

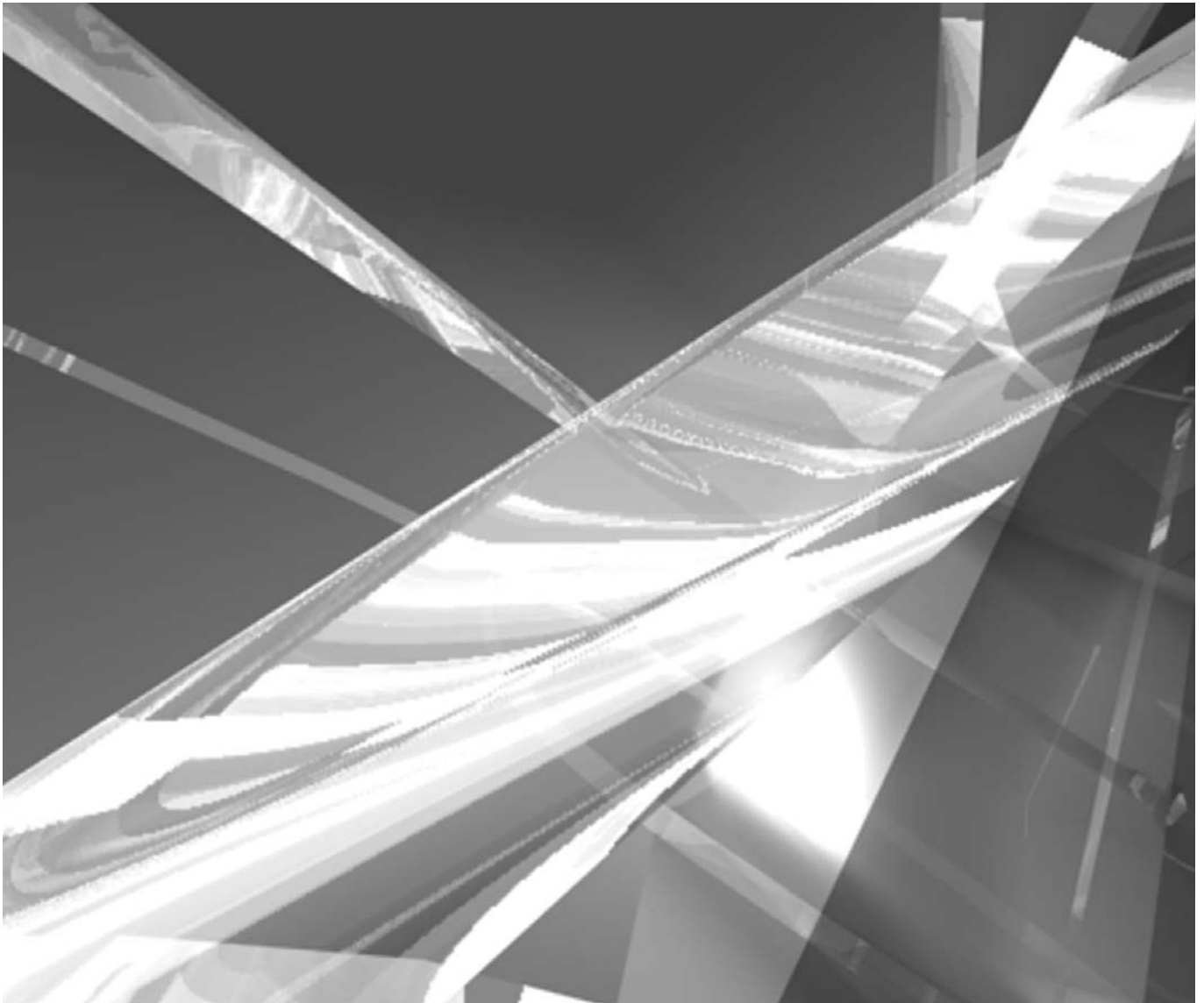


UNIVERSITY OF
WEST LONDON

LONDON COLLEGE OF MUSIC EXAMINATIONS

Percussion diplomas repertoire list

1 January 2011 – 31 December 2015



PERCUSSION DIPLOMAS

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.

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.

LCM Examinations

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LCM Publications

The following LCM Publications are relevant to this syllabus:

- Associate Diploma in Percussion: Rudiments, Rudimentary Rhythms & Circumpose (*LL122320*)
- 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).

