



UNIVERSITY OF  
**WEST LONDON**

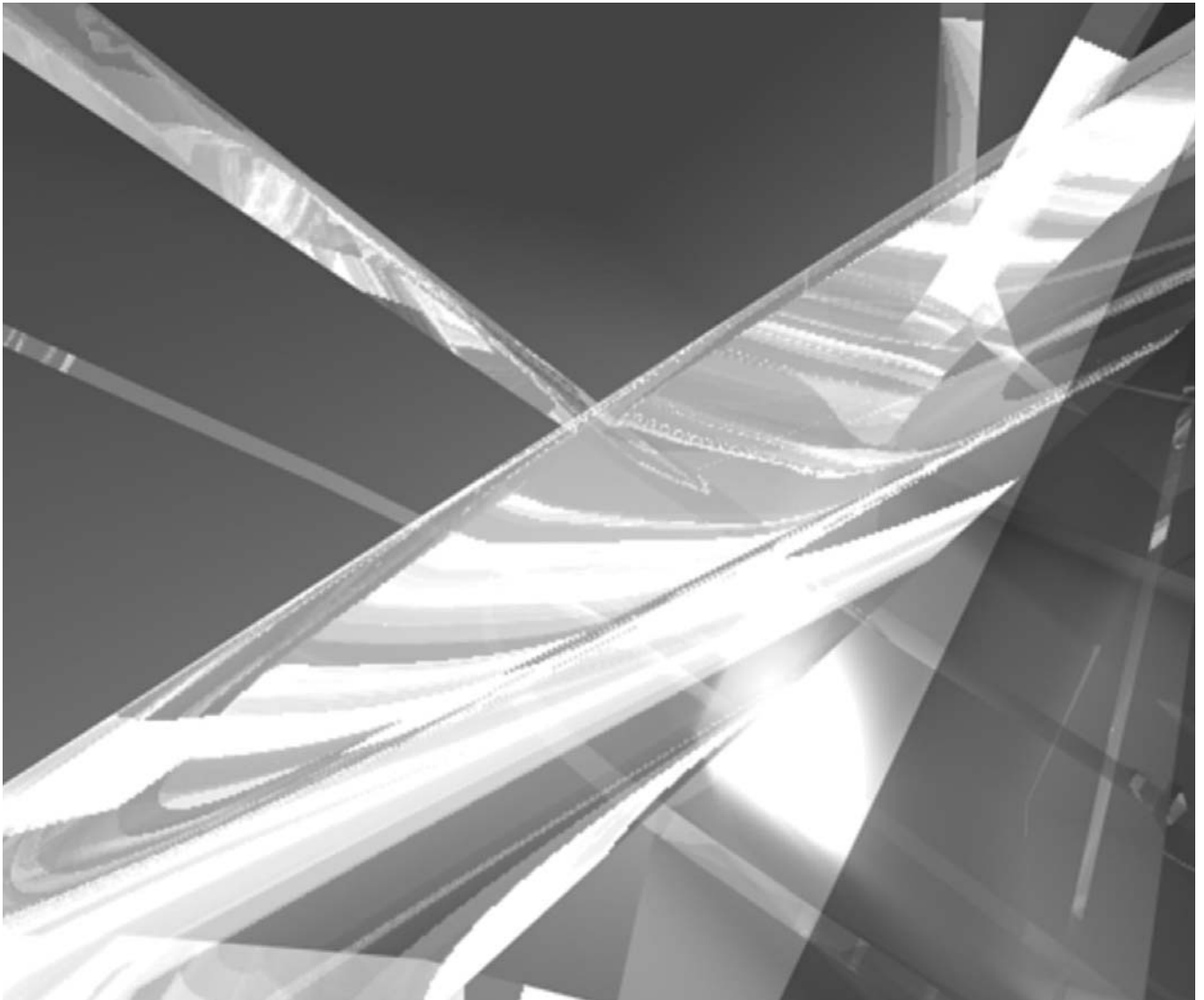
LONDON COLLEGE OF MUSIC EXAMINATIONS

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# Popular Music Vocals diplomas repertoire list

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1 January 2011 – 31 December 2015



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# POPULAR MUSIC VOCALS DIPLOMAS

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2011-2015

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### **IMPORTANT INFORMATION:**

This repertoire list should be read in conjunction with the **Music Performance and Teaching Diplomas Syllabus, 2011-2015**.

