



British Columbia  
Conservatory of Music

*Violin*

Diploma Syllabus

*for*

Licentiate L.B.C.M.

*and*

Licentiate Honors L.B.C.M. Hon

# Foreword

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With the increased interest in music as a means of developing essential study skills, concentration and self-discipline which virtually guarantees future success in any field, the British Columbia Conservatory of Music examination system provides a stimulating, comprehensive goal for all students.

The curriculum presented in this syllabus has been developed by well-respected, knowledgeable professionals in the field of music study, whose assistance in this endeavour is gratefully acknowledged. Both technical requirements and repertoire have been selected to represent a logical progression of skill and musical application.

As we continually make an effort to ensure the highest standard and latest knowledge in this examination system, you are invited to partner with the growing number of teachers and students, and participate in BCCM Examinations as a rewarding experience based on personal development, setting goals of a high academic standard and service to the community.

## *BCCM Examinations*

[www.bccmusic.ca](http://www.bccmusic.ca)

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- Online registration for BCCM Examinations or,
- Choose a printable examination form to complete
- Review Fees and Check dates for practical and theory examinations
- Secondary school credit available for Fine Arts
- Printable examination syllabus for each grade directly from the website

# General Information

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## Application Forms and Procedure

The British Columbia Conservatory of Music Examination system is open to all students worldwide. Application forms are available from the BCCM office or by visiting the BCCM Examinations website, [www.bccmusic.ca](http://www.bccmusic.ca).

Applications for examinations may be faxed, mailed or submitted on line. Any application that is postmarked on or before the closing date will be accepted. Candidates who fax applications or apply online, must send, via mail, the original application plus full payment. The original application must be received by BCCM Examinations within seven (7) calendar days of the application.

- Complete a separate application form for each practical and theory examination.
- Payment is accepted by Cheque or money order. Do not mail cash.
- Application *closing dates* for examinations are generally:

mid-April, for June examinations (spring session)  
mid-July, for mid-August examinations (summer session)  
mid-November, for January examinations (winter session)

- Written inquiries and application forms should be addressed to:

**BCCM Examinations**  
4549 E Hastings St.  
Burnaby, B.C.  
Canada V5C 2K3

## Examination Schedule

Examinations are held three times throughout the year. The exact dates of examinations are indicated on a current application form or on the BCCM Examinations webpage.

- **Practical Examinations**

Spring: last two weeks of June  
Summer: mid-August  
Winter: last two weeks of January

- **Theory Examinations**

Spring: first Saturday of June  
Summer: mid-August  
Winter: second Saturday of January

## Confirmation Timetable

A *confirmation timetable*, indicating the time, date and location of the examination will be sent to the candidate.

- Check all information. In the event of an error, contact BCCM Examinations immediately.
- List the titles and composers of pieces to be performed, including any concert studies directly on the *confirmation timetable*.
- Bring the *confirmation timetable* to your examination. The candidate must present it to the examiner.

## Secondary School Music Credit

Achievement in BCCM Examinations has been recognized by the BC Ministry of Education for credit towards secondary school graduation. Upon presentation of a BCCM transcript, students will receive High School credit for piano and theory examinations.

**Fine Arts 10, Fine Arts 11 and Fine Arts 12 are each, 4 credit courses.**

BCCM Examinations is accredited as follows:

	High School Grade	Credits
BCCM Grade 6 Piano and Grade 1 Intermediate Rudiments	Fine Arts 10	4
BCCM Grade 7 Piano and Grade 2 Advanced Rudiments	Fine Arts 11	4
BCCM Grade 8 Piano and Grade 2 Advanced Rudiments	Fine Arts 12	4

A link to the B.C. Ministry of Education can be found on the BCCM homepage, [www.bccmusic.ca](http://www.bccmusic.ca) .

