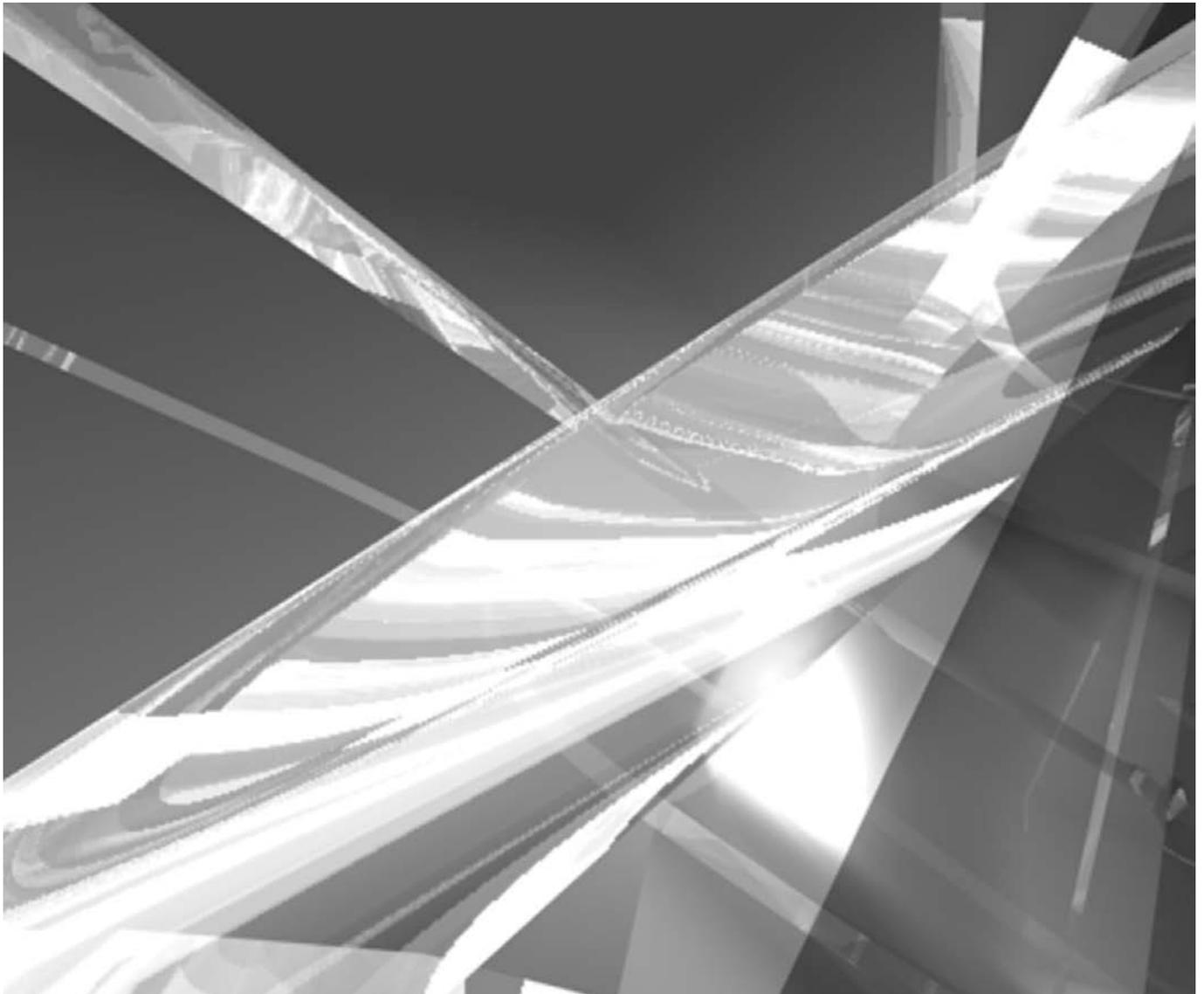


---

## **Registry of Guitar Tutors / LCM Examinations Jazz Guitar Performance Diplomas**

---

1 July 2010 – Until further notice





# **Registry of Guitar Tutors / London College of Music Examinations**

## **Syllabus for Diplomas in Jazz Guitar Performance**

**DipLCM, ALCM, LLCM and FLCM**

Second Edition  
**2010 – until further notice**

---

# LCM Examinations

---

## Director of Examinations

John Howard BA PhD

## Chief Examiner in Music

Philip Aldred BEd FLCM

## University of West London

### LCM Examinations

St Mary's Road

Ealing

London

W5 5RF

tel: +44 (0)20 8231 2364

email: [lcm.exams@uwl.ac.uk](mailto:lcm.exams@uwl.ac.uk)

[uwl.ac.uk/lcmexams](http://uwl.ac.uk/lcmexams)

---

# Registry of Guitar Tutors

---

## RGT Board of Honorary Patrons:

Sir Paul McCartney, Hank Marvin, David Gilmour, Ronnie Wood, Gordon Giltrap,  
John Etheridge, Suzi Quatro, Carlos Bonell, Dave Kelly, John Illsley, Neil Murray, Glenn Tilbrook.

Director: Tony Skinner F.R.S.A.

For further information about this syllabus contact:

Registry of Guitar Tutors

Registry Mews

11-13 Wilton Rd

Bexhill-on-Sea

Sussex

TN40 1HY

Tel: 01424 222222

Fax: 01424 213221

Email: [office@RGT.org](mailto:office@RGT.org)

Website: [www.RGT.org](http://www.RGT.org)

# Contents

	<b>Page</b>
London College of Music Examinations / Registry of Guitar Tutors .....	4
<b>1. Syllabus Introduction</b>	
1.1 Introduction to the Diploma Syllabus .....	5
1.2 Overview of the Jazz Guitar Diploma Structure .....	5
1.3 Validity of this Syllabus .....	6
1.4 Rationale .....	6
1.5 Syllabus Aims .....	6
1.6 Syllabus Objectives .....	6
1.7 Availability of Examinations and Entry Details .....	6