Copies are available free of charge from LCM Examinations (tel: 020 8231 2364) or from local representatives, or on [uwl.ac.uk/lcmexams](http://uwl.ac.uk/lcmexams).

**Candidates should ensure that they have checked the full requirements for the examination in the above syllabus. Please note that this repertoire list does NOT contain full details of all examination components.**

This repertoire list is valid from 1 January 2011 until 31 December 2015.

Diplomas are also offered in Classical Singing and Music Theatre; separate syllabuses are available on request.

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# LCM Examinations

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## LCM Publications

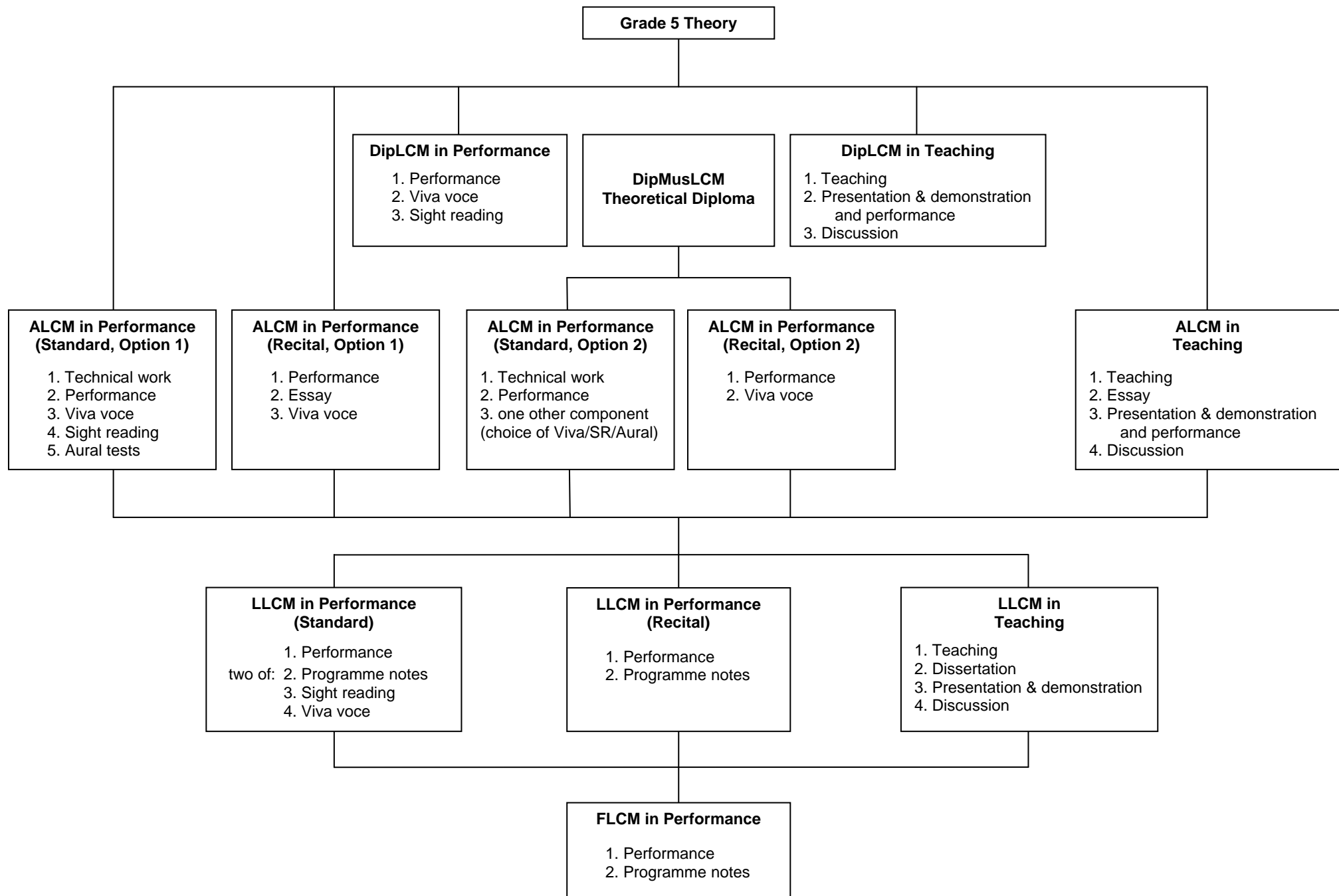
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The following LCM Publications are relevant to this syllabus:

- Specimen Aural Tests (*LL189*)
- LCM Aural Handbook: A Practical Guide to Teaching and Preparing for LCM Aural Tests (*LL205*)

LCM Publications are distributed by Music Exchange (tel: 0161 946 9301; email: [mail@music-exchange.co.uk](mailto:mail@music-exchange.co.uk)).