## **Accreditation**

British Columbia Conservatory of Music is accredited by the B.C. Ministry of Education of the Province of British Columbia and certified as a post-secondary institution by the Canadian Federal Government, Ottawa, Canada. Accreditation by the B.C. Ministry of Education provides all students taking BCCM examinations the opportunity to claim credit towards secondary school graduation.

## **College of Examiners**

The College of examiners of the British Columbia Conservatory of Music is comprised of highly trained and experienced performers and teachers. All have been selected on their experiential and academic credentials.

## **Religious Holidays**

Candidates may request in writing that their examination not be scheduled on a certain day for religious observances.

## **Fee Extensions**

Extensions will be granted for the following reasons:

- Due to illness
  - The candidate must submit a doctor's certificate that is dated no later than the day of the scheduled examination.
- Direct conflict with school examinations
  - The candidate must submit note from their school principal or counselor, indicating they are unable to attend due to examination timetable conflict.

## **Fee extension**

The fee extension is valid for one year from the date of the missed examination and must be applied for during the same one year period. A candidate must re-apply for an ensuing examination session and, may choose to take the examination originally applied for OR, have the fee extension apply to an examination of another grade. The candidate must indicate, with a note attached to the examination entry form, there is a fee extension credit available to them. No refund of fees will be forthcoming.

## **Examination Results**

Decisions of the Examiner are normally final. Any extenuating circumstances or complaints must be made to the BCCM Examination Coordinator within seven (7) days of receiving examination results. The concern will be considered and a final response will be returned within two weeks.

<b>Diploma</b>	<b>Theory co-requisites or pre-requisites</b>
Associate Teacher Diploma B.C.M.A.	Theory co-requisites: Part 2 ( <i>Study Essay</i> ) and Part 3 ( <i>Viva Voce</i> ), plus,  Grade 2 Advanced Rudiments 2, Grade 3 History Grade 4 Intermediate Harmony, Grade 4 History OR a Comprehensive Theory Examination OR documentation of achievement in equivalent theory.
Licentiate Diploma L.B.C.M.	No theory co-requisites or pre-requisites.
Licentiate Diploma Honors L.B.C.M. Hon.	Theory pre-requisite: Candidates are required to write a Comprehensive Theory Examination
Fellowship F.B.C.M.	Theory pre-requisites: Grade 2 - Advanced Rudiments, Grade 3 - History Grade 4 - History, Grade 4 Counterpoint, Grade 5 History Grade 5 Advanced Harmony and Counterpoint, Grade 5 Analysis OR a Comprehensive Theory Examination OR documentation of achievement in equivalent theory.

## Applying for Diploma Examinations

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Candidates may challenge the Licentiate L.B.C.M., Licentiate Honors or L.B.C.M. Hon. diplomas as there are no practical pre-requisites for these examinations.

### **Licentiate, L.B.C.M.**

- There are no theory co-requisites or pre-requisites for this examination.

### **Licentiate Honors, L.B.C.M. Hon.**

- Candidates will be required to write **one** comprehensive theory examination.

## Comprehensive Theory Examination

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Please note that candidates wishing to use the Comprehensive Theory Examination to satisfy the prerequisite and/or co-requisite theory requirements for a practical L.B.C.M. Hon. examination must complete the Comprehensive Theory Examination before applying for the examination.

### **Licentiate Honors Diploma, L.B.C.M. Hon.**

A Comprehensive theory examination required for the Licentiate Honors Diploma, L.B.C.M. Hon. The examination tests the candidate's knowledge of the following subject areas:

#### **Rudiments**

- Based on material required for the Grade 2 – *Advanced Rudiments*

#### **Harmony**

- Based on Grade 3 - Basic Harmony and Grade 4 - *Intermediate Harmony* in the following subject-group areas:
  - Chords and Non-chord notes
  - Harmonization and modulation
  - Tri-tone
  - Harmonic and structural Analysis
  - augmented 6<sup>th</sup>, and Neapolitan 6<sup>th</sup>
  - structural analysis of a sonata movement or fugue and harmonic analysis of a given passage

#### **Counterpoint**

- two-part free counterpoint in 18<sup>th</sup> century style.

