball, The Duke of Gordon's Birthday, In Islay, Katie Bardie

## Grade 3

**Reels:** De'il Amang the Tailors, Donald Macleod's Reel, The Fairy Dance, Flowers of Edinburgh, Hurlock's Reel, The Red Haired Boy, Roxburgh Castle, St Anne's Reel, Sandy McIntyre's Trip to Boston

**Jigs:** The Banks of Allan, The Famous Baravan, Lanagan's Ball. McGoldrick's No. 1 (Snoring Khazi), Miss Campbell of Sheerness, Muckin' of Geordie's Byre, Road to Banff, Scarce o'Tatties, Da South End, The Stool of Repentance

**Marches:** Augusta, Gairsay, The Glencoe March, The Hut on Staffin Island, Loch Ryan, The Music of Spey

**Waltzes:** An Cairn, Farquhar and Hattie's Waltz, Jacqueline's Waltz, Josefin's Waltz, Kellister Waltz, Midnight on the Water, Miss Rowan Davies, The Rope Waltz

**Airs:** Margaret Anne Robertson, Mrs Jamieson's Favourite, The Pearl, Sailing South, The Setting Sun, Shingly Beach

**Strathspeys:** The Fiddler, Jessie Smith, The Lad with the Plaidie, Memories of Father Angus MacDonald

**Hornpipes:** Boys of Bluehill, The Locomotive, Right of Man, The Steamboat, Willie's Brogues

**Polkas:** Bob Hobkirk's Polka, Clark Cases

## Grade 4

**Reels:** Aandowin at da Bow, The Brolum The Bungalow, Calum Donaldson, Dunkeld Bridge, The Glasgow Reel, Gordon's Favourite, Lorna's Reel, Maggie's Pancakes, Rannie MacIennan's Ross' Reel, The Shetland Molecule, Stan Chapman's, Willafjord

**Jigs:** The Atholl Highlanders, Glasgow City Police Pipers, Jig of Slurs, Jig Run Rig, Kenny Gillies of Portnalong, The Ninety Jig, Rory McLeod, Simon Thoumire's Jig, The Ten Penny Bit, Thunderhead

**Marches:** The Atholl Volunteers, The Braes of Castle Grant, DaGusier's March, Height of Casino, Scott Skinner's Compliments to Mr Macdonald

**Waltzes:** Astryd's Waltz, Bert Mackenzie's 70th Birthday Waltz, Gillian's Waltz, Grandad's Waltz, Da

Holm Waltz, Kate Martin's Waltz, My Cape Breton Home, A Waltz for Kylin, The Wild Rose of the Mountain

**Airs:** Coilsfield House, Da Daydawn, Hector the Hero, Inisher, Lament for Flora McDonald, Roslin Castle, The Sound of Sleat

**Polka:** Hakki's Polka, Jimmy o'the Bu's Polka, The Old Polka

**Strathspey:** Gille Calum (Sword Dance), The Iron Man, The Laird o'Thrums, Mackenzie Hay, Stirling Castle, Tulcan Lodge, Willie Hunter's Compliment to Dan R. McDonald

**Hornpipes:** Crossing the Minch, Harvest Home, The North Shore, The Westcoaster

## Grade 5

**Reels:** Andy Broom's Reel, The Banshee, Bulgarian Red, The Little Cascade, The Marquis of Huntly Reel, The Marquis of Tullybardine, Mitten's Breakdown, Pottinger's Reel, Prue Reel, The Salvation, The Sandyburn Reel, The Tushkar

**Jigs:** Basil the Retriever, Calliope House, Dashing White Eejit, Izzy's Jig, The Joy of it, What care I for the Minister

**Marches:** Cowal Fiddler's March, Highlander's Revenge, MacLean of Pennycross, Mr Mitchie

**Waltzes:** David's Waltz, For Graham, Maggie West's Waltz

**Airs:** Annie My Mother, Ashokan Farewell, Da Auld Resting Chair, Bovaghie's Plaid, The Coleburn, Deliverance, Leaving Lochboisdale, Niel Gow's Lament for the Death of His Second Wife

**Polkas:** Bluebell Polka, The Orkney Polka

**Strathspeys:** Calum's Road, Duke of Edinburgh, Earl Grey, Miss Lyall, Netherbow, The Quiet Man, Sword Dance, The Warnocks