A complete list of titles may be found on their website – [www.music-exchange.co.uk](http://www.music-exchange.co.uk)



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# General Guidelines for Performance Components

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## 1. REPERTOIRE

- 1.1 Songs chosen may be from any *popular music* style, such as pop, ballad, rock, soul, rock & roll, jazz, R&B, reggae, funk, folk, metal, punk, grunge, indie, motown, country, blues, gospel, etc. Songs more appropriate to the genre of Music Theatre are generally NOT considered suitable, unless they are in one of the styles listed above (e.g. some items from 'Fame' or 'Grease').
- 1.2 Whilst each song does not necessarily need to be from a different musical genre, the songs should be carefully chosen so that they are sufficiently varied and contrasting, in order to demonstrate the candidate's vocal and expressive range, versatility and understanding of style, and ability to deal with songs of different character, mood, tempo and period. Examiners will be looking to assess a variety of performance techniques and styles.
- 1.3 Credit will be given for good repertoire selection that suits the singer's voice, whilst demonstrating versatility: for example, it is recommended that a slow song be balanced by an up-tempo song.
- 1.4 Songs should be chosen that are sufficiently technically demanding to enable the examiner(s) to assess performance skills at the appropriate diploma level.
- 1.5 Candidates may perform no more than *one* song composed by themselves.

## 2. PRESENTATION OF THE PERFORMANCE

- 2.1 A *written programme* of the songs that will be performed should be handed to the examiner(s) at the start of the examination. This should include, as a minimum, a list of song titles and artists; extensive *programme notes* are not required (except where assessed as a separate component), but may be included if the candidate wishes. A typed, word-processed, or clearly written, *lyric sheet* for each song should also be given to the examiner(s) at the start of the exam. However, copies of the musical scores are not required.
- 2.2 All songs should be *verbally introduced*, including some brief background information about each song (such as the name of the songwriter, the artist who made the song famous, the year in which it was a hit, etc.).
- 2.3 The whole programme must be performed from memory.
- 2.4 Except for 'ad libs', and purely improvised sections, the lead melody line should be sung in full – with no sections omitted. Candidates are encouraged to include their own appropriate ad libs and other suitable improvisations.
- 2.5 When appropriate to the music performed, candidates are encouraged to enhance the performance with the use of gesticulation, facial expressions, movement or dance, etc. Although it is the *vocal* aspect of the performance which is the principal means of assessment, examiners will take into account any visual aspect of the performance which enhances the overall communication of the song. However, the vocal aspect should remain primary, and visual elements should not overshadow or detract from the vocal performance.
- 2.6 If they wish, candidates can also use small percussion instruments (such as a tambourine) – although no marks will be awarded specifically for the playing of such instruments, and candidates should take care that this does not distract from the vocal performance.
- 2.7 Candidates may change the key of a song to make it more suitable for their voice, except where extremes of register are an intrinsic expressive element of the song.

### 3. ACCOMPANIMENT

- 3.1 Candidates may bring an accompanist or accompany themselves. A piano will be provided, but candidates should be prepared to supply any other musical equipment (keyboard, guitar, etc.) if necessary or preferred. At FLCM level, candidates may bring up to three other musicians to accompany their performance.
- 3.2 An accompanist may only be present in the examination room during section(s) in which they are playing.
- 3.3 The quality of the accompanist's performance will not be examined, although candidates should satisfy themselves that the accompanist is adequately skilled to perform the role without distracting from the performance. If candidates choose to play their own instrumental backing, they should ensure that they are able to perform this role without distracting from their vocal performance.
- 3.4 Alternatively, candidates may use backing tracks for accompaniment. Candidates must be able to set up any accompaniment equipment quickly and efficiently and operate it unaided. Some centres may provide CD players (this should be checked with the local LCM representative at the time of entry), but all candidates should be prepared to bring their own suitable CD players, or minidisc players, etc., when necessary or if preferred by them. Candidates may of course incorporate the backing into a PA system, where this is used.
- 3.5 It is the candidate's responsibility to ensure that the volume balance between the voice and the backing track is appropriate – so that the examiner(s) can hear both clearly, especially the voice. The candidate may conduct one very short 'sound check' (approx. 30 seconds) before commencing the actual performances.
- 3.6 Candidates should take care to choose backing tracks that are in a suitable key for their voice. Backing tracks may not contain a vocal part which doubles the main vocal line of the song. However, they may contain backing vocals as a harmonisation or counter-melody to the main vocal line. Please see Regulation 23 for further guidelines on the use of backing tracks.