#### **History**

- a general knowledge of music history from the Baroque period to the present
- Candidates may be asked to answer multiple choice or matching questions, define terms or write short essays.

# Examination Requirements

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## Books for Examiners' Reference

- Published books of all works performed must be brought to the examination for the use by the examiner(s).
- No photocopies will be allowed, with the following exception: Photocopies authorized in writing by the publisher.

## Editions

- Although specific editions may be mentioned in the syllabus for the sake of identifying and simplifying access to specific works, the use of any good edition of a composition is permitted.

## Repeats

- Generally speaking, only *Da Capo* and *Dal Segno* signs should be observed. Short repeats that may be necessary for balance in a composition (e.g. Some Sonata Scherzi or Minuets) may be played.

## Memory

- For the Licentiate L.B.C.M. and Licentiate Honors L.B.C.M. Hon. memorization is expected. There are no marks awarded for memory. At the discretion of the examiner partial marks will be deducted for reference to the score.

## Studies

- In all grades studies (where applicable) need not be memorized and no extra marks will be awarded for those that are played from memory. Memorization though not compulsory, is encouraged.

## Technique

- Technical tests (where applicable) in all grades must be memorized. Reference to printed material disallowed.

## Fingering

- Many good editions are available in the marketplace for guidance of fingering in technique and repertoire. Any logical fingering will be accepted.

## Substitution Pieces

- The candidate is allowed one *substitution piece*, not listed in the syllabus, without prior approval.
- A *substitution piece* chosen from outside the BCCM syllabus must reflect grade equivalence and era similar to BCCM requirements.
- Only one *substitution piece* is permitted per candidate per session.



## Classification of Marks for all Instrument Examinations

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- For graded examinations 1 to 9 candidates must achieve a minimum total mark of 60 percent to pass.
- For the Advanced Performance Certificate, Grade 10 and Associate Teacher Diploma – BCMA, candidates must achieve a minimum mark of 70 percent in all sections to pass. Licentiate Diploma and Licentiate Honors Diploma require 70 percent in performance of pieces to pass.
- There is no mark breakdown for the *repertoire section* in Part 1 of the Associate Teacher B.C.M.A. examination. The mark received reflects a standing of all pieces played.
- There is no mark breakdown for the Fellowship Diploma F.B.C.M.. The candidate will receive an overall mark classification indicated as either First Class Honors with Distinction, First Class Honors or Honors. The classification received reflects a standing of all pieces played.

### Grades 1 to 9

First Class Honors with Distinction	90 and above
First Class Honors	80 – 89
Honors	70 – 79
Pass	60 – 69

### Advanced Performance Certificate, Grade 10 and Associate Teacher Diploma - B.C.M.A.

First Class Honors with Distinction	90 and above
First Class Honors	80 – 89
Honors	70 – 79

### Licentiate Diploma, L.B.C.M. and Licentiate Honors Diploma, L.B.C.M. Hon.

First Class Honors with Distinction	90 and above
First Class Honors	80 – 89
Honors	70 – 79

### Fellowship Diploma, F.B.C.M.

An indication of *First Class Honors with Distinction, First Class Honors, or Honors* is awarded representing the overall evaluation of their performance.

Those not successful will be advised that they “*failed to meet all requirements*” and may retry the examination in a future session.

## Classification of Marks for Theory Examinations

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First Class Honors with Distinction	90 and above
First Class Honors	80 – 89
Honors	70 – 79
Pass	60 – 69

## Exemption Summary

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Documentation presented to BCCM Examinations in consideration for exemption must be current. Theory courses or practical work must have been completed within the past five years. Once exemption for certain portions of the examination is granted the remaining sections must be completed within two years from the date that the exemption was granted. Documentation more than five years old will not be considered.

