

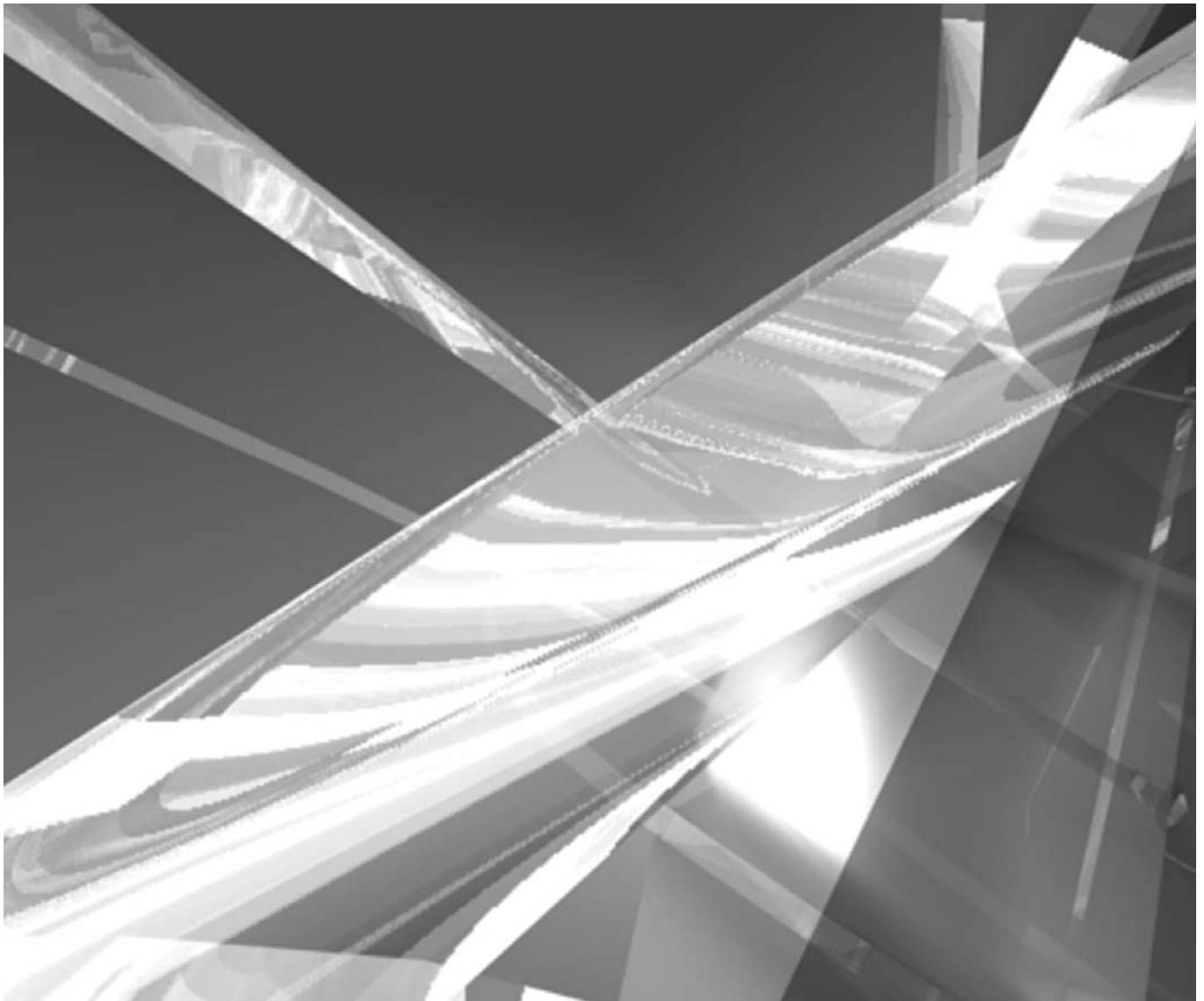


UNIVERSITY OF
WEST LONDON

LONDON COLLEGE OF MUSIC EXAMINATIONS

Electronic Keyboard and Organ diplomas repertoire list

1 January 2011 – 31 December 2015



ELECTRONIC KEYBOARD AND ELECTRONIC ORGAN DIPLOMAS

2011-2015

Contents

	Page
LCM Publications	2
Overview of LCM Diploma Structure	3
Electronic Keyboard	
General Guidelines	4
DipLCM in Performance	5
ALCM in Performance	6
LLCM in Performance	8
FLCM in Performance	8
Electronic Organ	
General Guidelines	9
DipLCM in Performance	10
ALCM in Performance	11
LLCM in Performance	13
FLCM in Performance	13

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 uwf.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.

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LCM Publications

The following LCM Publications are relevant to this syllabus:

- Performance Guide for Electronic Keyboard and Organ (LL194)
- Electronic Keyboard & Organ Sample Diploma Tests (LL117)
- LCM Aural Handbook (LL205)
- Specimen Aural Tests (LL189)

LCM Publications are distributed by Music Exchange (tel: 0161 946 9301; email: mail@music-exchange.co.uk). A complete list of titles may be found on their website – www.music-exchange.co.uk

A wide range of titles for Electronic Keyboard and Electronic Organ, including most of those specified in this syllabus, is available from www.themusicpeople.co.uk

