



Victoria College Examinations
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Self-Accompanied SINGING

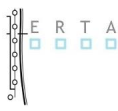


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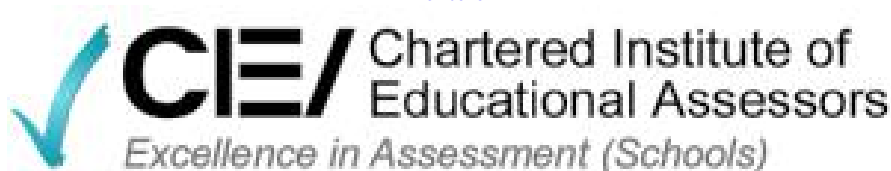
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Self-accompanied Singing Syllabus

Member of



This exciting new syllabus is designed to examine a skill practised by thousands of musicians, including many of our leading creative artists.

It is difficult to categorize and, perhaps because of this, has not given the status it deserves by other examination boards. It should also encourage those who play and sing a bit as well as those who sing and play a bit!

So if you want to follow in the gloriously creative footsteps of

George Formby,

Noel Coward,

John Lennon,

Carole King,

Paul McCartney,

Joannie Mitchell,

Elton John,

Billy Joel,

Mark Knopfler,

Jimi Hendrix,

Chuck Berry,

Buddy Holly,

Victoria Wood,

Jerry Lee Lewis,

Paul Simon,

Kate Bush.

KT Tunstall,

Kurt Cobain,

Chris Martin,

etc., etc.,

this is an exam for you!

THE EXAM

Examiners are looking for the ability to sing a vocal line while also playing the accompaniment.

The elements are set out in **Song Profiling** on pages 9-10. This determines the grade of a song's arrangement and so enables teachers to choose (and students to compose) the exam material.

It is the overall performance, including the balance and coordination between the voice and accompaniment that is being examined, as well as the ability to sing expressively, in time and in tune.

The singing being examined is different from that taught for traditional singing exams, purity of tone being a secondary consideration, after the ability to communicate. It will, in some cases, be taught as part of an instrumental lesson, not necessarily by a trained singing teacher.

For the performance the candidate should stand (or sit) facing the examiner when possible, as if giving a live performance to an audience. Each piece will be introduced with a simple 'My first/second/third piece is called... and was written by...'

PIECES

The music for Introductory Grades A, B, C and D are published by London Music Press and can be purchased on-line at www.vcmpublications.co.uk

For Grades 1-8 there is a list of suitable pieces, one of which must be performed in the exam. Candidates are encouraged to make their own choices (including songs they have written) with **Song Profiling** (see pages 9-10) being used to decide the grade of the arrangement.

Humorous songs and those in foreign languages are acceptable and advice about material can be provided by VCM prior to the exam if submitted in writing (preferably by email) and with a copy of the proposed material attached.

A copy of the lyrics and chord sequence (with notation of the vocal line where possible and for all pieces from Grade 5 upwards) must be handed to the examiner before the exam.

QUESTIONS

According to the Grade, candidates will be expected to know the background of their songs as well as the notes and names of chords played. When notated copies are used the musical terms on the score should also be understood.

WHICH INSTRUMENT?

Accompaniment can be on any instrument, especially all kinds of keyboard and plucked string instruments. These could include Piano, Electronic Keyboard, Accordion, Harmonium, Organ, Guitar (finger and plectrum style, electric or acoustic), Banjo, Dulcimer, Zither, Harp, Mandolin and of course, the Ukulele, which is now being used successfully in Key stage 2 wider opportunities programmes in schools.

The style of the accompaniment will vary from one instrument to another. On most keyboard instruments, except harmonium, both hands should be used, the left hand playing bass notes with the right hand playing chords. Where the left hand generates automatic accompaniments as on Electronic Keyboards, the right hand must also be heard to play chords.

The key used for the performance of exercises and pieces is up to the performer. Transposing on an electronic keyboard or with a capo on guitar is acceptable.

SCALES AND ARPEGGIOS

Scales and arpeggios use a note singing system called **'Fatfish'** which has been developed for this exam by Colin R Tribe.

This is a simple but wonderfully effective idea that can be adapted to many different teaching situations and is fully described and illustrated in **"Note singing with 'Fatfish'"** on pages 10-11 and **'Singing with Numbers'** on page 13

The exact requirements for each Grade are set out in the A-D Grade sheets and in the book **'Scales and Arpeggios for self-accompanied singing'** published for Victoria College of Music by LMP available on-line from www.vcmpublications.co.uk

SIGHT READING

This component of the exam will require the candidate to play a chord sequence on the accompanying instrument. This will be written with chord symbols rather than notation.

From Grade 5 lyrics will be included. These can be sung from the given melody or in an extemporized version that fits the chord sequence.

Specimen Sight Reading examples are available from London Music Press or on-line from www.vcmpublications.co.uk

PASS MARKS

Introductory Grades	65%
Grades 1 to 8	65%
with Merit	80%; with Distinction 90%
Merit is shown as 'Honours' in Ireland	
Pre-diploma certificate	75% (85% with Honours)
Medal examinations	75%
Diplomas	75% (85% with Honours)

EXEMPTION FROM QUESTIONS AT PRACTICAL EXAMINATIONS

Candidates who have passed certain VCM Theoretical Examinations are entitled to claim full marks for questions at Practical Examinations as follows:

- Grade 1 Theory exempts up to and including Preliminary Practical
- Grade 1A Theory exempts up to and including Preparatory
- Grade 2 Theory exempts up to and including Grade 3 Practical

Grade 3 Theory exempts up to and including Grade 5 Practical

Grade 4 Theory exempts up to and including Grade 7 Practical

In all such cases the theory result or certificate must be produced for the Examiner at the beginning of the practical examination.

REGULATIONS

All entries are accepted on the conditions laid down in *General Regulations and Information*, a copy of which is available free of charge. It is also on our website: www.vcmexams.com

ENTRY FORMS

All *grades* and *medal* examinations can be entered on white entry forms with no more than ten candidates on a page. Please use the code SAS in the column headed %subject+ and the letter(s) or numbers in the %grade no.+column as shown at the head of each grade in this syllabus. All *diploma* candidates should be entered on individual pink entry forms.