<b>Diploma</b>	<b>Portion of Examination</b>	<b>Exemption</b>
Associate Teacher B.C.M.A.	Part 1 performance repertoire  Part 2 <i>Study Essay</i>  Part 3 <i>Viva Voce</i>  <b>Theory co-requisites</b> Rudiments 2, History 3, Harmony 4, History 4, OR a Comprehensive Theory Examination	Exemptions allowed with appropriate documentation. (e.g. B.Mus.)  Exemptions unavailable  Exemptions unavailable  Exemptions allowed with appropriate documentation. (e.g. B.Mus.)
Licentiate L.B.C.M.	Practical Examination  <b>Theory co-requisites</b> None	Exemptions unavailable
Licentiate Honors L.B.C.M. Hon.	Practical Examination  <b>Theory pre-requisite</b> a Comprehensive Theory examination	Exemptions unavailable  Exemptions unavailable
Fellowship F.B.C.M..	Practical Examination  <b>Theory pre-requisites</b> Grade 2 - Advanced Rudiments Grade 3 - History Grade 4 - History Grade 4 Counterpoint Grade 5 History Grade 5 Advanced Harmony and Counterpoint Grade 5 Analysis OR a Comprehensive theory examination	Exemptions unavailable  Exemptions allowed with appropriate documentation. (e.g. B.Mus.)

# *Licentiate Diploma*

## **L.B.C.M.**

The Licentiate Diploma L.B.C.M. is open to candidates of any age. This is a practical examination. There are no theory requirements nor are there any performance pre-requisites. Completion of a Grade 10 or an Associate level examination prior to this examination is not required.

### **Practical Examination**

- For the practical section of this examination the candidate is required to prepare **six pieces** – one each from the following lists.

List A	Concertos (specified movements where indicated)
List B	Sonatas (with piano)
List C	Concert Repertoire
List D	Bach works (unaccompanied)
Orchestral, List 1	Excerpts as indicated
Orchestral, List 2	Excerpts as indicated including a concertmaster solo.

- One substitution piece is allowed for Lists A, B or C without prior approval. The substitution piece must reflect grade equivalency and era.
- Memory is required for List A and List C only.

# *Licentiate Honors Diploma*

## **L.B.C.M. Hon.**

The Licentiate Honors Diploma L.B.C.M. Hon. is open to candidates of any age. There are no performance pre-requisites. Completion of a Grade 10 or an Associate level examination is not required. There is a theory pre-requisite component to this diploma. Candidates are required to complete a comprehensive theory examination prior to the practical portion of the examination.

### **Theory pre-requisites**

- To receive the Licentiate Honors Diploma, L.B.C.M. Hon. the comprehensive theory examination must be completed prior to the practical section of this examination.

### **Practical Examination**

- For the practical section of this examination the candidate is required to prepare **six pieces** – one each from the following lists.

List A	Concertos (specified movements where indicated)
List B	Sonatas (with piano)
List C	Concert Repertoire
List D	Bach works (unaccompanied)
Orchestral, List 1	Excerpts as indicated
Orchestral, List 2	Excerpts as indicated including a concertmaster solo.

- One substitution piece is allowed for Lists A, B or C without prior approval. The substitution piece must reflect grade equivalency and era.
- Memory is required for List A and List C only.

## List A - Concertos

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BARBER, SAMUEL

**Concerto**, op. 14 SCH  
→ 1<sup>st</sup> and 2<sup>nd</sup> movements, with cadenza

BEETHOVEN, LUDWIG VAN

**Concerto in D major**, op. 61 HEN; PET; INT  
→ 1<sup>st</sup> and 2<sup>nd</sup> movements, with cadenza

BRUCH, MAX

**Concerto in D minor**, op. 44 FIS  
**Scottish Fantasy**, op. 46 SCH; INT  
→ 1<sup>st</sup> and 2<sup>nd</sup> movements OR 3<sup>rd</sup> and 4<sup>th</sup> mvts

