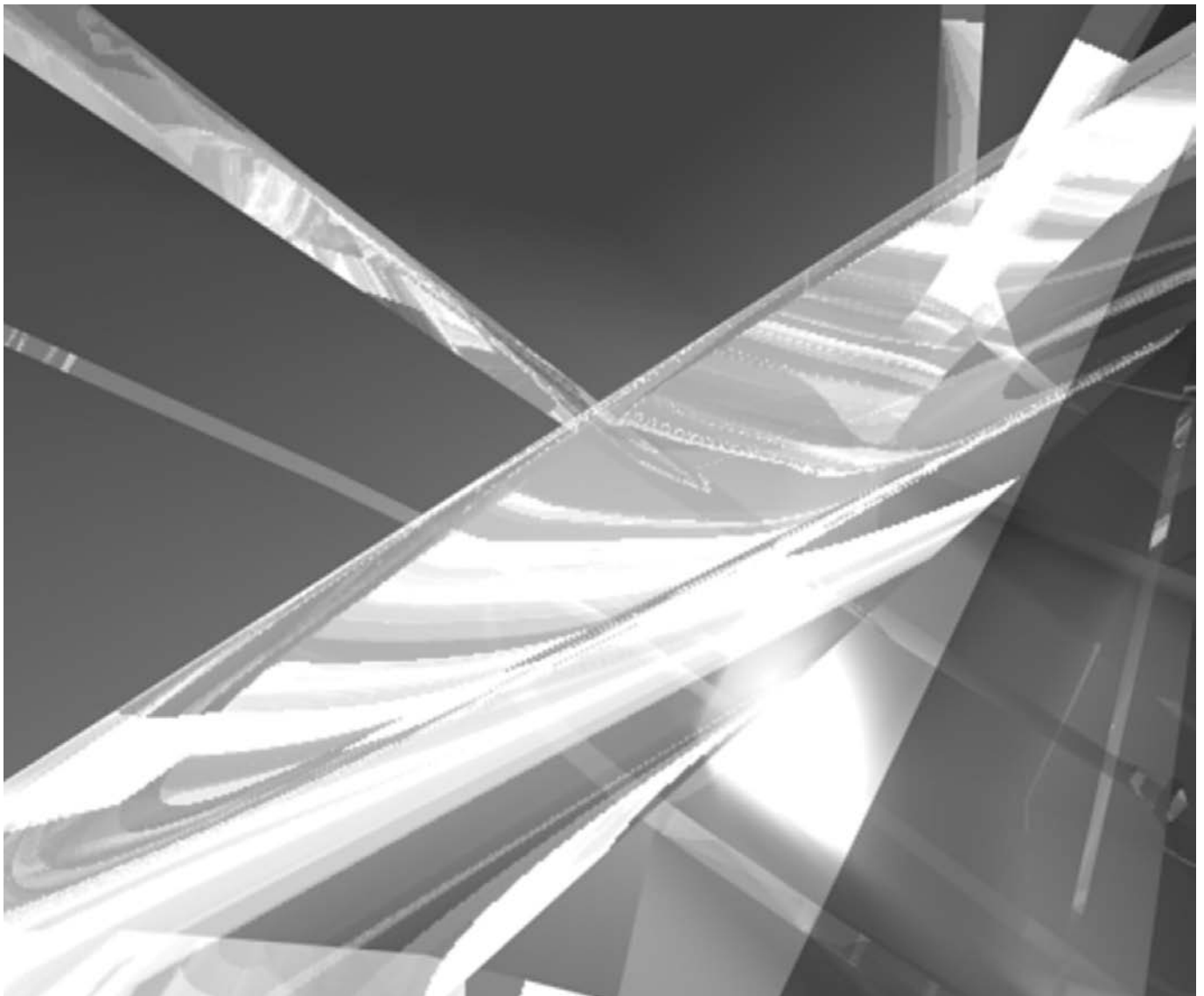




UNIVERSITY OF
WEST LONDON
London College of Music Examinations

Drum Kit diplomas repertoire list

1 January 2017 – 31 December 2020



DRUM KIT DIPLOMAS

2017 – 2020

Contents

	Page
LCM Publications	3
General Guidelines	3
DipLCM in Performance	4
ALCM in Performance	6
LLCM in Performance	8
FLCM in Performance	9
Suggested Repertoire	9

IMPORTANT INFORMATION:

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

Copies are available free of charge from LCM Examinations (tel: 020 8231 2364), from local representatives, or as downloads from 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 2017 until 31 December 2020.