MUSICIANSHIP TESTS

Musicianship Tests are set from Grade 1 to 8. There are no Musicianship Tests for Introductory Grades, Medals or Diplomas. Specimen Musicianship Tests are available from *London Music Press* and can also be found in the Tutor Books published by London Music Press available on-line from www.vcmpublications.co.uk.

As an alternative to Musicianship Tests, candidates may opt to perform an additional song accompanied or a different contrasting instrument.

DISSERTATIONS

Where dissertations are required, these must be submitted **with the entry form**.

Separate or late submission is not permitted. Dissertations should be on plain white A4 paper, legibly written, typed or word processed. No binding is required. All dissertations should contain a bibliography.

PHOTOCOPIES

All VCM and LMP publications are copyright. Photocopying of LMP publications is not permissible and **candidates using unauthorised photocopies at examinations will be disqualified**. It is acceptable, however, to use a photocopy for the second copy when the syllabus requires one to be handed to the examiner, provided the original is also brought to the examination. It is also acceptable to use photocopies of parts of long pieces to avoid awkward page turns, again provided the original is also brought to the examination.

SONG PROFILING

The art of grading is definitely not a science and this system is not exact. However, identifying the following 36 elements will enable you to find an approximate grade for any song that you choose to perform, including ones you have composed. This taken together with the other requirements (exercises, scales, arpeggios, questions, sight reading and musicianship) will help you put together a performance that should make the grade!

Number and type of chords used

- 1) 1 or 2 major
- 2) 2 one of which is minor
- 3) 3 major or minor
- 4) 4 major or minor
- 5) 5 or more
- 6) 7 or more
- 7) 8 or more including diminished, augmented and other altered chords

The style of playing chords

- 8) Block chords on Keyboards or a basic strum on plucked string instruments
- 9) Bass/Chord patterns
- 10) Arpeggios
- 11) Syncopated rhythms
- 12) Complex rhythm patterns

Bass notes and lines

- 13) None significant
- 14) Separated root notes
- 15) Roots and fifths
- 16) Roots thirds and fifths
- 17) Chord connecting runs
- 18) Riffs incorporated

Introduction

- 19) Introductory chord(s) to give pitch of first note
- 20) Simple introduction either chords or melody
- 21) Simple chord introduction with melody included
- 22) More complex chord introduction with melody included
- 23) Difficult chord introduction with melody included

Solo passages

- 24) Simple melody
- 25) Rhythmic chords from song
- 26) Extended or improvised melodic part
- 27) Extended or improvised part with melody and chords

Vocal/melody parts

- 28) Difficult words and rhythms (tongue twisters, uneven stanza lengths etc.)
- 29) Using Including difficult leaps+ornamentation and embellishments
- 30) Using a second vocal technique (whistling, yodelling, falsetto, scat, spoken etc.)
- 31) Incorporating an improvised section
- 32) Using an instrument to play some melody lines (e.g. harmonica like Bob Dylan)

General

- 33) Difficult tempo
- 34) Includes a simple modulation
- 35) Includes key changes or contrasting sections
- 36) Includes time changes or has irregular or uncommon time signatures

The column numbers refer to the 36 elements on the song profiling sheet.
 A section with more than one box ticked means that the element should be present somewhere in the grade but not necessarily in every song.

Accompaniment elements

Grades	Chords							Style of chords					Bass notes/Bass lines						Introduction					Solo passages				
	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	
A	X							X					X						X									
B		X						X					X						X									
C			X					X					X						X									
D			X						X					X					X									
1			X	X					X					X						X								
2			X	X					X	X					X					X								
3				X					X	X						X				X								
4					X				X	X						X					X				X			
5					X				X	X	X						X				X				X	X		
6					X	X			X	X	X						X				X						X	
7						X	X		X	X	X	X					X	X			X	X					X	
8						X	X		X	X	X	X					X	X			X	X					X	X

Vocal and General elements

A tick in any of the columns below will raise a song by one grade, two ticks by two grades etc.

Grades	Vocal/melody parts					General			
	28	29	30	31	32	33	34	35	36
A									
B									
C									
D									
1									
2									
3									
4									
5									
6									
7									
8									

Medals

- Junior Bronze Medal uses the same profile as Grade 3
- Junior Silver Medal uses the same profile as Grade 4
- Bronze Medal uses the same profile as Grade 6
- Silver Medal uses the same profile as Grade 8

The length of individual songs does not matter as long as the overall performance is approximately the correct length for the grade.

The timing of the length of the performance in each grade is shown below.

This includes all songs and exercises. Songs may be edited to make them fit.

Grades A,B,C should be approximately 3 Minutes

Grades D,1,2 should be approximately 6 Minutes

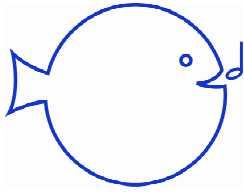
Grades 3,4,5 All junior medals, Bronze approximately 9 Minutes

Grades 6,7 & 8 should be approximately 12 Minutes

Silver, Gold & Platinum Medals this should be approximately 15 Minutes

AVCM should be approximately 20 Minutes

FVCM should be approximately 35 Minutes



Note singing with “Fatfish”

This simple system uses letter names and cleverly overcomes the problem of singing sharps and flats as one syllable by adding

“**ish+**” for sharps
 “**at**” for flats

Here are chromatic scales demonstrating the note names used, including enharmonics.

The first staff shows an ascending chromatic scale from C to C. The notes and their corresponding syllables are: C, C[#] (Cish), D, D[#] (Dish), E, F (Eish), F[#] (Fish), G, G[#] (Gish), A, A[#] (Ash), B, C (Bish).

The second staff shows a descending chromatic scale from C to C. The notes and their corresponding syllables are: C, B (Cat), B^b (Bat), A, A^b (At), G, G^b (Gat), F, E (Fat), E^b (Eat), D, D^b (Dat), C.