DVOŘÁK, ANTONÍN

**Concerto in A minor**, op. 53 INT  
→ 1<sup>st</sup> and 2<sup>nd</sup> movements

ELGAR, EDWARD

**Concerto in B minor** MAS  
→ 1<sup>st</sup> and 2<sup>nd</sup> movements

LALO, EDOUARD

**Symphonie espagnole**, op. 21 SCH  
→ 1<sup>st</sup> and 4<sup>th</sup> movements OR 4<sup>th</sup> and 5<sup>th</sup> mvts

MENDELSSOHN, FELIX

**Concerto in E minor**, op. 64 FIS; PET  
→ 1<sup>st</sup> and 2<sup>nd</sup> movements

PAGANINI, NICCOLÒ

**Concerto no. 1 in D major**, op. 6 SIM; INT  
→ 1<sup>st</sup> and 2<sup>nd</sup> movements

PROKOFIEV, SERGEI

**Concerto no. 1 in D major**, op. 19 INT  
→ 1<sup>st</sup> and 2<sup>nd</sup> movements  
**Concerto no. 1 in G minor**, op. 63 INT  
→ 1<sup>st</sup> and 2<sup>nd</sup> movements

SAINT-SAËNS, CAMILLE

**Concerto in B minor**, op. 61 SCH; INT  
→ 1<sup>st</sup> and 2<sup>nd</sup> movement

VIEUXTEMPS, HENRI

**Concerto no. 4 in D minor**, op. 31 FIS; INT  
→ 1<sup>st</sup> and 2<sup>nd</sup> movements  
**Concerto no. 5 in A minor**, op. 37 PET; INT  
→ 1<sup>st</sup> and 2<sup>nd</sup> movements

WEINZWEIG, JOHN

**Concerto** CMC  
→ 1<sup>st</sup> and 2<sup>nd</sup> movements

WIENIAWSKI, HENRYK

**Concerto in D minor**, op. 22 PET; INT  
→ 1<sup>st</sup> and 2<sup>nd</sup> movements

## List B - Sonatas (with Piano)

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ADASKIN, MURRAY

**Sonata** (1946) CMC  
→ 1<sup>st</sup> and 2<sup>nd</sup> movements

BEETHOVEN, LUDWIG VAN

**Sonata in C minor**, op. 30, no. 2 HEN  
→ *two* contrasting movements  
**Sonata in A major** (“Kreutzer”); op. 47 HEN  
→ *two* contrasting movements