LCM Examinations

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LCM Publications

The following LCM Publications are relevant to this syllabus:

- LCM Drum Kit Diplomas Handbook (*LL282*)
- 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 or from the LCM Music Shop: lcmmusicshop.uwl.ac.uk.

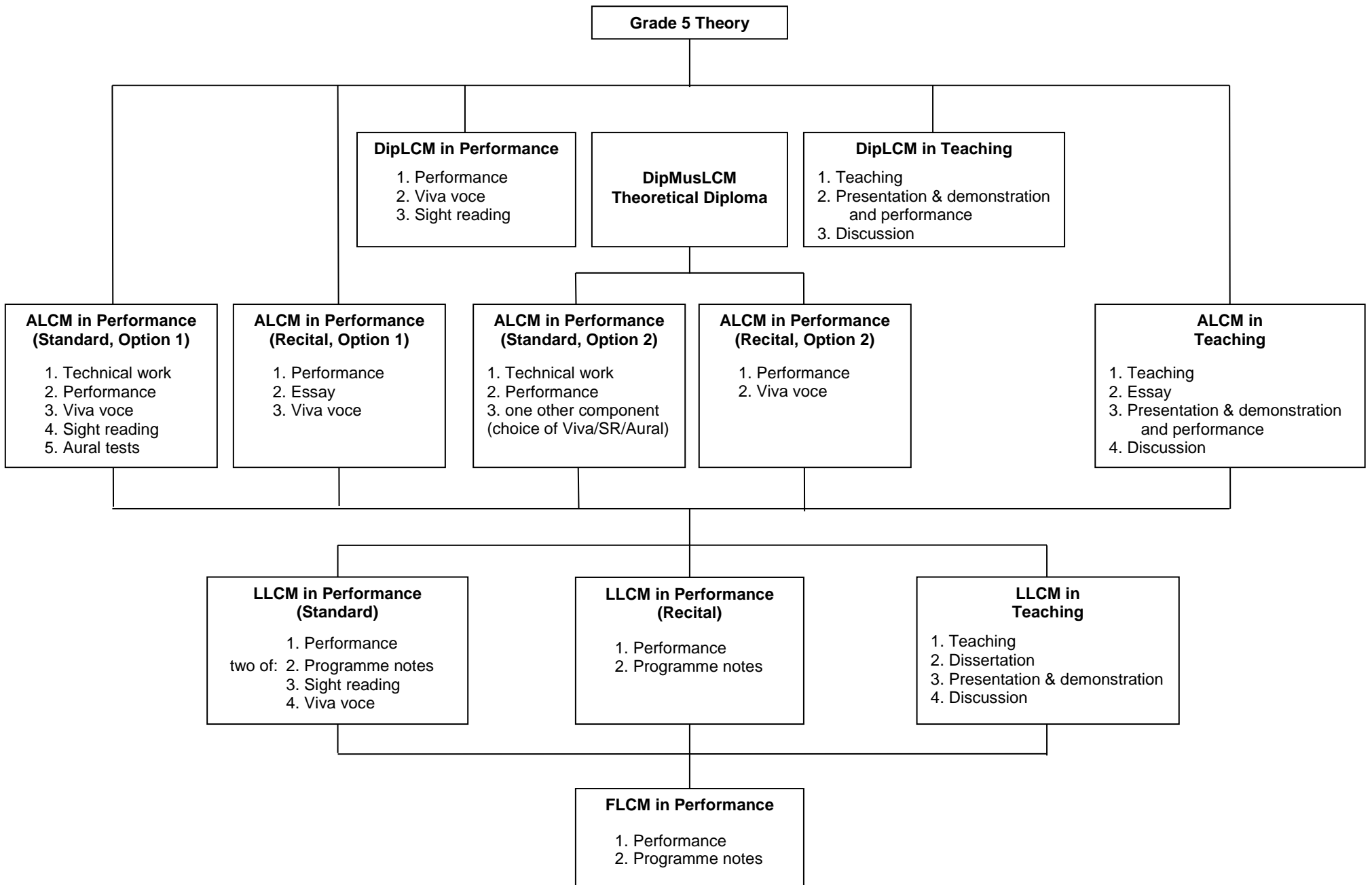
Additional publisher details relevant to this syllabus:

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

General Guidelines

1. In all examination levels, the candidate is expected to present a varied programme of contrasting styles and genres. Solo, accompanied and click track pieces (available in the LCM Drum Kit Diploma Handbook) must be performed (except at FLCM where the click track is not required).
2. At DipLCM and ALCM levels, accompanied pieces may be either live or pre-recorded. At LLCM and FLCM all accompaniments must be live. The suggested number of musicians is four including the drum kit. Other ensemble formats may be used upon application to the Chief Examiner in Music.
3. It is the responsibility of the candidate to ensure that all necessary equipment, including instruments, sticks and playback, 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.
4. It is the responsibility of the candidate to ensure that the space and acoustic at the exam centre is suitable for the demands of the exam. For other centre options, please contact the LCM Exams office.
5. 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.
6. The use of electric drum kits will be considered upon application to the Chief Examiner in Music.
7. 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.
8. There are no dynamic markings in the click track pieces. Candidates are expected to perform these with musicality and dynamic contrasts.

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



DipLCM in Performance

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

Component 1: Performance

70 marks

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

Candidates should present a varied programme of drum kit pieces. The programme must include performances of solo pieces, accompanied pieces (either CD backing or live) and one DipLCM click track piece from the handbook. It is recommended that candidates should fully prepare their click track performances to ensure an appropriate level of musicality, technical proficiency and stylistic awareness. A list of suggested repertoire can be found on page 9.

Component 2: Viva Voce

15 marks

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

Component 3: Sight Reading

15 marks

The candidate may opt to take either Option 1 or Option 2:

Option 1: Notated extract of 16 bars or fewer

The candidate will be given up to one minute's preparation time to study the test before playing, during which the candidate may try parts of the test if they wish.

Option 2: Blank click track lead sheet of 16 bars or fewer

The candidate will have 30 seconds to look through the extract. The examiner will then play the click track through once. After a further 30 seconds the test will be performed in full; only this final performance will be marked. The candidate may practice their line at any point during the preparation time.

ALCM in Performance

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

Component 1: Technical Work

12 marks

Candidates should prepare either Option 1 or Option 2. Both may be found in the Handbook.

Option 1: Rudiments

To be played from memory. The examiner will ask for a selection to be performed.

Option 2: Rudimental Study

This does not need to be played from memory.

Component 2: Performance

60 marks

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

Candidates should present a varied programme of drum kit pieces. The programme must include performances of solo pieces, accompanied pieces (either CD backing or live) and one ALCM click track piece from the handbook. It is recommended that candidates should fully prepare their click track performances to ensure an appropriate level of musicality, technical proficiency and stylistic awareness. A list of suggested repertoire can be found on page 9.

Component 3: Viva Voce

10 marks

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

Component 4: Sight Reading

10 marks

The candidate may opt to take either Option 1 or Option 2:

Option 1: Notated extract of 20 bars or fewer

The candidate will be given up to one minute's preparation time to study the test before playing, during which the candidate may try parts of the test if they wish.

Option 2: Blank click track lead sheet of 20 bars or fewer

The candidate will have 30 seconds to look through the extract. The examiner will then play the click track through once. After a further 30 seconds the test will be performed in full; only this final performance will be marked. The candidate may practice their line at any point during the preparation time.

Component 5: Aural Tests

8 marks

The candidate may opt to take either the Drum Kit Aural Tests or the Standard Aural Tests.

Drum Kit Aural Tests:

1. A short extract of music will be played. Candidates will be asked to:

- a) Identify the time signature
 - b) Identify the style
 - c) Comment on the dynamic contrasts and any other musical features
- (3 marks)**

2. A passage of solo drum kit music will be played twice. The candidate will repeat it after the second playing.
(2 marks)

3. A vamped piano part will be played by the examiner. The candidate will improvise an appropriate drum kit part on the second playing.
(3 marks)

Standard Aural Tests:

1. Cadences

The key-chord of a major or minor key will be played, followed by a continuous harmonised passage in the same key, of approximately 8–12 bars in length, containing four cadences. The examiner will then indicate which two of the four cadences the candidate will be required to name. The examiner will play the key-chord and the passage again, and pause at the first of the two cadences indicated. The candidate will be asked to:

1. (a) name the cadence. **(1 mark)**

The examiner will continue the passage, pausing at the second of the indicated cadences. The candidate will be asked to:

1. (b) name the cadence. **(1 mark)**

2. Modulations

The key-chord of a major or minor key will be sounded, and the key named. A short harmonised passage starting in the same key, of approximately 4–8 bars in length, will be played. The passage will contain one modulation to a related key, and will finish in this key.