**Hornpipes:** Mr Alexander Laing's Hornpipe, The Cherry Tree, Leuchold, The Liverpool Hornpipe, St Gilbert's Hornpipe, The Trumpet Hornpipe, Violet Tulloch's Hornpipe

## Grade 6

**Reels:** The Cape Breton Fiddler's Welcome to the Shetland Isles, Carnie's Canter, Catharsis, Da Chief, The Dirty Bee, Da Farder Ben Da Wylcomer, Forth Bridge Reel, Malcolm Findlay's Reel, On the Wings of a Skorie, Reel Beatrice, Reel o'Trondra

**Jigs:** Arthur Darley's Swedish Jig, The Birsay Haddock, The Buck o'the Cabrach, Crabbit Shona, Wha'll be King but Charlie, The Thief of Lochaber

**Marches:** Donald MacLeod's Farewell to Oban, Edgefault House, Lady Dorothea Stewart Murray's Wedding March, Scott Skinner's Compliments to Dr Macdonald

**Waltzes:** Aly's Waltz, La Partida, Metsakukkia

**Polkas:** Lord Borthwick, Maggie Watson's Polka

**Strathspeys:** Forbes Morrison, The Forth Bridge Strathspey, The Laird of Drumblair, The Rolling Spey, The Sands of Murness

**Hornpipes:** The Newcastle Hornpipe, The Poppy Leaf Hornpipe, Princess Beatrice, Ward's Hornpipe

**Mazurkas:** Michael's Mazurka

## Grade 7

**Reels:** The Auld Wheel, Charlie Hardie, The Devil and the Dirk, Flowers of Edinburgh (with all variations), The Hurricane, James D. Law's Reel, Mary Walker, Pat's Reel, The Scholar

**Jigs:** Dumfries House, Hamilton House, Light and Airy, The Volcanic Jig

**Marches:** The Athole Highlanders, Farewell to Loch Katrine, Duke of Fife's Welcome to Deeside, Lord Huntly's Cave, MacLean of Pennycross

**Airs and Pastorals:** Chapel Kapeith, Mar Chapel, Matthew Hardie, Miss Laura Andrews, Roslin Castle

**Polkas:** Pottinger's Pineapple Polka

**Strathspeys:** Beauty of the North, Glenlivet, J. O. Forbes Esq. of Corse, Mackworth, Milladen, The Marquis of Huntly's Farewell

**Hornpipes:** The Acrobat, The High Level Hornpipe, Pirates Hornpipe, The Bee's Wing Hornpipe

## Grade 8

**Reels:** Deil Among the Tailors (with all variations), Holm o'Cruister, Michael's Matches, Wan Legged Yow

**Jigs:** Dunkeld House, Favourite Jig, Miss Hannah of Elgin, Miss Stewart of Bombay

**Marches:** Balmoral Castle, King Robert the Bruce, MacPherson's Blade, The Surgeon's Triumph

**Airs and Pastorals:** Back to the Hills, Corgarff Castle, Earl Haig (The Laird o'Bemersyde), Harvey Mitchell, Ossian, The President (with all variations), Professor Blackie, Tarland Memories, Valley of Silence

**Polkas:** The Peterhead Polka, The Serenade Polka

**Strathspeys:** Buckingham House (Athole Brose), Dean Brig of Edinburgh, Happy Tom, Mar Castle, Pittengardener's Rant, William Duguid-Fyvie

**Hornpipes:** The Banks Hornpipe, Haslam's Hornpipe, Madame Neruda, Madame Veroni, The Mathematician

## Collections of Music

Below is a list of publications containing collections of Scottish Traditional music which candidates may find useful:

**About Time** (clarsach) by Wendy Stewart (*Taigh na Teud*)

**Battlefield Band: Forward with Scotland's Past** by Battlefield Band (*Kinmor Music*)

**The Beauties of the North: A Scots Fiddle Collection** by Bill Hardie (*Hardie Press*)

**The Caledonian Companion: A Collection of Scottish Fiddle Music and Guide to its Performance**

by Alastair Hardie (*Hardie Press*)

**Ceilidh Collection for Fiddlers:** 1st, 2nd and 3rd books by Martin and Anne Hughes (*Taigh na Teud*)

**Ceilidh Collection for Piano/Keyboards:** volumes 1 and 2, arranged by N McIntyre, A Thorburn and J Marshall (*Taigh na Teud*)