BRAHMS, JOHANNES

**Sonata in D minor**, op. 108 BAR; INT  
→ *two* contrasting movements

COULTHARD, JEAN

**Duo Sonata** BER

DEBUSSY, CLAUDE

**Sonata in G minor** DUR; PET  
→ *two* contrasting movements

FRANCK, CÉSAR

**Sonata in A major** HEN, SCH  
→ *two* contrasting movements

GRIEG, EDVARD

**Sonata in G major**, op. 13 PET; FIS  
→ *two* contrasting movements

MORAWETZ, OSKAR

**Duo** RIC  
**Sonata no. 1** (1956) AEN; CMC

MOZART, WOLFGANG AMADEUS

**Sonata in B flat major**, K 454 HEN

RESPIGHI, OTTORINO

**Sonata in B minor** RIC  
→ *two* contrasting movements

STRAVINSKY, IGOR

**Duo concertante** B&H  
→ *two* contrasting movements

WEINZWEIG, JOHN

**Sonata** OUP

## List C - Concert Repertoire

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BARTÓK, BÉLA

**Rhapsody no. 1** B&H

BAZZINI, ANTONIO

**Ronde des lutins**, op. 25 INT

CHAUSSON, ERNEST

**Poème**, op. 25 INT; PET

FALLA, MANUEL DE

**Dance espagnole** (arr. Fritz Kreisler  
from *La vida breve* FIS)

HÉTU, JACQUES

**Rondo varié pour violon seul**, op. 25 DOM

KREISLER, FRITZ

**Caprice viennois** FOL

**Recitative and Scherzo caprice** FOL

**Tambourin chinois** FOL

PAGANINI, NICCOLÒ

*Twenty-Four Caprices*, op. 1 EMB

**One caprice**

PAPINEAU-COUTURE, JEAN

**Trois caprices** PER

→ *two* contrasting movements

RAVEL, MAURICE

**Tzigane** DUR

SAINT-SAËNS, CAMILLE

**Havanaise**, op. 83 FIS; SCH; INT

**Introduction and Rondo capriccioso**, op. 28 FIS;  
SCH; INT

SARASATE, PABLO DE

**Habañera** (*Spanish Dance*, op. 21, no. 2) INT

**Introduction and Tarantelle**, op. 43 INT

**Zigeunerweisen**, op. 20 FIS; INT

STRAVINSKY, IGOR

**Suite Italienne** B&H

→ 1<sup>st</sup>, 3<sup>rd</sup> and 6<sup>th</sup> movements

TCHAIKOVSKY, PYOTR IL'YICH

**Waltz-Scherzo**, op. 34 INT

VAUGHAN WILLIAMS, RALPH

**The Lark Ascending** OUP

WIENIAWSKI, HENRYK

**Polonaise brillante in A major**, op. 21 INT;

SCH

**Polonaise in D major**, op. 4 INT

**Scherzo tarantella in G minor**, op. 16 PET; FIS

**Souvenir de Moscou** ("Airs russes"), op. 6 FIS

YSAÏE, EUGÈNE

*Six Sonatas*, op. 27 SCH

**Sonata no. 1**

## List D - Bach (unaccompanied)

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BACH, JOHANN SEBASTIAN

**Partita no. 2 in D minor**, BWV 1004 BAR; HEN

→ Chaconne

**Sonata no. 1 in G minor**, BWV 1001 BAR; HEN

→ Fugue

**Sonata no. 2 in A minor**, BWV 1003 BAR; HEN

→ Fugue

**Sonata no. 3 in C major**, BWV 1005 BAR; HEN

→ Fugue

## Orchestral - Tutti Parts

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### LIST 1:

MENDELSSOHN, FELIX

**Incidental Music to *A Midsummer Night's Dream***

→ *Scherzo*: mm. 17-99; 115-135; 237-250;

274 to the end

SMETANA, BEDŘICH

***The Bartered Bride***

→ The Overture: mm. 1-14; 31-66; 128-170;

401-421

PROKOFIEV, SERGEI

**Symphony No. 1** ("Classical")

→ 1<sup>st</sup> movement: mm. 1-32

→ 4<sup>th</sup> movement: mm. 1-41; 129-169;

213 to the end

STRAUSS, RICHARD

**Don Juan**, op. 20

→ mm. 1-62; 165-195; 367-424

# Orchestral - Tutti Parts

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## LIST 2: Excerpts including a Concertmaster Solo

BEETHOVEN, LUDWIG VAN

**Missa solennis**, op. 123

→ Sanctus (Benedictus): mm. 110-234

RIMSKY-KORSAKOV, NICOLAI ANDREYEVICH

**Capriccio espagnol**, op. 34

→ 1<sup>st</sup> movement (*Alborada*): mm. 55-72

→ 3<sup>rd</sup> movement (*Alborada*): mm 14-27; 41-63

→ 4th movement (*Scena e canto gitano*): cadenza

→ 5th movement (*Fandango asturiano*): mm  
125-36; 51-61

RIMSKY-KORSAKOV, NICOLAI ANDREYEVICH (contd)

**Schéhérazade**, op. 35

→ 1<sup>st</sup> movement: mm. 14-18; 94-102

→ 2<sup>nd</sup> movement: mm. 14-18

→ 3<sup>rd</sup> movement: mm. 142-165

→ 4<sup>th</sup> movement: mm. 8-9; 29-30 (cadenza), 641-665

STRAUSS, RICHARD

**Ein Heldenleben**

→ mm. 191-284; 311-335

