

VOCALS DIPLOMAS: ATCL

SAMPLE SET LIST

These are items drawn from the song lists provided that fulfil the 32-38 minute duration requirement; they are listed in alphabetical order. The descriptors indicate musical features and techniques that may be demonstrated in these songs. However, candidates must consider the balance and running order of their programme and ensure that their own interpretation meets the set list parameters outlined in the syllabus.

	Song	Artist	Genre	Duration
1.	A Case of You	Joni Mitchell	Folk	4:20
2.	Baby Don't Leave Me Alone with my Thoughts	Lake Street Drive	Funk/Soul	3:32
3.	Don't Leave Me Lonely	YEBBA, Mark Ronson	Pop/R'n'B	3:32
4.	I Got You (I Feel Good)	James Brown	R'n'B/Soul	2:44
5.	Ironie	Alanis Morissette	Rock	3:48
6.	One More Try	George Michael	Pop/Soul	5:48
7.	The Great Gig in the Sky	Pink Floyd	Prog rock	4:44
8.	The Sea	Fotheringay (Sandy Denny)	Folk	5:30
9.	Vampire	Olivia Rodrigo	Pop	3:39
				total 37:37

1. A light tone is needed in mid-tempo folk song, **A Case of You**. Agility across a wide range and the ability to smoothly blend registers can be showcased, alongside melismatic decoration.
2. **Baby Don't Leave Me Alone with my Thoughts** is a high-energy track that requires tight unity with the band across feel changes. Registration control with a projected tone is needed and this song offers the chance to incorporate idiomatic effects and decoration.
3. Dynamic shaping and clear diction are needed in contemporary song **Don't Leave Me Lonely**. This song can be personalised with melismatic riffing across the range and variation in onsets and offsets.
4. Bends and slides feature in **I Got You (I Feel Good)** and this song can be personalised with ad libs, effects and tonal contrast to add interest across repeated sections.
5. **Ironie** presents many opportunities to vary effects, dynamics, onsets/offsets, vibrato and tone. Strong control of registration is needed to deliver this song; words need to be clear, while maintaining the song's style.
6. Stamina is tested in soulful ballad, **One More Try**, and maintaining interest across the length of the song will require strong storytelling, improvisation and a wide tonal palette.
7. The epic nature of **The Great Gig in the Sky** allows the voice to be showcased across its full range; there are opportunities to demonstrate blending of registers, varied vibrato, dynamics and tonal colour.

8. **The Sea** is musically complex, with an independent vocal line, moments of ambiguous tonality and feel changes. Breath management is tested in sustained phrases, and the extended instrumental passage is an opportunity for improvisation.
9. Diction and breath management are challenging features of **Vampire**, and the vocal intensity needs to be balanced across the range while delivering the rapid vocal line of this dramatic song.

VOCALS DIPLOMAS: LTCL

SAMPLE SET LIST

These are items drawn from the song lists provided that fulfil the 37-43 minute duration requirement; they are listed in alphabetical order. The descriptors indicate musical features and techniques that may be demonstrated in these songs. However, candidates must consider the balance and running order of their programme and ensure that their own interpretation meets the set list parameters outlined in the syllabus.

	Song	Artist	Genre	Duration
1.	Alone	Heart	Rock	3:38
2.	Bohemian Rhapsody	Queen	Rock opera	5:55
3.	How Come U Don't Call Me Anymore?	Prince	Soul ballad	3:53
4.	I Believe in a Thing Called Love	The Darkness	Glam rock	3:36
5.	Immigrant Song	Led Zeppelin	Hard rock/Folk metal	2:26
6.	Paranoid Android	Radiohead	Alternative rock	6:26
7.	Rise Up	Andra Day	Soul	4:12
8.	The Sound of Silence	Disturbed	Metal/Symphonic rock	4:07
9.	Toxicity	System of a Down	Hard rock/Nu metal/ Heavy metal	3:38
10.	Wow	Kate Bush	Alternative pop	4:00
				total 41:51