In using **Fatfish** these pronunciations work best.

Cish = Sish, **Cat** = Kat, **Eish** = Eesh (as in Quiche)

Gish and **Gat** both use a hard G

G major is

The G major scale is shown on a treble clef staff with a key signature of one sharp (F#). The notes and syllables are: G, A, B, C, D, E, Fish (F#), G.

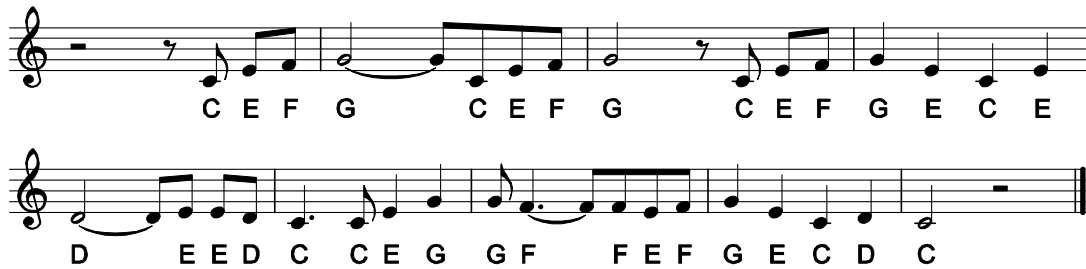
G harmonic minor is

The G harmonic minor scale is shown on a treble clef staff with a key signature of two flats (Bb, Eb). The notes and syllables are: G, A, Bat (Bb), C, D, Eat (Eb), Fish (F#), G.

The name **Fatfish** came about because F[#] is “**Fish**”, and “**Fat**” is F flat and even though F flat is seldom used it sounded catchy. To make the system complete add **Fizz** for double sharps and **Fats** for double flats.

When learning **Fatfish** using the notes of **When the Saints go Marching in** works well since it is familiar to most people and only uses the first five notes of the scale. To demonstrate it try doing it in several different keys.

Here is the notated version in C



Versions in other keys

In D

D Fish G A D Fish G A D Fish G A Fish D Fish E, Fish Fish E D D Fish A A G, G Fish G A Fish DED

In F

F A Bat C, F A Bat C, F A Bat C A F A G, A A G F F A C C Bat, Bat A, Bat C A F G F

In E

E Gish A B, E Gish A B, E Gish A B Gish E Gish Fish, Gish Gish Fish E E Gish B B A, A Gish A B Gish E Fish E

In A flat

At C Dat Eat, At C Dat Eat, At C Dat Eat C At C Bat, C C Bat At At C Eat Eat Dat, Dat C Dat Eat C At Bat At

Here are some more evergreens to help you on the way.

Happy Birthday to you

C C D C F E, C C D C G F, C C C q A F E D Bat Bat A F G F

Amazing Grace

D G BAG B A G ED D G BAG B A D q B D q B D q B G D E GGED D G BGB A G

Do re mi

C DE CECE D EFFEDF E FG EGEG F GAAGFA
G CDEFGA A DEFishGAB B EFishGishABCqCqCq A F B G Cq

SCALES AND ARPEGGIOS.

Grade	Scales and Arpeggios			Arpeggios only	
A	C (C-G)	G (G-D)			
B	D (D-A)	Dmi (D-A)			
C	C	Ami			
D	D	Bmi			
	Major	Harmonic Minor	Melodic Minor	Diminished	Augmented
1	G	E			
2	F	D			
3	A	F#			
4	Bb	G			
5	E	C#	A		
6	Eb	C	D	C	
7	B	G#	E	C#	C
8	Ab	F	G	D	C#
Diploma					
AVCM	F#	Eb	B	Eb	D
FVCM	Db	Bb	C	E	D#

The idea behind examining scales and arpeggios in Self-accompanied Singing is to give students knowledge of the note they are singing, with their relative positions, and being able to relate that to their instrument and vocal range. Alternative versions have been given in Grades 1-5 to accommodate developing vocal ranges.

The scales are sung using the **Waffish+Note Singing System** described in this syllabus on page 10, with either the written chord accompaniment or the correct notes played on the instrument.

Arpeggios for major and minor keys are sung using **Singing by Numbers** which is described in this syllabus on page 14. Either the chord or correct notes may be played on the instrument whilst the arpeggio is being sung.

Candidates are not expected to play scales specified for earlier grades.

SINGING BY NUMBERS

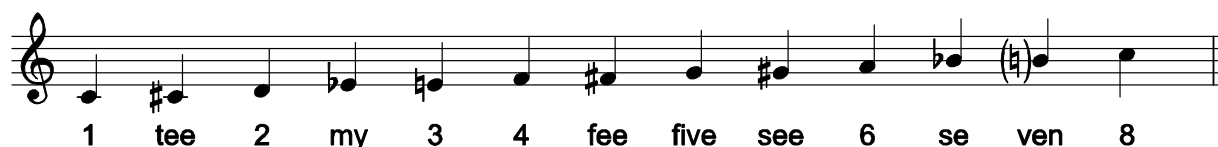
In self-accompanied singing exams this system is used for singing the second exercise in Grades A-D and the arpeggios in all grades. It is also a fun way of singing songs and learning about intervals.

Like the Western Tonic Sol-fa or Indian Saregama, it can be based on any Keynote, and here it is with the major scale based on C.



Presented a problem being a digit with two syllables, but using **se** for the flattened 7th and **ven** for the major 7th works very well as this is often the first interval that needs this kind of differentiation.

Here is the chromatic scale from C showing the names of all 13 notes. It uses the first letter of the following note number plus the sound E, except where **my** is used as to remind you of the **minor** third.



The Flintstones is an excellent song to introduce Singing by numbers because it uses all of the digits and features the important 5-1

FLINTSTONES

Four staves of musical notation for the song 'The Flintstones'. The notes are accompanied by syllables and numbers. The first staff has syllables 5, 1, 8, 6, 5, 1, 5, 4, 3, 3, 4, 5, 1, 2, 3, 5, 1, 8, 6. The second staff has syllables 5, 1, 5, 4, 3, 3, 4, 5, 1, 2, 1, ven, 3, 8, ven, ven, 6, 6, ven, 6. The third staff has syllables 6, 2, ven, 6, 6, 5, 5, 6, 5, 5, 1, 8, 6, 5, 1, 5, 4. The fourth staff has syllables 3, 3, 4, 5, 1, 2, 3, 4, 5, 1, 2, 3, 4, 5, 8, 2, 8, Wil-ma!