1.8 Duration of Examinations .....	7
1.9 Candidates with Particular Needs .....	7
1.10 Target Groups .....	7
1.11 Progression .....	7
1.12 Accreditation .....	8
1.13 Publications .....	8
<b>2. Syllabus Content</b>	
2.1 Syllabus Overview .....	9
2.2 Attainment Levels .....	9
2.3 Pre-requisite Qualifications .....	9
2.4 Summary of Subject Content .....	10
2.5 Further Guidelines for all Diplomas .....	11
2.6 Description of Examination Components .....	12
2.7 Mark Weightings for Examination Components .....	14
<b>3. Assessment</b>	
3.1 How Marks are Awarded .....	15
3.2 Attainment Descriptions .....	17
<b>4. Awarding and Reporting</b>	
4.1 Issue of Results .....	23
4.2 Awards .....	23
4.3 Repeats of Examinations .....	23
<b>5. Regulations and Information</b> .....	23

---

# London College of Music Examinations

---

External examinations have been awarded by the London College of Music since the institution's founding in 1887. Today, examinations are held throughout the United Kingdom, Republic of Ireland and at many overseas centres, and are unique in the graded examinations world in being awarded by a university.

LCM's graded and diploma examinations in most subjects are accredited by Ofqual (formerly the Qualifications and Curriculum Authority, QCA), which serves as a UK governmental stamp of approval and quality assurance, confirming parity of standards with other similar examinations boards. Furthermore, the resulting mapping of LCM Examinations onto the QCF (Qualifications and Credit Framework) means that candidates applying to UK universities through the UCAS system can increase their points tariff if they have been awarded a Pass or higher at Grades 6-8 in an accredited subject.