Grade 5 Theory

DipLCM in Performance

1. Performance
2. Viva voce
3. Sight reading

**DipMusLCM
Theoretical Diploma**

DipLCM in Teaching

1. Teaching
2. Presentation & demonstration
and performance
3. Discussion

**ALCM in Performance
(Standard, Option 1)**

1. Technical work
2. Performance
3. Viva voce
4. Sight reading
5. Aural tests

**ALCM in Performance
(Recital, Option 1)**

1. Performance
2. Essay
3. Viva voce

**ALCM in Performance
(Standard, Option 2)**

1. Technical work
2. Performance
3. one other component
(choice of Viva/SR/Aural)

**ALCM in Performance
(Recital, Option 2)**

1. Performance
2. Viva voce

**ALCM in
Teaching**

1. Teaching
2. Essay
3. Presentation & demonstration
and performance
4. Discussion

**LLCM in Performance
(Standard)**

1. Performance
- two of: 2. Programme notes
3. Sight reading
4. Viva voce

**LLCM in Performance
(Recital)**

1. Performance
2. Programme notes

**LLCM in
Teaching**

1. Teaching
2. Dissertation
3. Presentation & demonstration
4. Discussion

FLCM in Performance

1. Performance
2. Programme notes

Electronic Keyboard: General Guidelines

1. Candidates are required to bring their own keyboard to the examination and will be expected to use the internal speakers of the keyboard. However, external speakers may be used provided they are set up and dismantled speedily and efficiently within the time allotted for the examination. Candidates using their own keyboard should also provide a music rest, adaptor/batteries, stand and stool (if required). A table and power source will be provided. Examiners will not assist with setting up or registering the instrument.
2. A modern instrument that features a range of programmable functions is expected to be used at diploma level. These should include note and data sequencing, drum/percussion programming, programmable footswitches, accompaniment pattern/style composer, registration memory, auto chord harmony and performance pads. The instrument's accompaniment system should be able to recognise advanced chord extensions (e.g. add 9/2, major and dominant 9ths, diminished/augmented 5ths, 13ths etc) and all common chord extensions and be used in both fingered/multi-fingered mode *and* full keyboard/pianist mode throughout the examination.
3. The use of a sustain pedal and programmable function switches (foot switches) is required at this level. Secure musical dynamics and expression through the use of a dedicated expression pedal is expected, as is the further control of expressive dynamics and tonal variations through keyboard touch.
4. If the candidate adheres to the score in a technically competent manner and gives a musical performance, full marks may be achieved. However, a higher level of pass can be achieved by exploiting the instrument's musical *and* technological potential and by making musically creative and innovative alterations to a score or performance.
5. In all diplomas, the candidate is expected to make full use of the instrument's facilities and should include any programmable feature that will facilitate a complete and competent performance. Music performed should only use on-board functions, although the use of an external data storage/retrieval device is permitted. The use of commercially available MIDI files or backing tracks is only permitted if the full potential of the instrument has been realised and the desired effect cannot be achieved by any other means. Permission to use these must be sought from the Chief Examiner in Music in advance of the examination, and his approval letter must be brought to the exam.