Here are a couple of other well known pieces using the system.

The Saints

Musical notation for 'The Saints' in treble clef. The first staff contains the first four measures with fingerings: 1 3 4 5, 1 3 4 5, 1 3 4 5, 3 1 3. The second staff contains the next four measures with fingerings: 2 3 3 2 1, 1 3 5 5 4, 4 3 4 5 3 1 2 1.

Greensleeves

Musical notation for 'Greensleeves' in treble clef, 6/8 time. The piece consists of four staves of music. The lyrics are: 1 my 4 5 see 5 4 2 se 1 2 my 1 1 ven 1 2 ven 5 1; my 4 5 see 5 4 2 se 1 2 my 2 1 ven 6 ven 1 1; se se 6 5 4 3 se 1 2 my 1 1 ven 1 2 ven 5; se se 6 5 4 2 se 1 2 my 2 1 ven 6 ven 1 1.

Greensleeves is in the key is D minor therefore D is 1 and F is my.

It is excellent for experiencing %my+for the minor third, %see+for the minor sixth and also includes the difference between %se+for flattened seventh and %ven+for the major seventh.

Show on entry form as

SURNAME	FORENAMES	SUBJECT	GRADE
		SAS	A

First Steps in Self-accompanied Singing

Exercises (20 Marks)

First Steps Exam Sheet Self-accompanied Singing London Music Press

Exercise No. 1- Song and 2 -Note singing

Scalework (10 marks)

First Steps Exam Sheet Self-accompanied Singing London Music Press

C and G majors

Solo Pieces (60 marks)

To perform any two of the following pieces:

First Steps Exam Sheet Self-accompanied Singing London Music Press

Frere Jacques

Merrily we roll along

He\$ got the whole world in his hands

Questions (10 marks)

Show on entry form as

SURNAME	FORENAMES	SUBJECT	GRADE
		SAS	B

Preliminary Self-accompanied Singing

Exercises (20 Marks)

Preliminary Exam Sheet Self-accompanied Singing London Music Press

Exercise No. 1- Song and 2 -Note singing

Scalework (10 marks)

Preliminary Exam Sheet Self-accompanied Singing London Music Press

D major and D minor

Solo Pieces (60 marks)

To perform any two of the following pieces:

Preliminary Exam Sheet Self-accompanied Singing London Music Press

Drunken Sailor

Skip to my Lou

London\$ burning

Questions (10 marks)

Show on entry form as

SURNAME	FORENAMES	SUBJECT	GRADE
		SAS	C

Preparatory Self-accompanied Singing

Exercises (20 Marks)

Preparatory Exam Sheet Self-accompanied Singing London Music Press

Exercise No. 1- Song and 2 -Note singing

Scalework (10 marks)

Preparatory Exam Sheet Self-accompanied Singing London Music Press

C major and A harmonic minor

Solo Pieces (50 marks)

To perform any two of the following pieces:

Preparatory Exam Sheet Self-accompanied Singing London Music Press

Michael Row the Boat Ashore

Kum Ba Yah

Twinkle, Twinkle Little Star

Yankee Doodle

Questions (10 marks)

Sight Reading (10 Marks)

Show on entry form as

SURNAME	FORENAMES	SUBJECT	GRADE
		SAS	D

Advanced Preparatory Self-accompanied Singing

Exercises (20 Marks)

Advanced Preparatory Exam Sheet Self-accompanied Singing London Music Press

Exercise No. 1- Song and 2 -Note singing

Scalework (10 marks)

Advanced Preparatory Exam Sheet Self-accompanied Singing London Music Press

D major and E harmonic minor

Solo Pieces (50 marks)

To perform any two of the following pieces:

To sing any two of the following pieces:

Preparatory Exam Sheet Self-accompanied Singing London Music Press

Shed be coming Round the Mountain

Michael Finegan

Amazing Grace

Questions (10 marks)

Sight Reading (10 Marks)

Song List for Self-Accompanied Singing Exams

Grades 1 – 8 and Diplomas

These are suggestion of suitable songs with YouTube performances that you can watch and sources for written chords and lyrics. The last column gives specific ideas of how an arrangement can be made to fit the profile for that Grade.

Other arrangements could change the grade, but you can check with VCM if you are in any doubt. A key to the sources will be found at the end, but other versions you find and use can be just as valid.

Grade 1	<i>Performance</i>	<i>Source</i>	<i>Arrangement</i>
Blowin' in the Wind	YT Bob Dylan	CGPS	Bass/chord patterns
Catch the wind	YT Donovan	CGPS	Bass/chord patterns
Down by the riverside	YT Sister Rosetta	UATF	Intro notes
I know where I'm going	YT G. McIlvaine	CHDE/TIGC	Bass/chord patterns
Piyu Bole	YT Parineeta	TBC P/2	Intro & links
Sailing	YT Rod Stewart	CGPS	Intro arps
Scientist	YT Coldplay	CHDE	Tricky vocal
Sloop "John B"	YT Beach Boys	TUSC	Intro melody
Tangled up in Blue	YT Bob Dylan	BAGS	2/4 bars
The Lion sleeps tonight	YT Animated	101 TUSC	Solo voice intro
You are my Sunshine	YT Lew Dite	TUSC	Bass/chord patterns
Whiskey in the Jar	YT Luke Kelly	CGPS	Bass/chord patterns
Grade 2	<i>Performance</i>	<i>Source</i>	<i>Arrangement</i>
Annie's Song	YT John Denver	CGPS	Bass/chord & arps
Chasing cars	YT Snow Patrol	CHDE	Gradual crescendo
Hai Apna Dil	YT Solva Saal	TBC P/1	Intro & links
Only you	YT Yazoo	TUSC	Sing "La la la"
Puff the Magic Dragon	YT Peter Yarrow	TUSC	Bass/chord & arps
Scarborough Fair	YT Simon Garfunkel	BAGS	Intro & links
Stand by me	YT King or Lennon	CGPS	Bass note intro
The Rose of Tralee	YT Dorothea Fayne	CHDE	TIGC
Where have all the flowers	YT Pete Seeger	CGPS	Short bass note runs
Wild World	YT Cat Stevens	BAGS	Link scale runs
Yellow	YT Coldplay	BAGS	Guitar Tuning