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

Additional publisher details relevant to this syllabus:

Southern Percussion: Elmwood, The Drive, Rayleigh, Essex SS6 8XQ;
Tel: 01702 522101; fax: 01702 521031; email: sales@southernpercussion.co.uk;
website: www.southernpercussion.co.uk

Pennine Music: 15 Hawksley Rise, Oughtibridge, Sheffield S35 0JB;
Tel: 0785 251 9763; fax: 0114 238 5544; email: post@penninemusic.com;
website: www.penninemusic.com

Mitchell Peters: 3231 Benda Place, Los Angeles, CA 90068, USA;
Tel: 001 323 851 5655; fax: 001 323 851 3320; email: MP817@aol.com

General Guidelines

1. Pieces published with CD backing tracks must be performed accompanied.
2. It is the responsibility of the candidate to ensure that all necessary equipment, including instruments and sticks, is available at the centre. This may involve providing their own equipment for part or all of the requirements. Candidates should liaise with the Centre representative in advance of the examination.
3. Time will be allowed in the examination room to adjust equipment, but the basic setting-up should be done in advance of the examination start time.
4. The use of electric drum kits and 'flats' is not permitted in any diploma examination.
5. Examiners reserve the right to terminate the examination if, in their opinion, a candidate's choice of sticks or techniques demonstrates the potential to damage the instrument, or if the dynamic level of the performance combined with the acoustics of the examination room constitutes a health and safety hazard.

Grateful thanks are due to **Aidan Geary**, the principal syllabus compiler.

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

Percussion: DipLCM in Performance

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

Performance

In addition to the requirements in the syllabus, please note the following:

Candidates should present a varied programme of multiple and/or solo percussion pieces. The programme must include the use of timpani, snare drum and tuned percussion.

DRUM KIT

GADD	Variations on Crazy Army <i>from</i> Steve Gadd: Up Close	(Alfred)
GEARY	Nanny'goes Rock <i>from</i> Advanced Percussion Solos	(Pennine Music)
LATHAM	Advanced Funk Studies: No. 5 OR No. 7	(Carl Fischer)

TIMPANI

CAHN	Raga No. 1	(William L. Cahn Publishing)
CARTER	March <i>from</i> 8 Pieces for Four Timpani (One Player)	(Hal Leonard)
GEARY	St Michael's Peal <i>from</i> Advanced Percussion Solos	(Pennine Music)
GEARY	Suite for Timpani [complete]	(Southern Percussion)
JONES	Sonata (1947) for Three Unaccompanied Kettledrums [any TWO movements]	(c/o Southern Percussion)
RIDOUT	Sonatina for Timpani [complete]	(Boosey & Hawkes)

SNARE DRUM

BENSON	Three Dances [complete]	(Woodsmoor / Southern Percussion)
GEARY	Pause for Thought <i>from</i> Advanced Percussion Solos	(Pennine Music)
GOLDENBERG	Étude in 5/4 OR Étude in 7/4 <i>from</i> Modern School for Snare Drum	(Chappell / Hal Leonard)
WILCOXON	Heating the Rudiments	(Ludwig Music Publishing)

TUNED PERCUSSION

GOMEZ / RIFE	Rain Dance for Marimba Solo	(Southern Percussion)
HEXT	Suite for Solo Marimba	(Southern Percussion)
HOULLIFF	Tranquility [for solo vibraphone]	(Ludwig Music Publishing)
MUSSER	Prelude, Op. 11 No. 3 [marimba]	(Warner Bros. / Mostly Marimba)
PETERS	Yellow After the Rain [marimba]	(M. Peters / Southern Percussion)
RICHARDS	Zimba Zamba [marimba]	(Studio Music)

MULTIPLE PERCUSSION

DeLANCEY	The Love of L'Histoire	(Southern Percussion)
GLEDHILL	Battercada	(Southern Percussion)
WESTLAKE	Percussion Solo No. 1	(Southern Percussion)

Viva Voce

In addition to the requirements in the syllabus, candidates should be able to answer questions relating to techniques of percussion playing and equipment.

Sight Reading

Tests may include extracts for any of snare drum, timpani and tuned percussion. A drum kit test may be given if drum kit has been used in the performance component.

Percussion: ALCM in Performance

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

Technical Work

Scales and Arpeggios (from memory):

1. Tuned percussion

All requirements should be played over a range of two octaves.

Major and minor (harmonic AND melodic) scales in all keys

Chromatic scales starting on any note

Whole-tone scale starting on C

Major and minor arpeggios in all keys (root position only)

Diminished 7th arpeggios starting on C, Eb, F# and A

Dominant 7th arpeggios in the keys of C, G, D, A, F, Bb and Eb

2. Drum kit

Rudiments and Rudimentary Rhythms (see LCM Publications, page 3)

Performance

In addition to the requirements in the syllabus, please note the following:

Candidates should present a varied programme of multiple and/or solo percussion pieces. The programme must include the use of timpani, snare drum and tuned percussion.