LCM Examinations are distinctive, both in the qualifications offered and in the administration and running of the exams. We have retained the well-known traditional atmosphere and qualities of the London College of Music: informality, friendliness and approachability, although set in a fully professional and modern context. We are small enough that enquiries to the head office can be dealt with speedily and efficiently, and we are able to get to know many of our representatives and teachers personally by name. Examiners pride themselves on being friendly and approachable, ensuring candidates are put at their ease and are thus able to perform to their full potential; yet they are professional, applying thorough and objective assessment criteria in forming their judgements.

Our range of syllabuses and exam formats is exceptionally wide. Examinations may be taken in piano, all orchestral instruments, classical singing, music theatre, popular music vocals, guitar, electronic keyboard, electronic organ, drum kit, percussion, church music, Irish and Scottish traditional music, jazz (piano, wind and brass), ensemble, early learning, theory (both classical and popular) and composition. Examinations in acoustic, electric and bass guitars are offered in partnership with the Registry of Guitar Tutors (RGT). Our diplomas are internationally recognised and include composition, conducting, thesis and theoretical diplomas as well as performing and teaching diplomas in all instruments, across four levels.

We offer a number of pre-Grade 1 exams (Preliminary and Steps). Graded exams include a viva voce element, which encourages candidates to think, both technically and critically, about the music they perform in the exam. Syllabuses contain a wide range of repertoire options, sometimes including an own choice element. Finally, we offer the very popular Leisure Play option, where candidates perform three pieces plus a fourth own choice, but do not attempt any of the additional components of the exam.

Graded and diploma syllabuses are available free of charge from LCM Examinations and from local representatives.

---

## Registry of Guitar Tutors

---

### 'The Specialists in Guitar Education'

The Registry of Guitar Tutors (RGT) was established in 1992 with the aims of improving standards in guitar education and helping the guitar teaching profession achieve recognition within the mainstream of music education, by the establishment of an accredited range of comprehensive and well-structured teaching programmes. RGT now has branches in the UK, North America, New Zealand and many parts of Europe.

RGT publishes a directory of registered guitar tutors, and organises regular music education conferences. In association with LCM Exams, RGT also organises a full range of graded examinations in electric guitar, acoustic guitar, bass guitar, popular music theory and classical guitar. A range of professional diploma examinations is also available.

RGT examinations are endorsed by some of the world's most respected guitarists and eminent musicians.

---

# 1. Syllabus Introduction

---

## 1.1 Introduction to the Diploma Syllabus

---

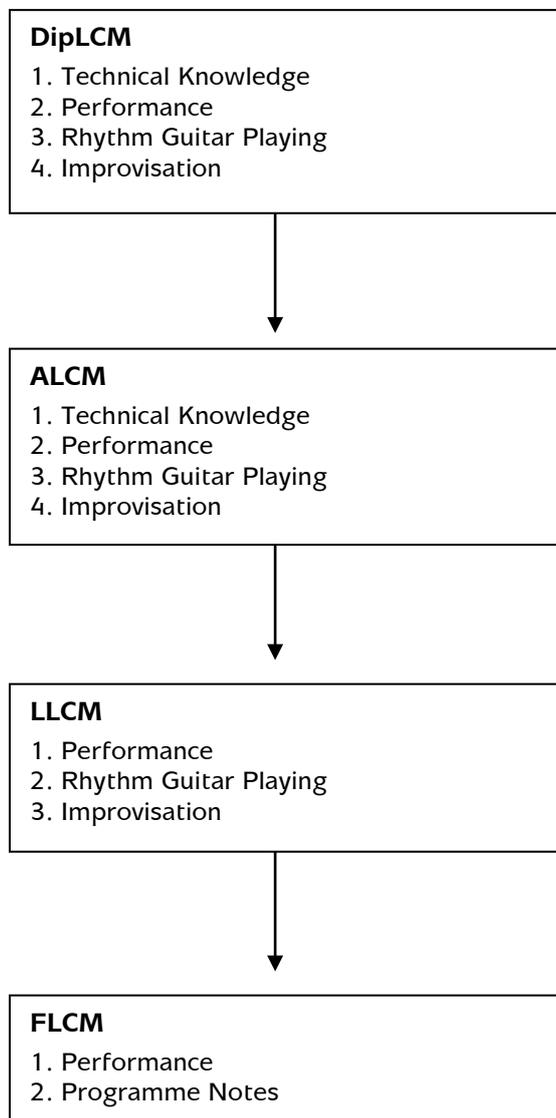
This syllabus is designed to prepare candidates for the Performance Diplomas in Jazz Guitar. Candidates should also view the Exam Information Booklet for these diplomas; this is available from the RGT website [www.RGT.org](http://www.RGT.org) or by calling the RGT office on 01424 222222. In addition, RGT publishes a handbook for the Jazz Guitar Performance Diplomas, which details the specific requirements for each Performance Diploma.