6. Scales and arpeggios should be played using a clear tone – preferably a piano or electric piano voice, with no sustain. Scales should be played with a sense of musicality and purpose. The first aim of playing scales/arpeggios is to achieve accuracy, evenness and clarity. For the guidance of candidates the recommended tempo range is shown. However, it should be remembered that accuracy and clarity are more important than pure speed. All scales/arpeggios must be played from memory. A copy of the music may be used for the ALCM exercise.
7. 'Single Finger' chord recognition should only be used to create a specific effect and the examiner may ask the candidate to justify its use.
8. Copies of all music performed should be provided for the examiner, including own compositions, arrangements and sequencer scores. These may be hand-written or prepared with a score-writing computer programme such as Finale or Sibelius.
9. The candidate must be able to demonstrate that any sequenced data or programmed function or feature was executed by him/her.

Grateful thanks are due to **Tony Pegler**, the principal syllabus compiler.

Electronic Keyboard: DipLCM in Performance

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

Performance

Refer to the syllabus for full guidelines on the selection of repertoire. Candidates should compile a 15-20 minute recital, to include the following:

1. A piece from the list below, played as written, using a sound and style of your choice

ARLEN	One For My Baby <i>from</i> 101 Sinatra Hits for Buskers	(Wise / Music Sales)
BACHARACH	I Say a Little Prayer <i>from</i> 50+ Rock & Pop Hits for Buskers: The Red Book	(Wise / Music Sales)
GADE	Jealousy <i>from</i> 101 Latin Hits for Buskers	(Wise / Music Sales)
JOBIM	Desafinado <i>from</i> The Gig Book: Jazz	(Wise / Music Sales)
MANCINI	The Pink Panther Theme <i>from</i> 101 Hits for Buskers Book 6	(Wise / Music Sales)
NICHOLAS	Just The Way I'm Feeling <i>from</i> 21 st Century Rock: Buskers	(Wise / Music Sales)
SONDHEIM	Being Alive <i>from</i> 101 Showtunes for Buskers	(Wise / Music Sales)

2. A lead sheet arrangement
3. A partially sequenced arrangement of a classical theme performed in a non-classical style
4. One further own choice item (if time permits)

Viva Voce

Refer to the syllabus for full guidelines. In addition, candidates should be prepared to answer questions on the technical capabilities and functions of their instrument, including voice and registration settings, and to discuss the musical and technical aspects of any creative alterations made to the repertoire performed.

Chord Sequence or Accompanying Test (in lieu of Sight Reading)

Candidate to select ONE of the following (before the tests are seen):

1. **Chord Sequence Test:** A written chord sequence of 8 bars will be provided, using chord symbols. The candidate may play through the sequence once. They will then be asked to play it adding an improvised melody line. The performance may be given with or without the use of a rhythm unit. Please refer to the LCM Sample Diploma Tests book.
2. **Accompanying Test:** An 8 bar piece will be provided written for right hand treble clef, left hand bass clef, with chord symbols. A melody will also be written for the examiner to play. The candidate may **look** at the piece, then listen to the examiner play the melody at a designated tempo. The candidate will then accompany the examiner as he/she plays the melody once more. The accompaniment may consist of left hand chords only, or may pick up some detail from bass clef reading, or may also include a right hand counter-melody. Higher marks will be awarded for a more effective accompaniment. The test will take place **without** the use of the rhythm unit. Please refer to the LCM Sample Diploma Tests book.