### 4. AMPLIFICATION

- 4.1 At DipLCM and ALCM levels, performances may be amplified or unamplified; at LLCM and FLCM levels, performances must be amplified.
- 4.2 P.A. systems and microphones cannot be provided at most venues, therefore candidates will normally need to bring their own amplification equipment. Candidates should liaise with the centre representative well in advance of the examination date, and certainly no later than the time of entry, in order to discuss logistics, setting up and dismantling equipment. This will normally be done outside of the scheduled examination time; candidates will have the opportunity for a *brief sound check only* at the start of the examination.
- 4.3 Neither the examiner(s) nor the representative will provide help in setting up or adjusting any amplification used: candidates must be able to set up, operate and adjust any equipment efficiently themselves, or in partnership with any accompanying musicians.
- 4.4 The use of electronic effects (reverb, echo, etc.) should be minimal and should not interfere with the clarity of the vocals.
- 4.5 Candidates performing unamplified may bring a microphone (to be used unamplified) as a prop, if this makes them feel more comfortable.

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# Popular Music Vocals: DipLCM in Performance

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Refer to the syllabus for full guidelines on examination components and selection of repertoire.

## Performance

There is no set list for DipLCM in Popular Music Vocals Performance. Instead, candidates should compile a programme of 15-20 minutes' total duration, comprised of a varied selection of songs. For more information, please refer to the General Guidelines above.

## Viva Voce

Questions will not relate to scores of the music, but may include reference to artists who have performed the songs, and significant recordings.

## Sight Singing or Improvisation Test (in lieu of Sight Reading)

Candidates may choose whether to take the Sight Singing test or the Improvisation test.

**OPTION A: Sight Singing.** The candidate will be shown a melody of approx. 8-10 bars in length, with chord symbols above the staff. The examiner will give the key and the starting note, following which the candidate will be allowed approximately 1 minute to study and practise the melody. The examiner will then give the key and starting note one more time, followed by a count-in, and the candidate should then sing the melody to an appropriate sound of their own choice such as 'ah', 'ooh' or 'la'. The examiner will provide accompaniment, in the form of block chords, played on a piano, keyboard or guitar. At the examiner's discretion, the candidate may be asked to sing the melody either once or twice through.

**OPTION B: Improvisation.** The candidate will be shown a chord progression, notated in the form of chord symbols, of approximately 8-10 bars in length, and will be given approximately 1 minute to study it and try out some vocal ideas if they wish. The examiner will then play through the chord progression, on a piano, keyboard or guitar, in the form of block chords, with a straightforward rhythmic groove which may suggest a certain style such as rock, swing, or Latin. During the first playing the candidate should listen to the progression, before improvising over two further cycles of the progression. The improvisation may be sung using any syllables, vowels, words or phrases of the candidate's choosing, and should demonstrate a clear response to both the harmonic progression and the style indicated by the examiner's accompaniment.

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# Popular Music Vocals: ALCM in Performance

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Refer to the syllabus for full guidelines on examination components and selection of repertoire.

## Technical Work

The following requirements to be performed from memory, as requested by the examiner. The candidate should indicate the starting note, from which all the requirements will be taken.

To be performed at a slow, moderate or fast tempo, legato or staccato, as directed by the examiner:

- Major scale, ascending and descending, over a range of a 12th
- Minor scale (harmonic, melodic and natural forms), ascending and descending, over a range of a 12th
- Chromatic scale, 1 octave ascending and descending
- Major and minor arpeggios, ascending and descending, over a range of a 12th
- Major 7th, minor 7th, and dominant 7th arpeggios, ascending and descending, over a range of a 12th
- Major 11th and minor 11th arpeggios, ascending and descending
- Any interval from the starting note, up to and including a perfect 10th above the starting note

## Performance

There is no set list for ALCM in Popular Music Vocals Performance. Instead, candidates should compile a programme of the required duration, comprised of a varied selection of songs. For more information, please refer to the Syllabus and General Guidelines above.