The modulation will be to one of the following:

Major key:

- dominant
- subdominant
- relative minor
- relative minor of the dominant (mediant)
- relative minor of the subdominant (supertonic)

Minor key:

- dominant minor
- subdominant minor
- relative major
- relative major of the dominant (subtonic or flattened leading note)
- relative major of the subdominant (submediant)

Candidates will be asked to:

2. (a) name EITHER the key, OR the relationship to the home key (candidate's choice), in which the passage ends. **(1 mark)**
2. (b) The test will be repeated, using a different example. **(1 mark)**

3. Rhythm, tempo, phrasing and dynamics

A harmonised passage, of approximately 12–16 bars in length, will be played twice. Candidates will be asked to:

3. (a) name the time signature. **(1 mark)**

A two-bar phrase from the passage will be played again, in an unharmonised version. Candidates will be asked to:

3. (b) identify and describe the note values (rhythmic values) in the phrase. **(1 mark)**

The candidate will be given a copy of the score, without dynamics, phrasing, articulation or tempo markings. The examiner will play a four-bar section of the passage again, first in its original version, then in a slightly modified version. Candidates will be asked to:

3. (c) identify differences in dynamics, phrasing, articulation and/or tempo. **(2 marks)**

Additional Note:

If ALCM in Performance Recital option is chosen, please note a change to the wording for the essay component (Page 26 of syllabus): *'an analysis of the music, considering formal, **rhythmic** and stylistic aspects;'*

LLCM in Performance

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

Component 1: Performance

70 marks

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

Candidates should present a varied programme of drum kit pieces. The programme must include performances of solo pieces and accompanied pieces. A list of suggested repertoire can be found on page 9.

Component 2: Programme Notes

15 marks

Please refer to the syllabus for full guidelines on programme notes.

Component 3: Viva Voce

15 marks

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

Component 4: Sight Reading

15 marks

The candidate may opt to take either Option 1 or Option 2:

Option 1: Notated extract of 24 bars or fewer

The candidate will be given up to one minute's preparation time to study the test before playing, during which the candidate may try parts of the test if they wish.

Option 2: Blank click track lead sheet of 24 bars or fewer

The candidate will have 30 seconds to look through the extract. The examiner will then play the click track through once. After a further 30 seconds the test will be performed in full; only this final performance will be marked. The candidate may practice their line at any point during the preparation time.

FLCM in Performance

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

Component 1: Performance

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

Candidates should present a varied programme of drum kit pieces. The programme must include performances of solo pieces, accompanied pieces and one click track piece from the handbook. A list of suggested repertoire can be found on page 9.

Component 2: Programme Notes

Please refer to the syllabus for full guidelines on programme notes.

Suggested Repertoire

In addition to the drum kit pieces listed in the Percussion Diplomas Repertoire List, please see a list of suggested repertoire below:

Steve Houghton and Tom Warrington	Essential Styles/Essential Styles 2	(Alfred)
David Garibaldi	The Funky Beat	(Manhattan Music)
Dave Weckl Band	In Session Play-Along Package	(Fischer)
Steve Houghton	The Drumset Soloist	(Alfred)
John Riley	The Art of Bop Drumming/Beyond Bop Drumming	(Manhattan Music)
Tommy Igoe	Groove Essentials/Groove Essentials 2.0	(Hudson Music)
Zorro	The Commandments of RnB Drumming	(Warner Bros)
Stanton Moore	Groove Alchemy	(Hudson Music)
Dave Garibaldi	The Code of Funk	(Hal Leonard)
Dave Weckl	Contemporary Drummer +1	(Manhattan Music)
Gordon Goodwin	Big Phat Play Along	(Alfred)
Michael Aukofer	Condensed Copland Drumset Solo	(Drop6)
Mark Davies	Minez 58	(Southern Percussion)
Dennis G. Rogers	Recital Pieces for Drumset	(PercMaster Publishing)
Bourbasquet-Pichard	Stage Session Volume 2	(Alphonse Leduc)
Goines/Ameen	Funkifying the Clave	(Alfred)
Cobham	Conundrum	(Alfred)