Electronic Keyboard: ALCM in Performance

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

Technical Work

SCALES, ARPEGGIOS AND CHORDS

To be played from memory, in the following keys
C, G, B, F#, F, Eb, Ab, Db

The examiner will ask for a scale, followed by an arpeggio and a selection of chords in the same key. Any of the scale, arpeggio and chord types listed below may be asked.

Scales

Recommended tempo: m.m. crotchet = 174 - 180 when played in quavers

All to be played straight or swung as directed by the examiner

3 octaves, hands together

Major
Harmonic minor
Melodic minor
Chromatic similar motion
Pentatonic major
Blues

2 octaves

Contrary motion: Major
Harmonic minor
Chromatic

Arpeggios

Recommended tempo: m.m. crotchet = 120 - 130 when played in quavers

To be played straight, 3 octaves, hands together

Major
Minor
Diminished 7th
Dominant 7th

Chords

The examiner will ask for chords from the list below, and may check the keyboard's screen for accuracy:

6	dim	6/9	13
sus4	add9	mM7	mM7b9
m7b5	m6	m7b9	m6/9

ALCM candidates are expected to demonstrate a clear understanding of various types of chords and in which inversions and accompaniment modes they are obtainable. At this level, most keyboards will recognise these chords in either 'fingered', 'full keyboard / pianist' or 'on-bass' mode and the candidate should have an understanding of these modes and their use.

It is understood that not all keyboards recognise all chords, therefore the candidate must provide the manufacturer's chord recognition list for the examiners' reference.

EXERCISE

Playing one right hand scale with left hand chord accompaniment as found in the LCM Sample Diploma Tests book. The music may be used.

Performance

Refer to the syllabus for full guidelines on the selection of repertoire, including programme length. Refer to 'General Guidelines' above for further information.

There is no set list. Candidates should compile a recital including the following:

1. An 'own choice' piece in a style other than classical, to include an improvised melodic solo
2. A themed medley of at least four pieces
3. A fully sequenced short orchestral piece in a classical style
4. Further own choice items (if time permits)

Viva Voce

Refer to the syllabus for full guidelines. In addition, candidates should be prepared to answer questions on the technical capabilities and functions of their instrument, including voice and registration settings, and to discuss the musical and technical aspects of any creative alterations made to the repertoire performed.

Chord Sequence or Accompanying Test (in lieu of Sight Reading)

Candidate to select ONE of the following (before the tests are seen):

1. **Chord sequence test:** A written chord sequence of 8 bars will be provided, using chord symbols. The candidate may play through the sequence once. They will then be asked to play it adding an improvised melody line. The performance may be given with or without the use of a rhythm unit. Please refer to the LCM Sample Diploma Tests book.
2. **Accompanying test:** An 8 bar piece will be provided written for right hand treble clef, left hand bass clef, with chord symbols. A melody will also be written for the examiner to play. The candidate may **look** at the piece, then listen to the examiner play the melody at a designated tempo. The candidate will then accompany the examiner as he/she plays the melody once more. The accompaniment may consist of left hand chords only, or may pick up some detail from bass clef reading, or may also include a right hand counter-melody. Higher marks will be awarded for a more effective accompaniment. The test will take place **without** the use of the rhythm unit. Please refer to the LCM Sample Diploma Tests book.

Electronic Keyboard: LLCM in Performance

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

Performance

Refer to the syllabus for full guidelines on the selection of repertoire, including programme length. Refer to 'General Guidelines' above for further information.