**Ceol na Fidhle: Highland Tunes for the Fiddle** volumes 1–4 by Christine Martin (*Taigh na Teud*)

**Come Gie's a Sang** by Sheila Douglas (*Hardie Press*)

**The Cunningham Collection Volume 1: The House in Rose Valley** by Phil Cunningham (*Cunningham Music Publications*)

**Easy Scottish Harp Music** by Sharon Hanjian Rondeau (*Mel Bay*)

**Favourite Gaelic Airs for Fiddle, Accordion and Brass Instruments** arranged by Mary Strachan (*Taigh na Teud*)

**An Fhideoag Airgid: A Whistle Tutor for Highland Music** by Davy Garrett (*TM & CS*)

**The Fiddle Music of Scotland** by James Hunter, edited by Alastair and Bill Hardie (*Hardie Press*)

**A Fiddler's Book of Scottish Jigs** edited by Alistair Hardie (*Hardie Press*)

**First Ceilidh Collection for Cello/Double Bass** by Christine Martin (*Taigh na Teud*)

**The Gem So Small** (pipes) by Dougie Pincock (*Kinmor Music*)

**The Harp Key: Music for the Scottish Harp** by Alison Kinnaird (*Kinmore Music*)

**Hebridean Folksongs** by J L Campbell and F Collinson (*Gairm*)

**It's Easy to Play Songs of England, Scotland and Ireland** arranged by Cyril Watters (Scottish tunes only accepted for examinations) (*Wise Publications*)

**The Knockie Collection of Highland Music: The Airs and Melodies Peculiar to the Highlands of Scotland and the Isles** by Simon Fraser (*Scott's Highland Services Ltd.*)

**The Lothian Collection** (clarsach) by Alison Kinnaird (*Kinmor Music*)

**The New Scottish Song Book** by G McPhee, G C McVicar, J Rankin, S M Robertson and F Spedding (*Hardie Press*)

**The Nineties Collection: New Scottish Tunes in Traditional Style** edited by Ian Hardie (*Canongate*)

**Pipe Major William Ross's Collection of Highland Bagpipe Music** (books 1–6) (*Paterson*)

**The Saltire Scottish Song Book** by C T Davie and G C McVicar (*Hardie Press*)

**The Saltire Two-Part Scottish Song Book** by G McPhee, G C McVicar and J Rankin (*Hardie Press*)

**The Scots Fiddle: Tunes, Tales and Traditions** by J Murray Neil (*Lochar Publishing*)

**Scots Guards Standard Setting of Pipe Music** volumes 1–3 (*Schott*)

**Scots Musical Museum (1787–1803)** edited by James and Robert Burns (*Hardie Press*)

**The Scottish Accordion** by Douglas Muir (*Department of Continuing Education, Stirling University*)

**Scottish Fiddle Music** by Watson Forbes (*Robertson Publications*)

**Scottish Folk Tunes – 54 Accordion Pieces** by Ian Lowthian (*Schott*)

**Scottish Folk Tunes for Piano** by Barrie Carson Turner (*Schott*)

**Scottish Harp** by Corrina Hewat (*Taigh na Teud*)

**Scottish Piano Contemporary** arrangements by Stephen J Wood (*Taigh na Teud*)

**52 Scottish Songs for all Harps** arranged by Sylvia Woods (*Harp Centre Princeville*)

**Scottish Tunes for Piano** (*Ossian Publications*)

**Scottish Traditional Music for Guitar in DADGAD and Open G Tunings** by Rob MacKillop (*Hardie Press*)

**The Small Harp: A Step by Step Tutor** by Alison Kinnaird (*Kinmor Music*)  
**Songs of Scotland** arranged by Margery Hargest Jones (*Boosey & Hawkes*)  
**Songs of the Hebrides** volumes 1–3 by Marjory Kennedy-Fraser and Kenneth McLeod (*Boosey & Hawkes*)  
**Songs Remembered in Exile** by John Lorne Campbell (*Aberdeen University Press*)  
**The Tom Anderson Collection** (violin) (*Hardie Press*)  
**Traditional Tunes Arranged for the Clarsach** by Christine Martin (*Taigh na Teud*)  
**Traditional Tunes for Scottish Fiddlers** (*Taigh na Teud*)  
**Traditional Tunes for Two Fiddlers** by Christine Martin (*Taigh na Teud*)  
**Tunes from 17th Century Scotland** arranged for Mandolin by Rob MacKillop (*Mel Bay*)