Grade 3	Performance	Source	Arrangement
Country Roads	YT John Denver	CGPS	Bass/chord patterns
Forty Shades of Green	YT Johnny Cash	CHDE/ TIGC	Bass/chord patterns
Give a little bit	YT Supertramp	BAGS	Simplified solo
Grandfather's Clock	YT Brad Sondhal	UATF	"Stop" rhythm effects
House of the Rising Sun	YT Animals	UATF	Arps but no solo
Meri Mehbooba	YT Paredes	TBC P/1	Intro & links
Molly Malone	YT Charlie Zahm	CGPS	Chord Intro
Morning has Broken	YT Cat Stevens	CGPS	Intro & verse links
Peggy Sue	YT Buddy Holly	CHDE	Chord intro/solo
Streets of London	YT Ralph McTell	CGPS	Arps verse links
The Great Pretender	YT Queen	ASMS	No modulation
When September Ends	YT Greenday	CHDE	Arps
Wild Thing	YT Troggs	CHDE	No Ocarina solo!
Yellow Submarine	YT Animation	CGPS	Spoken sections
Grade 4	Performance	Source	Arrangement
Churaliya	YT Yadon Ki barat	TBC P/1	Guitar intro
Close every door	YT Lee Mead	JATD	
Court of King Caractacus	YT Rolf Harris	TUSC	Bass/chord patterns
Eight days a week	YT Beatles	CPGB	Chord intro
Dance Tonight	YT Paul McCartney	CHDE	Mandolin if you can!
Heart beat	YT Buddy Holly	CHDE	Intro & Solo
I'll take you home again Kathleen	YT Dorothea Fayne	CHDE	TIGC
Lola	YT Kinks	BAGS	Play ending riffs
Raindrops keep falling on my head	YT B J Thomas	CHDE	Chord intro
Trouble	YT Coldplay	ASMS	Intro & Verse links
Song of the Weather	YT Flanders/Swann	SOFS	Intro
Wonderful tonight	YT Eric Clapton	CGP#	Intro & solo
Grade 5	Performance	Source	Arrangement
The Ballad of Bonnie and Clyde	YT Georgie Fame	101	Intro & Solo
Blueberry Hill	YT Fats Domino	CHDE	Left hand as Fats
Heartbeats	YT Jose Gonzales	CHDE	Hammer ons/slurs
Here there and everywhere	YT Beatles	CGPB	Use intro
I walk the line	YT Johnny Cash	WTL	Bass links
Kal ho naa ho	YT KHNH	TBC P/2	Intro & links
My guitar gently weeps	YT George Harrison	CHDE	Use George's ending
Perfect Day	YT Lou Reed	ASMS	Intro
Light my fire	YT Doors	MBCH	
Spinning Wheel	YT Raymond Crooke	CHDE	TIGC
Tears in heaven	YT Eric Clapton	BAGS	Intro
That'll be the day	YT Buddy Holly	CHDE	Intro
Suddenly I see	YT K T Tunstall	CHDE	
Your song	YT Elton John	CGPS	Intro & links
Wonderwall	YT Oasis	CHDE	Chord intro

Grade 6	Performance	Source *	Arrangement
Angels	YT Robbie Williams	CHDE	Include links
Bridge over troubled water	YT Simon Garfunkel	PSGH	Intro
Cold as ice	YT Foreigner	ASRC	Guitar solo
Crocodile Rock	YT Elton John	CHDE	Intro & links vocal "la's"
Hallelujah	YT Stephen Chang	CHDE	YT Rufus Wainwright Key
Heart Shaped Box	YT Nirvana	CHDE	
Imagine	YT Lennon	CHDE	Intro
Jeena Yahan	YT Mere Naam Joker	TBC P/2	Intro & links
I want you back	YT KT Tunstall	CHDE	
Lucy in the sky	YT Beatles	CHDE	Intro
More than Words	YT Extreme	BAGS	
Shape of my heart	YT Sting	CHDE	Make up solo part
Sultans of swing	YT Mark Knopfler	CHDE	
The Black Velvet Band	YT Dubliners	CHDE	TIGC
The Gasman Cometh	YT Flanders/Swann	SOFS	
Uptown Girl	YT Billy Joel	CBJ	Vocal %h 6q
What'd I say	YT Ray Charles	RCPT	
Whiter shade of pale	YT Procul Harem	CHDE	Intro & Solo
Grade 7	Performance	Source	Arrangement
American Pie	YT Don MCLean	BAGS	
Are you gonna go my way	YT Lenny Kravitz	ASRC	Guitar solo
Blackbird	YT McCartney	CGPS	Guitar part
Everlong	YT Dave Grohl	CHDE	
Every breath you take	YT Sting	CHDE	
Great balls of fire	YT Jerry Lee Lewis	CHDE	Piano extravagance
Here comes the sun	YT George Harrison	BAGS	
I can't make you love me	YT Bonnie Raitte	ASMS	Piano solo voice ad lib
Joker	YT Steve Miller	ASRC	Bass line,slide,solo
Layla	YT Eric Clapton	CHDE	Acoustic intr/ solo
Mere Naam Chin Chin Choo	YT Howrah Bridge	TBC P/2	Intro & links
Piano Man	YT Billy Joel	CBJ	intro & harm part
Saturday Nights alright for fighting	YT Elton John	ASRC	
Slow Train	YT Flanders/Swann	SOFS	
Stuck in the middle	YT Stealers Wheel	ASRC	Intro, solo
You make me feel (Like a Natural Woman)	YT Carole King	CHDE	"Strum it Guitar"
Grade 8	Performance	Source	Arrangement
Danny Boy	YT Michael Londra	CHDE	TGIC
Dream On	YT Aerosmith	ASRC	Guitar solo
The road to Hell	YT Chris Rea	CHDE	Intro & links, slide
Killer Queen	YT Queen	MMWQ	Guitar solo
Leningrad	YT Billy Joel	CBJ	