The basic scheme is set out in Section 1.2 below. There are four Performance Diplomas and candidates may progress through the four levels of Diploma. Alternatively, candidates may choose to enter directly for the ALCM Diploma and then on through the LLCM and, finally, the FLCM as indicated. In addition, in exceptional circumstances, direct entry to a Diploma at any level is possible, providing that certain conditions as described in the syllabus are met.

Further advice or clarification on any aspect of this syllabus is available by contacting the RGT office.

## 1.2 Overview of the Jazz Guitar Diploma Structure

---



## **1.3 Validity of this syllabus**

---

This syllabus is valid from 1st June 2010 until further notice.

## **1.4 Rationale**

---

LCM's graded and diploma qualifications make a distinctive contribution to education in and through music, and drama and communication, because of the emphasis placed upon the following combination of characteristics:

- creative thinking;
- practical skills either independent of literacy, or related to it;
- encouragement to think, both technically and critically, about the material performed in practical examinations;
- a distinctively broad stylistic range, as reflected in tasks, endorsements and repertoire;
- the provision of assessment in areas not traditionally included within the scope of graded and diploma examinations;
- a strong emphasis towards the acquisition and demonstration of skills and understandings that are of contemporary relevance to the performing arts.

In the standards set, in structure, and organisation, LCM's graded and diploma qualifications are broadly comparable with those of other awarding bodies offering graded and diploma qualifications in music and in drama and communication. However, this syllabus offers the opportunity to develop pathways into learning that both complement and provide genuine alternatives to the study of the arts within school, FE and HE curricula, and within the context of life-long learning. Because of this, they are capable of being used to extend and enrich full-time education and individual tuition and offer alternative routes that enable teachers to achieve the objective of equipping young people and adults with highly relevant creative, expressive and technological concepts and skills.

## **1.5 Syllabus Aims**

---

A course of study based on LCM's graded and diploma syllabuses is intended to provide:

- a progressive and unified assessment system, enabling candidates to plan and obtain an effective education in and through the arts;
- skills of organisation, planning, problem-solving and communication, through the study of the arts in performance and theory;
- enhanced ability in acquiring the personal disciplines and motivation necessary for life-long learning;
- an enduring love, enjoyment and understanding of the performing arts, from the perspective of both participant and audience;
- an assessment system equipping candidates with added value to enhance career routes, educational opportunities and decision-making.

## **1.6 Syllabus Objectives**

---

A course of study based on this syllabus is intended to provide candidates with:

- a learning basis to fulfil their potential as performers or instrumental teachers at an advanced and professional level;
- opportunities for learning and assessment that are both creatively challenging and technologically relevant;
- opportunities for mastery learning that are structured and directly related to the repertoire published for each diploma level;
- the basis for study and practice to develop relevant and usable skills and concepts.

## **1.7 Availability of Examinations and Entry Details**

---

Practical examinations take place throughout the year according to location. In the UK, diploma examinations are held three times a year: Spring (March/April), Summer (June/July) and Winter (November/December). Completed entry forms, together with full fees, must be submitted to the RGT Examinations office on or before the closing date, as listed on the published entry fee forms.