## 6.1 Assessment domains

### Assessment objectives

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

- **Technical accomplishment** (the extent to which the instrument or voice 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 on their instrument or 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
<b>Performance</b>	✓	✓	✓	✓
<b>Repertoire</b>	✓	✓	✓	✓
<b>Supplementary Tests</b>			✓	

### 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
<b>Performance</b>				
Grades 1 to 4	65%	15%	10%	10%
Grades 5 to 8	40%	30%	15%	15%
<b>Repertoire</b>				
Grades 1 to 4	45%	10%	40%	5%
Grades 5 to 8	35%	15%	40%	10%
<b>Supplementary Tests</b>			100%	

## 6.2 How marks are awarded

The following tables show the approximate weighting of the relevant assessment domains within each component of the exam and the guidelines which the examiners use to award marks. The guidelines 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.

## Performance

The examiner will consider the performance of each of the tunes/selections separately, and will award a mark for each. 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:

Assessment domain	Technical Accomplishment	Musicality	Musical Knowledge	Communication
<b>Distinction</b> 85–100%	<ul style="list-style-type: none"> <li>• High level of technical accomplishment, demonstrating accuracy and fluency</li> <li>• Well-developed and secure tone quality, intonation and/or articulation</li> </ul>	<ul style="list-style-type: none"> <li>• Mature sense of musical style and an ability to take charge of expressive elements</li> <li>• Confident and assured performance</li> </ul>	<ul style="list-style-type: none"> <li>• Secure understanding of musical notation</li> </ul>	<ul style="list-style-type: none"> <li>• Sense of individual interpretative skill</li> <li>• Clear ability to engage the listener fully</li> </ul>
<b>Merit</b> 75–84%	<ul style="list-style-type: none"> <li>• Ability to cope well with the technical demands of the music</li> <li>• Good standard of tone quality, intonation and/or articulation</li> </ul>	<ul style="list-style-type: none"> <li>• Evidence of musical shape and phrasing</li> <li>• Confident performance</li> </ul>	<ul style="list-style-type: none"> <li>• Secure understanding of musical notation should be evident</li> </ul>	<ul style="list-style-type: none"> <li>• Some sense of individual interpretative skill</li> <li>• Ability to engage the listener</li> </ul>
<b>Pass</b> 65–74%	<ul style="list-style-type: none"> <li>• Fairly accurate, reasonably fluent but occasionally hesitant</li> <li>• Tone quality, intonation and/or articulation of a generally acceptable standard for this level</li> </ul>	<ul style="list-style-type: none"> <li>• Some evidence of appropriate musicality</li> <li>• Reasonably confident performance</li> </ul>	<ul style="list-style-type: none"> <li>• Evidence of an understanding of musical notation</li> </ul>	<ul style="list-style-type: none"> <li>• Communication of something of the substance of the music</li> <li>• Basic ability to engage the listener</li> </ul>
<b>Below Pass</b> 55–64%	<ul style="list-style-type: none"> <li>• Some accurate and musical playing, but compromised by discontinuity in the performance and technical inaccuracies</li> <li>• Tone, intonation and/or articulation need more development</li> </ul>	<ul style="list-style-type: none"> <li>• Some signs that a sense of musicality is potentially attainable</li> </ul>	<ul style="list-style-type: none"> <li>• Evidence of an understanding of musical notation</li> </ul>	<ul style="list-style-type: none"> <li>• Basic, but limited, communication of the substance of the music</li> <li>• Little evidence of an ability to engage the listener</li> </ul>
<b>Below Pass</b> 0–54%	<ul style="list-style-type: none"> <li>• Inaccuracies proportionately greater than correct playing and a lack of continuity which jeopardises the sense of performance</li> <li>• Tone and/or control of articulation need much more work</li> </ul>	<ul style="list-style-type: none"> <li>• Musicality is not clearly evident in the playing</li> </ul>	<ul style="list-style-type: none"> <li>• Some evidence of an understanding of musical notation</li> </ul>	<ul style="list-style-type: none"> <li>• Little communication of the substance of the music</li> <li>• Very limited, or no, ability to engage the listener</li> </ul>