* see page 22

Let me entertain you	YT Robbie Williams	ASMS	
Message in a bottle	YT Sting	CHDE	Chord arps
Pehla Nasha	YT JJW Sikander	TBC P/2	Intro & links
Romeo and Juliet	YT Mark Knopfler	CHDE	Intro
Superstition	YT Stevie Wonder	CHDE	
Wanted dead or alive	YT Bon Jovi	BAGS	
Wuthering Heights	YT Kate Bush	CHDE	YT Kris Shead
AVCM	<i>Performance</i>	<i>Source</i>	<i>Arrangement</i>
Bohemian Rhapsody	YT Queen	MMWQ	YT Edgar Cruz
Kuch kuch hota hai	YT KKHH	TBC P/2	Intro & links
Mad Dogs and Englishman	YT Noel Coward	STA	
Music	YT John Miles	CHDE	
Scenes from an Italian Restaurant	YT Billy Joel	CBJ	
FVCM	<i>Performance</i>	<i>Source</i>	<i>Arrangement</i>
He was beautiful (Cavatina)	YT Williams/Terfel	CHDE	Guitar or Keys
Ill wind	YT Flanders/Swann	SOFS	Mozart Horn Concerto
Freda and Barry (Let's do it!)	YT Victoria Wood	VWSB	
On my own	YT Les Miserables	ASFS	
Tu cheez badi hai maasa mast	YT Mohra	TBC P/2	Scat Saragama

This collection has songs from Pop, Rock, Folk, Bollywood, Irish, Comedy, Musicals and Novelty genres. To this list could be added songs from Opera, Lieder, Sacred works (in many different languages) ,and they would all be just as acceptable so long as they met the Song Profile criteria for the grade. Jazz versions of songs are also fine and performers as diverse as Fats Waller and Diana Krall will feed your imagination The YouTube collection of professional and amateur videos is extremely extensive and many of the songs have dozens of versions. It is a great learning forum and repays investigation.

Written sources are variable and often give over-simplified versions, missing out introductions and important instrumental figures. Use them with care and remember many are for solo Piano and included the vocal line in the right hand, whereas you need a version which is for accompaniment such as the *Audition* series. For guitarists the web is packed with Tabs of every song and these vary from the simply wrong to the simply brilliant. Chordie.com is also a mix of good and bad, persevere and you eventually find what you need!

Key to sources

101	101 No 1 Hits for Buskers "The Red Book"	Wise
ASF5	Audition Source Female Singers	Wise
ASMS	Audition Songs for Male Singers	Wise
ASRC	Audition Songs for Male Singers, Rock Classics	Wise
BAGS	The best acoustic guitar songs ever	Hal Leonard
CBJ	Complete Billy Joel	Hal Leonard
CGPS	Complete Guitar Player Songbook	Wise
CGP#	Complete Guitar Player tutor books	Wise
CHDE	www.chordie.com	Internet
JATD	Joseph and the Amazing Technicolour Dreamcoat	Really Useful
MBCH	Mini Bumper book of Classical Hits	IMP
MMWQ	Making music with Queen	IMP
PSGH	Paul Simon Greatest Hits	Paul Simon
RCPT	Ray Charles the Piano Transcriptions	Wise
SOFS	Songs of Flanders and Swann	Faber
STA	Songs to Amuse	IMP
TBCP/1	The Bollywood Collection Piano & Book1	Fatfish Music
TBCP/2	The Bollywood Collection Piano & Book2	Fatfish Music
TIGC	The Guitarists Irish Collection	Fatfish Music
TUSC	Taunton Ukulele Strummers Club	Internet
UATF	Ukulele all time favourites	Wise
VWSB	Victoria Wood Song Book 2	Methuen
WTL	Walk The Line	Wise

Most of these titles can be found at www.musicroom who also do "Digital downloads". The Audition series are mostly accurate and will be excellent for Pianists. TUSC is a well produced series of books for Ukulele and includes a wide variety of styles. Fatfish Music titles have lots of useful musical ideas including all the intro's and instrumental links for Bollywood songs but do not have the lyrics. They can be bought from Chappell's of Bond Street, Forsyth's in Manchester, "Fatfishmusic.com" or through VCM.

Grades 1–8 Self-accompanied Singing

Scalework (10 marks)

The examiner will request a representative sample of the scales listed for the Grade on page 12

Solo Pieces (60 marks)

To perform any THREE songs, at least one of which must be taken from the Song List for the Grade on pages 18-22. The remaining songs may be taken from the list or may be suitable Own Choices, including one of your own compositions, but conforming to the Song Profiling criteria shown on pages 9 and 10

Questions (10 marks)

Candidates will be expected to know the background of their songs as well as the notes and names of chords played. When notated copies are used the musical terms on the score should also be understood.

Sight Reading (10 marks)

To play a chord sequence on the accompanying instrument, written with chord symbols rather than notation. From Grade 5 lyrics will be included. These can be sung from the given melody or in an extemporized version that fits the chord sequence.

Musicianship Tests as shown on page 27

or fourth Song with Second Instrument see page 7 (10 Marks)

Candidates for Grade 8 must pass or have passed VCM Grade IV Theory of Music - or hold an exemption certificate - before the Grade 8 Practical certificate is awarded.

Medal awards in Self-accompanied Singing

Solo Pieces (60 marks)

To perform any THREE songs, at least one of which must be taken from the Song List for the Grade on pages 18 and 22. The remaining songs may be taken from the list or may be suitable Own Choices, including one of your own compositions, but conforming to the Song Profiling criteria shown on pages 8 and 9

Own Choice (20 marks)

plus ONE additional OWN CHOICE conforming to the Song Profiling

Questions (10 marks)

Candidates will be expected to know the background of their songs including some facts about their composers as well as the notes and names of chords played. When notated copies are used the musical terms on the score should also be understood.