## Viva Voce

Questions will not relate to scores of the music, but may include reference to artists who have performed the songs, and significant recordings.

## Sight Singing or Improvisation Test (in lieu of Sight Reading)

Candidates may choose whether to take the Sight Singing test or the Improvisation test.

**OPTION A: Sight Singing.** The candidate will be shown a melody of approx. 12-16 bars in length, with chord symbols above the staff. The examiner will give the key and the starting note, following which the candidate will be allowed approximately 1 minute to study and practise the melody. The examiner will then give the key and starting note one more time, followed by a count-in, and the candidate should then sing the melody to an appropriate sound of their own choice such as 'ah', 'ooh' or 'la'. The examiner will provide accompaniment, in the form of block chords, played on a piano, keyboard or guitar. At the examiner's discretion, the candidate may be asked to sing the melody either once or twice through.

**OPTION B: Improvisation.** The candidate will be shown a chord progression, notated in the form of chord symbols, of approximately 12-16 bars in length, and will be given approximately 1 minute to study it and try out some vocal ideas if they wish. The examiner will then play through the chord progression, on a piano, keyboard or guitar, in the form of block chords, with a straightforward rhythmic groove which may suggest a certain style such as rock, swing, or Latin. During the first playing the candidate should listen to the progression, before improvising over two further cycles of the progression. The improvisation may be sung using any syllables, vowels, words or phrases of the candidate's choosing, and should demonstrate a clear response to both the harmonic progression and the style indicated by the examiner's accompaniment.



## **Aural Tests**

Standard LCM aural tests for ALCM diploma (see syllabus).

## **Essay**

Essays for ALCM in Popular Music Vocals Performance (Recital Option 1 only) should cover the following topics for each song performed in Component 1:

- A brief formal analysis of the song, including structure, themes, style, etc.;
- History and genesis of the song, including composition, performances and recordings;
- Critical evaluation of significant recorded versions of the song, with reference to performance and recording techniques;
- Brief biographical information on the artist(s) with whom the songs are most closely associated;
- A critical evaluation of the song's overall significance and value.

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# Popular Music Vocals: LLCM in Performance

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Refer to the syllabus for full guidelines on examination components and selection of repertoire.

## Performance

There is no set list for LLCM in Popular Music Vocals Performance. Instead, candidates should compile a programme of the required duration, comprised of a varied selection of songs. For more information, please refer to the Syllabus and General Guidelines above.

## Programme Notes

These should focus on the genesis and history of the songs, including composition, performances and recordings. Extended biographical information about composers and artists is not required.

## Sight Singing or Improvisation Test (in lieu of Sight Reading)

Candidates may choose whether to take the Sight Singing test or the Improvisation test.

**OPTION A: Sight Singing.** The candidate will be shown a melody of approx. 16-20 bars in length, with chord symbols above the staff. The examiner will give the key and the starting note, following which the candidate will be allowed approximately 1 minute to study and practise the melody. The examiner will then give the key and starting note one more time, followed by a count-in, and the candidate should then sing the melody to an appropriate sound of their own choice such as 'ah', 'ooh' or 'la'. The examiner will provide accompaniment, in the form of block chords, played on a piano, keyboard or guitar. At the examiner's discretion, the candidate may be asked to sing the melody either once or twice through.

**OPTION B: Improvisation.** The candidate will be shown a chord progression, notated in the form of chord symbols, of approximately 16-20 bars in length, and will be given approximately 1 minute to study it and try out some vocal ideas if they wish. The examiner will then play through the chord progression, on a piano, keyboard or guitar, in the form of block chords, with a straightforward rhythmic groove which may suggest a certain style such as rock, swing, or Latin. During the first playing the candidate should listen to the progression, before improvising over two further cycles of the progression. The improvisation may be sung using any syllables, vowels, words or phrases of the candidate's choosing, and should demonstrate a clear response to both the harmonic progression and the style indicated by the examiner's accompaniment.

## Viva Voce

Questions will not relate to scores of the music, but may include reference to artists who have performed the songs, and significant recordings.

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# **Popular Music Vocals: FLCM in Performance**

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Refer to the syllabus for full guidelines on examination components and selection of repertoire.

## **Performance**

For more information, please refer to the Syllabus and General Guidelines above.

## **Programme Notes**

These should focus on the genesis and history of the songs, including composition, performances and recordings. Extended biographical information about composers and artists is not required.