DRUM KIT

GADD	The Solo <i>from</i> Steve Gadd: Up Close	(Alfred)
LATHAM	Advanced Funk Studies No. 8	(Carl Fischer)
STONE	Circompose <i>from</i> Associate Diploma in Percussion	(LCM Publications / Music Exchange)

TIMPANI

BECK	Sonata for 4 Timpani [complete]	(Music Sales)
BEGUN	Nos. 8-14 <i>from</i> 21 Etudes for Timpani	(Meredith Music)
LEPAK	Nos. XIII, XIV, XIX, XX, XXI, XXIV, XXVI <i>from</i> 32 Solos for Timpani	(Southern Percussion)
WOUD	Nos. 47 AND 57 <i>from</i> Musical Studies for Pedal Timpani	(Pustjens / Southern Percussion)

SNARE DRUM

FINK	Trommel Suite [complete]	(Zimmermann / Southern Percussion)
GOLDENBERG	Graduation Étude	(Chappell / Hal Leonard)
WHALEY	Nos. III, IV, V, VII, VIII, IX <i>from</i> Recital Solos for Snare Drum	(Southern Percussion)

TUNED PERCUSSION

EDWARDS	Marimba Dances [complete]	(Universal Edition / MDS)
FRIEDMAN	Texas Hoedown for Vibraphone	(Norsk / Southern Percussion)
HEXT	Plainsong <i>from</i> Suite for Vibraphone	(Alto Publications / Southern Percussion)
NAPIER	Raggedy Ragtime Rags <i>from</i> Raggedy Ragtime Rags (ed. Eyles)	(Southern Percussion)
STOCK	Jupiter's Dance [vibraphone solo]	(Alto Publications / Southern Percussion)

MULTIPLE PERCUSSION

GAUGER	Nomad: A Solo Jazz March for Multiple Percussion <i>(Southern Music Co. / Southern Percussion)</i>
SIERRA	Bongo-0 <i>(Subito Music / Southern Percussion)</i>
WESTLAKE	Percussion Solo No. 2 <i>(Southern Percussion)</i>

Viva Voce

In addition to the requirements in the syllabus, candidates should be able to answer questions relating to the techniques of percussion playing and equipment.

Sight Reading

Tests may include extracts for any of snare drum, timpani and tuned percussion. A drum kit test may be given if drum kit has been included in the performance component.

Percussion: LLCM in Performance

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

Performance

In addition to the requirements in the syllabus, please note the following:

Candidates should present a varied programme of multiple and/or solo percussion pieces. The programme must include the use of timpani, snare drum and tuned percussion.

DRUM KIT

MINNEMANN Broken Orange OR Isn't it 01? *from* Ultimate Play-along Drum Trax: Marco Minneman
[ed. Gratton] (Team World Music / Alfred)

TIMPANI

BECK Three Movements for Five Timpani [complete] (Meredith Music)
WHETTAM Suite for Timpani [at least TWO movements] (Southern Percussion)
WOUD Paul's Piece (Pustjens / Southern Percussion)

SNARE DRUM

CIRONE Nos. 23, 24, 32, 39, 50 *from* Portraits in Rhythm: 50 Studies for Snare Drum (Alfred)
GAUTHREAUX American Suite for Solo Snare Drum [complete] (Meredith Music)
MORTENSEN March-Cadenza (Southern Percussion)
TATTERSALL Study [solo] (c/o LCM Examinations)
WHALEY Nos. XVI, XVII, XVIII, XIX, XXVI, XXVII *from* Recital Solos for Snare Drum
(Southern Percussion)

TUNED PERCUSSION

CRESTON Concertino for Marimba [to include final movement] (G. Schirmer / Music Sales)
DEBUSSY Dr. Gradus ad Parnassum AND one other movement *from* Children's Corner
(trans. L.H. Stevens for marimba) (Keyboard Percussion Publications / Mostly Marimba)
DUPIN Le Velo [for marimba] (Leduc / UMP)
GLENTWORTH Blues for Gilbert [for Vibraphone] (Zimmermann / Southern Percussion)
LIN April Sky [solo marimba] (Beurskens / Southern Percussion)
MAYUZUMI Concertino for Xylophone [to include final movement] (Peters)
PETERS Waves [marimba] (Mitchell Peters)
SMADBECK Rhythm Song [marimba] (Southern Percussion)
WILBY Toccata Brillante [for xylophone and piano] (Rosehill Music / Winwood Music)

MULTIPLE PERCUSSION

RUGERS Cha cha cha (Southern Percussion)
TANGUY Towards (Billaudot / UMP)
VOLANS She Who Sleeps with a Small Blanket (Chester / Music Sales)

Viva Voce

In addition to the requirements in the syllabus, candidates should be able to answer questions relating to techniques of percussion playing and equipment.

Sight Reading

Tests may include extracts for any of snare drum, timpani and tuned percussion. A drum kit test may be given if drum kit has been used in the performance component.

Percussion: FLCM in Performance

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

Performance

In addition to the requirements in the syllabus, please note the following:

Candidates should present a varied programme of multiple and/or solo percussion pieces. The programme must include the use of timpani, snare drum and tuned percussion.