## Repertoire

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

Assessment domain	Technical Accomplishment	Musicality	Musical Knowledge	Communication
<b>Distinction</b> 85–100%	<ul style="list-style-type: none"> <li>• High level of technical accomplishment, demonstrating accuracy and fluency</li> <li>• Well-developed and secure tone quality, intonation and/or articulation</li> </ul>	<ul style="list-style-type: none"> <li>• Mature sense of musical style and an ability to take charge of expressive elements</li> <li>• Confident and assured performance</li> </ul>	<ul style="list-style-type: none"> <li>• Secure understanding of musical notation</li> </ul>	<ul style="list-style-type: none"> <li>• Sense of individual interpretative skill</li> <li>• Clear ability to engage the listener fully</li> </ul>
<b>Merit</b> 75–84%	<ul style="list-style-type: none"> <li>• Ability to cope well with the technical demands of the music</li> <li>• Good standard of tone quality, intonation and/or articulation</li> </ul>	<ul style="list-style-type: none"> <li>• Evidence of musical shape and phrasing</li> <li>• Confident performance</li> </ul>	<ul style="list-style-type: none"> <li>• Secure understanding of musical notation should be evident</li> </ul>	<ul style="list-style-type: none"> <li>• Some sense of individual interpretative skill</li> <li>• Ability to engage the listener</li> </ul>
<b>Pass</b> 65–74%	<ul style="list-style-type: none"> <li>• Fairly accurate, reasonably fluent but occasionally hesitant</li> <li>• Tone quality, intonation and/or articulation of a generally acceptable standard for this level</li> </ul>	<ul style="list-style-type: none"> <li>• Some evidence of appropriate musicality</li> <li>• Reasonably confident performance</li> </ul>	<ul style="list-style-type: none"> <li>• Evidence of an understanding of musical notation</li> </ul>	<ul style="list-style-type: none"> <li>• Communication of something of the substance of the music</li> <li>• Basic ability to engage the listener</li> </ul>
<b>Below Pass</b> 55–64%	<ul style="list-style-type: none"> <li>• Some accurate and musical playing, but compromised by discontinuity in the performance and technical inaccuracies</li> <li>• Tone, intonation and/or articulation need more development</li> </ul>	<ul style="list-style-type: none"> <li>• Some signs that a sense of musicality is potentially attainable</li> </ul>	<ul style="list-style-type: none"> <li>• Evidence of an understanding of musical notation</li> </ul>	<ul style="list-style-type: none"> <li>• Basic, but limited, communication of the substance of the music</li> <li>• Little evidence of an ability to engage the listener</li> </ul>
<b>Below Pass</b> 0–54%	<ul style="list-style-type: none"> <li>• Inaccuracies proportionately greater than correct playing and a lack of continuity which jeopardises the sense of performance</li> <li>• Tone and/or control of articulation need much more work</li> </ul>	<ul style="list-style-type: none"> <li>• Musicality is not clearly evident in the playing</li> </ul>	<ul style="list-style-type: none"> <li>• Some evidence of an understanding of musical notation</li> </ul>	<ul style="list-style-type: none"> <li>• Little communication of the substance of the music</li> <li>• Very limited, or no, ability to engage the listener</li> </ul>

## Supplementary Tests

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

Assessment domain	Musical Knowledge
<b>Distinction</b> 85–100%	<ul style="list-style-type: none"><li>• Consistently accurate and prompt responses</li></ul>
<b>Merit</b> 75–84%	<ul style="list-style-type: none"><li>• Accuracy in most of the tests but with a few incorrect responses</li></ul>
<b>Pass</b> 65–74%	<ul style="list-style-type: none"><li>• Reasonable standard of aural perception demonstrated throughout the tests</li></ul>
<b>Below Pass</b> 55–64%	<ul style="list-style-type: none"><li>• Insufficient standard of aural perception demonstrated throughout the tests</li></ul>
<b>Below Pass</b> 0–54%	<ul style="list-style-type: none"><li>• Inadequate standard of aural perception demonstrated throughout the tests</li></ul>

## 6.3 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.

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## 7. Performance Diplomas

For information about Teaching Diplomas, refer to the Music Performance and Teaching Diplomas Syllabus (from 2019).