There is no set list. Candidates should compile a recital including the following:

1. A fully orchestrated piece in an orchestral style with at least two contrasting movements
2. A *live* (non data-sequenced) performance of a contemporary pop/chart piece. This must include an instrumental (a solo instrument on your keyboard) or vocal solo of at least 16 bars, performed by the candidate.
3. A rhythmic piece using any style in 'full keyboard' mode and featuring any kind of piano or guitar sound.
4. Further own choice items (if time permits)

Viva Voce

Refer to the syllabus for full guidelines. In addition, candidates should be prepared to answer questions on the technical capabilities and functions of their instrument, including voice and registration settings, and to discuss the musical and technical aspects of any creative alterations made to the repertoire performed.

Electronic Keyboard: FLCM in Performance

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

NB. Programme notes should make particular reference to the use of the technical features of the instrument, in relation to each piece performed.

Electronic Organ: General Guidelines

1. Candidates are responsible for ensuring that an instrument is available at the examination centre, which may mean bringing their own. They will normally be expected to use the internal speakers of the instrument. However, external speakers may be used provided they are set up and dismantled speedily and efficiently within the time allotted for the examination. Candidates using their own instrument should also provide any additional items of equipment including a stool. A power source will be provided. Examiners will not assist with setting up or registering the instrument.
2. If the candidate adheres to the score in a technically competent manner and gives a musical performance, full marks may be achieved. However, if the candidate wishes to be creative by making natural and musical alterations to the score, he/she is encouraged to do so as long as the essence of the piece and technical standard are maintained.
3. The candidate is encouraged to exploit the potential of his/her instrument to the full, by making use of today's technology and any facilities available on the instrument. This may include the use of pre-recorded backing tracks, sequencing (multi-tracking), drum and accompaniment programming, and performance (multi) pads. However, this is entirely optional, and no additional marks are available for the use of such technology. Any pre-recorded material must be the work of the candidate, and must be used to enhance the live performance – not to make this technically easier.
4. The use of commercially available MIDI files or backing tracks is only permitted if the full potential of the instrument has been realised and the desired effect cannot be achieved by any other means. Permission to use these must be sought from the Chief Examiner in Music in advance of the examination, and his approval letter must be brought to the exam.
5. Scales and arpeggios should be played using a clear tone – preferably a piano or electric piano voice, with no sustain. Scales should be played with a sense of musicality and purpose. The first aim of playing scales/arpeggios is to achieve accuracy, evenness and clarity. For the guidance of candidates the recommended tempo range is shown. However, it should be remembered that accuracy and clarity are more important than pure speed. All scales/arpeggios must be played from memory. A copy of the music may be used for the scale/chord exercise.
6. Copies of all the music should be provided for the examiner, including own compositions and arrangements.

Grateful thanks are due to **Janet Dowsett**, the principal syllabus compiler.

Electronic Organ: DipLCM in Performance

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

Performance

Refer to the syllabus for full guidelines on the selection of repertoire. The own choice item may be in the form of a single piece, segue or medley. Refer to 'General Guidelines' above for further information.

BAGA	Bagatelle for Organ	(Stainer & Bell)
BIZET	Flower Song from Carmen <i>from Opera Gala Book 3</i>	(Stainer & Bell)
JOPLIN	The Cascades <i>from Scott Joplin for Organ: Great Performers' Edition</i> (ed. E. Power Biggs)	(G. Schirmer / Music Sales)
MORDISH	Turkish Delight	(Stainer & Bell)
OGDEN	Mr Mozart Takes a Sleigh Ride	(Stainer & Bell)

Viva Voce

Refer to the syllabus for full guidelines. In addition, candidates should be prepared to answer questions on the technical capabilities and functions of their instrument, including voice and registration settings, and to discuss the musical and technical aspects of any creative alterations made to the repertoire performed.