1. Power ballad, **Alone**, needs strong storytelling and varied tonal qualities across its wide range. Vocal effects can be used, and sudden dynamic shifts can be utilised to convey the emotion.
2. **Bohemian Rhapsody** has multiple time signature and tempo changes, and as a solo work, presents many musical challenges. This has an extensive vocal range, requiring agility and control of registration to successfully navigate. Tonal colours, wide dynamics and a multitude of effects can be used to personalise this song.
3. Register flips, slides and advanced vocal qualities can be brought into **How Come U Don't Call Me Anymore?**. Capturing the laid-back style while maintaining clear diction is challenging and this song allows for complex riffing and ad libs.
4. Upbeat rock song, **I Believe in a Thing Called Love** challenges the articulators at the extremes of the range and showcases agility through its wide range.
5. An independent vocal line is sustained in **Immigrant Song** and phrases need to be carefully shaped to deliver the lyrics effectively. Many opportunities to vary tone and effects across the range are presented.
6. The contrasting sections of **Paranoid Android** offer many musical challenges, with time signature and groove changes requiring navigation. Breath management and stamina are tested across long phrases and instrumentals can be used to explore ad libs.
7. The contemporary Soul song **Rise Up** needs advanced registration control and agility. Vibrato, onsets and offsets and decorative effects can be incorporated, alongside complex riffs. Care is needed to convey this song idiomatically while maintaining clarity of diction.

8. This theatrical cover of **The Sound of Silence** offers an opportunity to contrast light, heavy and distorted vocal qualities across the range. A careful dynamic build is needed to convey the narrative.
9. Time signature changes and complex rhythms feature in **Toxicity** and breath management is tested across long phrases. Projected distorted qualities can be used in this metal song, and diction will be challenged at this high tessitura.
10. **Wow** covers an expansive range and requires advanced registration control. A variety of tonal colours and effects can be used to bring this alternative song to life.

VOCALS DIPLOMAS: FTCL

SAMPLE SET LIST

These are items drawn from the song lists provided that fulfil the 42-48 minute duration requirement; they are listed in alphabetical order. The descriptors indicate musical features and techniques that may be demonstrated in these songs. However, candidates must consider the balance and running order of their programme and ensure that their own interpretation meets the set list parameters outlined in the syllabus.

	Song	Artist	Genre	Duration
1.	A Timeless Place (The Peacocks)	Norma Winstone	Jazz	6:53
2.	Big White Room	Jessie J	Pop/R'n'B	4:43
3.	Cry Baby	Janis Joplin	Classic rock	3:57
4.	Emotions	Mariah Carey	R'n'B	4:05
5.	It's Oh So Quiet	Björk	Alternative pop	3:40
6.	Listen	Beyoncé	Soul	3:39
7.	Lovin' You	Minnie Riperton	Uptown soul/Pop	3:42
8.	Nemesis	Benjamin Clementine	Alternative pop	5:04
9.	Spain (I Can Recall)	Al Jarreau, Chick Corea	Jazz/Latin	6:35
10.	Stay With Me	Lorraine Ellison	Soul	3:29
				total 45:47

1. Vocalese, **A Timeless Place (The Peacocks)**, needs stamina and strong harmonic grounding to deliver the chromatic figures with precision. Improvisation can be used to showcase contrasting decorative effects and vocal qualities.
2. Extensive riffing, advanced vocal effects and sudden changes in tone and dynamics should be used to personalise **Big White Room**. Careful shaping is needed to maintain interest across the repeated material.
3. Advanced vocal effects feature in **Cry Baby** and shifts between sustained and semi-spoken phrases need careful shaping. Maintaining unity with the band in complex rhythmic groupings and delivering the lyrics stylistically are challenging.
4. The upbeat pop song **Emotions** requires advanced agility and control of registration. The melody uses an extreme vocal range and extensive melisma should be incorporated for an authentic performance.
5. Quirky pop song, **It's Oh So Quiet**, is a great opportunity to showcase a multitude of dramatic effects and dynamics. Delivering the narrative requires rhythmic precision and clear diction.
6. Advanced registration control is needed to deliver a projected sound in **Listen**. Key changes add drama which will need to be supported by advanced vocal effects, dynamics and complex ad libs.
7. The classic song, **Lovin' You** has a wide range that needs advanced registration control and careful shaping of phrases and dynamics. The vocal line sits independently from the accompaniment, allowing for melodic freedom and an individual approach to the material.
8. **Nemesis** presents several musical challenges, with ambiguous tonality and cross rhythms between the accompaniment and vocal. Breath management, diction and tonal control must be maintained to deliver this complex song.

9. The contrasting sections of **Spain (I Can Recall)** offer numerous challenges to the articulators. A strong grasp of harmonic and timing shifts are needed to maintain unity with the band, and improvisation should feature heavily here.
10. Dynamic control across a wide range is required in soul classic, **Stay With Me**. Distorted vocal effects, tonal contrasts and extensive riffing can be incorporated to deliver an emotive performance.