### 7.1 DipLCM in Scottish Traditional Music Performance

#### Overview

Candidates entering for this examination should have achieved a performance standard at or above that expected for Grade 8, consistent with a Level 1 (first-year) undergraduate recital. A competent standard of technique with an individual musical and stylish interpretation is expected. The choice of an effectively balanced programme showing a diversity of musical and technical abilities is considered significant and will form part of the assessment. Presentation will also be taken into consideration.

#### Age groups and requirements for prior learning

The DipLCM diploma is open to candidates of any age. There are no prerequisites.

#### Components

##### **Component 1: Performance** **80 marks**

Candidates should present a varied and contrasting programme of 15–20 minutes in duration.

##### **Component 2: Supplementary Tests** **10 marks**

Candidates are required to complete all the following tests:

- To recognise ornaments in examples played by the examiner (2×1 mark)
- To identify any tune type performed by the examiner (2×1 mark)
- To play or sing a four-bar tune segment once the examiner has played it twice – the key and starting note will be given (6 marks)

##### **Component 3: Discussion** **10 marks**

The examiner will lead a discussion on relevant aspects of the candidate's performance and their preparation for the examination. The candidate will be expected to demonstrate detailed technical and contextual knowledge about the repertoire performed. Questions may be asked on the following:

- The candidate's personal response and approach to learning and performing the music
- Specific techniques employed during the performance
- An insight into the candidate's performance within the community (if applicable)
- Detailed background knowledge of one well-known Scottish Traditional musician of the candidate's own choice

## 7.2 ALCM in Scottish Traditional Music Performance

### Overview

The ALCM diploma demands a high standard of playing, consistent with a Level 2 (second-year) undergraduate recital, and it is essential that the candidate demonstrates musical flair and imagination. Technique should be of a high standard and the performance should be stylistically convincing.

### Age groups and requirements for prior learning

The ALCM diploma is open to candidates of any age. It would be unusual, however, for a candidate below the age of 15 to have the musical maturity required for success at this level. Candidates must have passed the DipLCM in Scottish Traditional Music Performance in order to enter for this diploma. There are no paperwork requirements for this examination.

### Components

#### Component 1: Performance

**70 marks**

Candidates should present a varied programme of approximately 20 minutes in duration.

#### Component 2: Repertoire

**10 marks**

Candidates will be asked to submit a list of 10 selections from which they will be asked to perform a number at the discretion of the examiner. The repertoire should include airs and a wide variety of dance tune types.

#### Component 3: Notation and Aural Skills

**10 marks**

Candidates are required to complete all the following tests:

- To play or sing an unprepared dance tune from standard music notation (4 marks)
- To play or sing a four-bar tune segment once the examiner has performed it twice (2 marks)
- To play or sing the same segment a second time including ornamentation – the key and starting note will be given (2 marks)
- To recognise tune types and ornaments in examples played by the examiner (2 marks)

#### Component 4: Discussion

**10 marks**

The examiner will lead a discussion on relevant aspects of the candidate's performance and their preparation for the examination. The candidate will be expected to demonstrate detailed technical and contextual knowledge about the repertoire performed. Questions may be asked on the following:

- The candidate's personal response and approach to learning and performing music
- Specific techniques employed during the performance
- An insight into the candidate's performances within the community (if applicable)
- Detailed background knowledge of two well-known Scottish Traditional musicians

A more detailed knowledge and understanding will be expected than for the DipLCM.

## 7.3 LLCM in Scottish Traditional Music Performance

### Overview

The LLCM diploma demands a fully professional standard of performance and musicianship, consistent with a Level 3 (final year) undergraduate recital. An extremely secure and versatile technique, together with the ability to communicate a tangible sense of interpretative awareness and convincing musicianship, will be expected.

### Age groups and requirements for prior learning

The LLCM diploma is open to candidates of any age. It would be unusual, however, for a candidate below the age of 18 to have the musical maturity required for success at this level. Candidates must hold the ALCM in Scottish Traditional Music Performance or Teaching before entering for this diploma — other qualifications will be considered on application to the Chief Examiner in Music. There are no paperwork requirements for this examination.