Sight Reading (10 marks)

To play a chord sequence on the accompanying instrument, written with chord symbols rather than notation. From Bronze Medal lyrics will be included. These can be sung from the given melody or in an extemporized version that fits the chord sequence.

Gold Medal in Self-accompanied Singing

Entry to the Gold Medal is restricted to those who have already passed the Silver Medal in Self-accompanied Singing.

Candidates must present a balanced programme of their own choice of five solos. One of the Solos may be played from memory, but candidates will not be penalised if they do not do so. The standard of difficulty should be suitable to this level of examination, and should demonstrate a variety of musical styles.

The pieces may include an own composition and/or a medley based on a theme.

Candidates should be able to introduce their programmes as to a live audience. Examiners will expect to be treated as an audience and addressed accordingly. Introductions should be interesting and show some variety. Style can be that of a DJ, a compere, or a performer and it is recommended that candidates study these techniques at a live performance or TV or radio show.

There are no other tests for this examination and the marks are as follows:

Solo recital (90 marks)

Discussion of the work performed (10 marks)

Platinum Medal in Self-accompanied Singing

Candidates for the Platinum Medal must have previously passed the Gold Medal in the same subject

Candidates must present a balanced programme of their own choice of five pieces. One of the Solos may be performed from memory, but candidates will not be penalised if they do not do so.

The standard expected is that of an amateur performance at a live local charity show.

The pieces must have been written in at least three different decades.

The pieces must include a work composed in the last 40 years.

Candidates should introduce their programmes as to a live audience. Examiners will expect to be treated as an audience and addressed accordingly. Introductions should be interesting and show some variety.

There are no other tests for this examination and the marks are as follows:

Solo recital (90 marks)

Discussion of the work performed (10 marks)

Diplomas in Self-accompanied Singing

Successful candidates in Diploma examinations receive an A3-sized diploma of a design little changed from 1890, along with the examiner's report and an authorisation to purchase the appropriate academical robes.

All correspondence and payment for academical robes must be addressed directly to the official robemakers: Knights of Castle Cary, Knights Yard, Castle Cary, BA7 7AW United Kingdom.

Robes

Diploma (DipVCM):

A black gown of bachelors style and rigid black square hat with tassel.

Associate (AVCM, AMusVCM):

A hood of Oxford simple shape in royal blue lined light blue, a black gown of Cambridge bachelor style with ½ inch blue ribbon on the facings and rigid black square hat with tassel.

Licentiate (LVCM, LMusVCM):

A hood of Oxford simple shape in royal blue lined scarlet, a black gown of Cambridge bachelor style with ½ inch of scarlet ribbon on the facings and rigid black square hat with tassel.

Fellowship (FVCM):

A hood of Oxford simple shape in royal blue lined scarlet edged with white binding, a black gown of Cambridge bachelor style with 1 inch of scarlet ribbon on the facings and rigid black square hat with tassel.

Diploma in Self-accompanied Singing (DipVCM)

Entry should be made on pink diploma entry form. This diploma is available to candidates of any age. Successful candidates receive a diploma and are entitled to wear the appropriate academical robes.

PAPERWORK

Candidates for DipVCM must pass Victoria College of Music Grade V Theory of Music before the Diploma certificate is awarded. Candidates who can produce evidence of having passed GCSE in Music or equivalent may apply for exemption from the Theory requirement.

Part One Performance (80 marks)

To Perform **Two Solos** drawn from the Associate lists.

To Perform **One Solo** drawn from the Grade 8 List

To Perform **One Own Choice** piece of a suitable standard which may be an own composition.

Part Two Sight Reading (10 marks)

Candidates are required to perform and answer questions on an unseen test after a few moments perusal.

Questions (10 marks)

Pass mark 75; with Honours 85

ASSOCIATE DIPLOMA (A.V.C.M.) Syllabus I in Self- accompanied Singing

This is a Performer's Diploma and a high standard of competence will be expected. *Candidates for Associateship must pass or have passed VCM Grade V Theory of Music - or hold an exemption certificate - before the Practical diploma is awarded.*

Scalework (20 marks)

The examiner will request a representative sample of the scales listed for the Grade on page 12

Solo Pieces (60 marks)

To perform any THREE songs, at least one of which must be taken from the Song List for the Grade on pages 17-20. The remaining songs may be taken from the list or may be suitable Own Choices but conforming to the Song Profiling criteria shown on pages 8 and 9

Questions (10 marks)

Candidates will be expected to know the background of their songs as well as the notes and names of chords played. When notated copies are used the musical terms on the score should also be understood.

Sight Reading (10 marks)

To play a chord sequence on the accompanying instrument, written with chord symbols rather than notation. Lyrics will be included. These can be sung from the given melody or in an extemporized version that fits the chord sequence.

ASSOCIATE DIPLOMA (A.V.C.M.) Syllabus II in Self-accompanied Singing

As outlined under Syllabus I above, except that, instead of Scalework, an additional own choice solo of a similar standard.

Associate Diploma(AVCM(TD) Syllabus III in Teaching Self- accompanied Singing

Candidates must submit with their entry ONE of the following:

(a) A Folio showing work and notes for a 10-week term of lessons for ONE of these categories:

1. The young beginner
2. The teenage beginner
3. The adult beginner

(b) A 25 minute DVD of themselves teaching any pupil at any level from Grade 1 to Grade 5. Approximately 15 minutes should show work on at least one repertoire or examination piece, and approximately 10 minutes should work on TWO other aspects of Teaching the subject, such as Sight Reading, Aural Training, Scales/Arpeggios etc.

PERFORMING SECTION (40 Marks)

To play TWO pieces by DIFFERENT composers, from the AVCM Syllabus I list (one of which may be an own choice)

TEACHING SECTION (50 Marks)

The candidate is to present TWO contrasted pieces by DIFFERENT composers from the VCM Grade Examination lists for this subject, as follows
ONE piece from the Grade 1-3 lists;
ONE piece from Grades 4-5.