Chord Sequence or Accompanying Test (in lieu of Sight Reading)

Candidate to select ONE of the following (before the tests are seen):

- Chord sequence test:** A written chord sequence of 8 bars will be provided, using chord symbols. The candidate may play through the sequence once. They will then be asked to play it adding an improvised melody line. The performance may be given with or without the use of a rhythm unit. Please refer to the LCM Sample Diploma Tests book.
- Accompanying test:** An 8 bar piece will be provided written for right hand treble clef, left hand bass clef, with chord symbols. A melody will also be written for the examiner to play. The candidate may **look** at the piece, then listen to the examiner play the melody at a designated tempo. The candidate will then accompany the examiner as he/she plays the melody once more. The accompaniment may consist of left hand chords only, or may pick up some detail from bass clef reading, or may also include a right hand counter-melody. Higher marks will be awarded for a more effective accompaniment. The test will take place **without** the use of the rhythm unit. Please refer to the LCM Sample Diploma Tests book.

Electronic Organ: ALCM in Performance

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

Technical Work

SCALES AND ARPEGGIOS

To be played from memory, in the following keys

C, G, B, F#, F, Eb, Ab, Db

Scales

Recommended tempo: m.m. crotchet = 174 - 180 when played in quavers

All to be played straight or swung as directed by the examiner

3 octaves, hands together

Major

Harmonic minor

Melodic minor

Chromatic similar motion

Pentatonic major

Blues

2 octaves

Contrary motion: Major

Harmonic minor

Chromatic

Arpeggios

Recommended tempo: m.m. crotchet = 120 - 130 when played in quavers

To be played straight, 3 octaves, hands together

Major

Minor

Diminished 7th

Dominant 7th

EXERCISE

Playing one right hand scale with left hand chord accompaniment as found in the LCM Sample Diploma Tests book.

PEDAL EXERCISE

Playing one pedal exercise as found in the LCM Sample Diploma Tests book, and chosen by the examiner.

Performance

Refer to the syllabus for full guidelines on the selection of repertoire, including programme length. Refer to 'General Guidelines' above for further information.

There is no set list. Candidates should compile a recital including the following:

1. An 'own choice' piece in a Latin, Jazz or Big Band style, to include a live keyboard percussion solo of not less than 32 bars.
2. A medley of the candidate's own devising.
3. A film soundtrack, devised by the candidate, to accompany a synopsis of the candidate's own devising. The synopsis must be presented to the examiners.

Chord Sequence or Accompanying Test (in lieu of Sight Reading)

Candidate to select ONE from the following (before the tests are seen):

1. **Chord sequence test:** A written chord sequence of 8 bars will be provided, using chord symbols. The candidate may play through the sequence once. They will then be asked to play it adding an improvised melody line. The performance may be given with or without the use of a rhythm unit. Please refer to the LCM Sample Diploma Tests book.
2. **Accompanying test:** An 8 bar piece will be provided written for right hand treble clef, left hand bass clef, with chord symbols. A melody will also be written for the examiner to play. The candidate may **look** at the piece, then listen to the examiner play the melody at a designated tempo. The candidate will then accompany the examiner as he/she plays the melody once more. The accompaniment may consist of left hand chords only, or may pick up some detail from bass clef reading, or may also include a right hand counter-melody. Higher marks will be awarded for a more effective accompaniment. The test will take place **without** the use of the rhythm unit. Please refer to the LCM Sample Diploma Tests book.

Electronic Organ: LLCM in Performance

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

Performance

Refer to the syllabus for full guidelines on the selection of repertoire, including programme length. Refer to 'General Guidelines' above for further information.

There is no set list for LLCM in Electronic Organ. Candidates should present a recital including a wide range of own choice music and arrangements. The technical and musical potential of the instrument should be exploited to the full. The recital should comprise music in a wide variety of styles (including pop, jazz and classical-based repertoire), keys, tempos and registrations. Pieces may be single items, segues/medleys, or a combination.

Viva Voce

Refer to the syllabus for full guidelines. In addition, candidates should be prepared to answer questions on the technical capabilities and functions of their instrument, including voice and registration settings, and to discuss the musical and technical aspects of any creative alterations made to the repertoire performed.

Electronic Organ: FLCM in Performance

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

Performance

Refer to the syllabus for full guidelines on the selection of repertoire. Refer to 'General Guidelines' above for further information.