### Components

#### Component 1: Performance

**80 marks**

Candidates should present a balanced programme of approximately 30 minutes in duration. The performance should be of a high standard, displaying a thorough understanding of the idiom.

#### Component 2: Notation and Aural Skills

**10 marks**

Candidates are required to complete all the following tests:

- To play or sing an unprepared dance tune segment from standard music notation (1 mark)
- To play or sing the same segment a second time including ornamentation and a final time with some appropriate variation (3 marks)
- To play or sing a four-bar tune segment once the examiner has played it twice, and then to improvise a suitable phrase so as to complete an eight-bar part in appropriate style – the key and starting note will be given (4 marks)
- To recognise variations in examples played by the examiner (2 marks)

#### Component 3: Discussion

**10 marks**

The examiner will lead a discussion on relevant aspects of the candidate's performance and their preparation for the examination. The candidate will be expected to demonstrate detailed technical and contextual knowledge about the repertoire performed. Questions may be asked on the following:

- The candidate's personal response and approach to learning and performing the music
- Specific techniques employed during the performance
- An insight to the candidate's performance within the community (if applicable)
- Detailed background knowledge of two well-known Scottish Traditional musicians

A more detailed knowledge and understanding will be expected than for the ALCM.

## 7.4 FLCM in Scottish Traditional Music Performance

### Overview

The FLCM diploma, the highest awarded by the University of West London, demands a truly exceptional demonstration of performing ability of the very highest standard. In order to pass, the candidate must present a recital of a standard which might be heard at a major concert venue, demonstrating a clear maturity of personality and interpretation. The standard expected is equivalent to that of a Masters' level recital.

### Age groups and requirements for prior learning

The diploma is open to candidates of any age. It would be unusual, however, for a candidate below the age of 18 to have the musical maturity required for success at this level. Candidates must hold the LLCM in Scottish Traditional Music Performance or Teaching before entering for this diploma — other qualifications will be considered on application to the Chief Examiner in Music.

### Components

Both components listed below must be approved in order to qualify for an award. The result of either component may be carried forward for a 3-year period, if one of the two components is assessed as 'Approved', and the other 'Not Approved'. Programme notes may be re-submitted to LCM Examinations at any time for approval.

#### Component 1: Performance

Candidates should compile and perform a recital of approximately 50 minutes in duration. An interesting, well-rounded and balanced programme, incorporating depth and breadth of style, is expected. The programme should comprise items of a technical standard sufficient to demonstrate performance mastery of the highest professional and artistic levels, including slow pieces and a range of dance music types, all of which should be fully inside the spectrum of professional repertoire. Original and creative approaches to programme building are encouraged. There is no requirement for programmes to be approved in advance; however, advice is available from the Chief Examiner in Music. Where the programme as a whole is not sufficient for the candidate to demonstrate mastery at this level, the marking may reflect this.

#### Component 2: Programme Notes

Candidates should produce, and bring with them to the examination, a programme for the music performed in Component 1. This programme must comprise the following:

- A comprehensive list of the tunes performed in the programme
- Programme notes on each item

Programme notes should comprise information about sources, together with a commentary on the pieces being performed, which should include both background and analytical information. The style and approach should be intelligent and informed, and may assume an educated readership. In all, it is expected that candidates will write between 1000 and 1500 words. Handwritten text is not acceptable.

## 8. Regulated qualifications

### 8.1 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](http://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

#### Performance diplomas

Level	Qualification Number	Qualification Title	GLH	TQT	Credit
DipLCM	603/3771/0	UWLQ Level 4 Diploma in Music Performance	54	900	90
ALCM	603/3772/2	UWLQ Level 5 Diploma in Music Performance	65	1200	120
LLCM	603/3773/4	UWLQ Level 6 Diploma in Music Performance	108	1800	180
FLCM	600/0758/8	UWLQ Level 7 Diploma in Music Performance	134	2250	225

#### Teaching diplomas

Level	Qualification Number	Qualification Title	GLH	TQT	Credit
DipLCM	600/0062/4	UWLQ Level 4 Diploma in Music Teaching	60	1000	100
ALCM	600/0829/5	UWLQ Level 5 Diploma in Music Teaching	75	1500	150
LLCM	600/0826/X	UWLQ Level 6 Diploma in Music Teaching	120	2000	200

## 8.2 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

## 8.3 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				