The candidate must be able to demonstrate/discuss the teaching of these pieces to examination readiness, to explain the difficulties likely to be encountered by the pupil, and to suggest ways of overcoming these problems.

The examiner may request extracts or complete performances of the chosen pieces, and the candidate's performance of them WILL BE TAKEN INTO ACCOUNT when arriving at the mark for this section.

The candidate must be able to demonstrate/discuss the teaching of Scalework as set for up to Grade 5.

Questions may also be asked on the teaching of the pieces presented in the PERFORMING SECTION, on teaching matters generally, points arising from the Folio/DVD, and such aspects of an unseen piece, as tempo, phrasing, expression marks, fingering etc.

SIGHT READING (10 Marks)

FELLOWSHIP DIPLOMA (F.V.C.M.)

Syllabus I in

Self-accompanied Singing

Candidates must be Licentiates of the College in a vocal subject unless it has been agreed in advance that direct entry is appropriate by virtue of previous qualifications. There is no Theory requirement for this examination.

Candidates must present a balanced programme of their own choice of five solos. The standard of difficulty should be suited to this level of examination.

The pieces may include an own composition and/ or a medley based on a theme.

Candidates should be able to introduce their programmes as to a live audience.

There are no other tests for this examination and the marks are as follows:

Solo recital (90 marks)

Discussion (10 marks)

and such aspects of an unseen piece as tempo, phrasing and marks of expression.

Presentation and Discussion of Work

Performed (10 marks)

Balance of Programme (10 marks)

FELLOWSHIP DIPLOMA

(F.V.C.M.(T.D.))

Syllabus II in Teaching of Self-accompanied Singing

Candidates must submit with their entry a Dissertation or DVD as in the AVCM (TD) Syllabus, except that the dissertation must be 3500-5000 words in length (excluding topics set for AVCM (TD), and the DVD should be about 40 minutes in length, showing about 25 minutes work on a piece of at least DipVCM/AVCM level, and about 15 minutes on two other aspects of the teaching of this instrument.

PERFORMANCE SECTION (40 Marks)

To perform TWO contrasting pieces, of a standard commensurate with the Fellowship examination lasting approximately 20 minutes

TEACHING SECTION (50 Marks)

The candidate is to present TWO contrasted pieces by DIFFERENT composers from the VCM Grade Examinations in this subject, as follows:

ONE piece from the Grade 8 Syllabus

ONE piece from the AVCM Syllabuses.

The candidate must be able to demonstrate/ discuss the teaching of these pieces to examination readiness, to explain the difficulties likely to be encountered by the pupil, and to suggest ways of overcoming these problems.

The examiner may request extracts or complete performances of the chosen pieces, and the candidate's performance of them WILL BE TAKEN INTO ACCOUNT when arriving at the mark for this section.

SIGHT READING (10 Marks)

Musicianship Tests

Grade 1

To clap a rhythm in 2/4 time. 2 bars in length, played twice by the examiner.

To identify any note in the arpeggio C/E/G/C', Middle C being given

To hum, sing, whistle or if the candidate wishes, play (the choice is the candidate's) a five-note phrase played twice by the examiner.

Grade 2

To clap a rhythm in 2/4 time. 2 bars in length, played twice by the examiner.

To identify any note C to G, played from C

To hum, sing or play a group of 5 or 6 notes played twice by the examiner, and to complete the phrase by adding **one** note

Grade 3

To clap a rhythm in 2/4 or 3/4 time, 2 bars, played twice by the examiner and identify the time as 2/4 or 3/4

To identify any note(s) in the chords of C, G, or F, played from the root note.

To hum, sing or play a group of 5 or 6 notes played twice by the examiner, and then to complete the phrase by adding two or three notes.

Grade 4

To clap a rhythm in 2/4, 3/4 or 4/4 time played twice by the examiner, to state the time and then to identify the melody as major or minor.

To identify triads as major or minor and then to name the notes in them, the root being named by the examiner.

To hum, sing or play a group of notes- 2 bars - played by the examiner, and then to complete the melody by adding 4 or 5 notes.

Grade 5

To clap a rhythm in 3/4, 4/4 or 6/8 time - 2 bars - played twice by the examiner, and to state the time, and then to say if the melody is in a major or minor key.

To identify triads as major, minor, or diminished; and then to name the notes in them, the root note being named by the examiner.

To hum, sing or play a two bar phrase played twice by the examiner, and then to continue with an answering two bar phrase.

Grade 6

To clap a rhythm in 4/4, 6/8, or 9/8 time - 2 or 3 bars, played twice by the examiner, to state the time and then to identify whether the phrase is in a major or minor key.

To identify any type of triad, and then to name the notes in them, the root note having been named by the examiner.

To hum, sing or play 3 or 4 bars played twice by the examiner, and then to continue by adding an answering phrase.

To identify a cadence as Perfect or Plagal

Grade 7

To clap a rhythm in 3/4, 6/8, 9/8 or 5/4 time, for 3 or 4 bars, played twice by the examiner, to identify the time and then to identify whether the phrase is in a major or minor key.

To hum, sing or play a group of 3 or 4 bars, played twice by the examiner, and then to complete by adding an answering phrase of 3 or 4 bars.

To identify triads, played in any position, and then to name the notes in them, the root note being given by the examiner.

To identify a cadence as Perfect or Interrupted.

To name and play or sing the notes in any supertonic triad (major keys only), the Tonic chord having been played and named by the examiner.

Grade 8

To clap a rhythm in 2/2, 6/8, 5/4, or 7/8 time - four bars played twice by the examiner, to identify the time-signature, and to say if the melody is in a major or minor key.

To hum, sing or play a 4-bar phrase played twice by the examiner, and then continue for 4 further bars with an answering phrase, not necessarily in sequence.

To identify triads as major, minor, diminished or augmented, and to name the notes in them, the root note being given by the examiner.

To identify a cadence as Perfect or Imperfect.

To name the notes in a mediant triad in a major key, and the tonic chords having been played and named by the examiner.