## 1.8 Duration of Examinations

Examination durations, which include discussion and report writing time for the examiners, are as follows:

DipLCM	30 minutes
ALCM	40 minutes
LLCM	50 minutes
FLCM	60 minutes

## 1.9 Candidates with Particular Needs

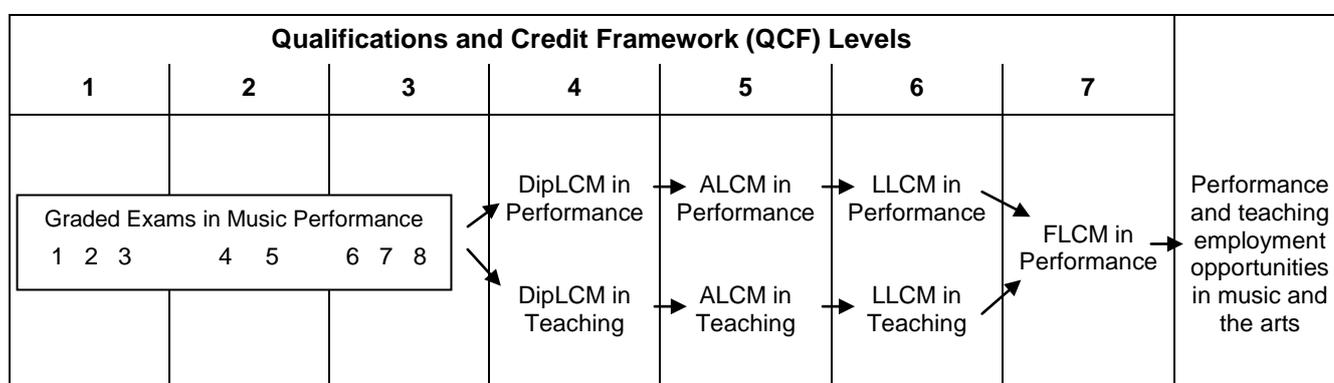
Information on assessment, examination and entry requirements for candidates with particular needs is published in the document *Equality of Opportunity, Reasonable Adjustments and Special Consideration*. Copies of this are available free of charge from the LCM Examinations office (tel: 020 8231 2364).

## 1.10 Target Groups

Diplomas in Performance are open to all, and there are no minimum age restrictions. However, in practice, it is unlikely that candidates below certain ages will possess the degree of musical and interpretative maturity required for success at the different levels of diplomas, as indicated below:

Diploma	Recommended minimum age
DipLCM	16
ALCM	17
LLCM	18
FLCM	20

## 1.11 Progression



Progression from Music Performance Grades:

- Performance route: DipLCM in Performance (QCF 4), ALCM in Performance (QCF 5), LLCM in Performance (QCF 6), FLCM in Performance (QCF 7)
- Teaching route: DipLCM in Teaching (QCF 4), ALCM in Teaching (QCF 5), LLCM in Teaching (QCF 6), FLCM in Performance (QCF 7)

## 1.12 Accreditation

---

LCM's diplomas in jazz guitar performance are fully accredited in England by Ofqual (formerly QCA), and by the corresponding authorities in Wales (DCELLS) and Northern Ireland (CCEA). They have been placed on the Qualifications and Credit Framework (QCF) at Levels 4, 5, 6 and 7.

The table below shows the qualification number, QCF title and credit value of each diploma. The awarding organisation is **University of West London Qualifications (UWLO)**.

Please contact us, or consult the Register of Regulated Qualifications (<http://register.ofqual.gov.uk>), for further details, including unit numbers.

Diploma	Qualification Number	Qualification Title	QCF Credits
DipLCM in Performance	600/0639/0	UWLO Level 4 Diploma in Music Performance (QCF)	90
ALCM in Performance	600/0755/2	UWLO Level 5 Diploma in Music Performance (QCF)	90
LLCM in Performance	600/0756/4	UWLO Level 6 Diploma in Music Performance (QCF)	90
FLCM in Performance	600/0758/8	UWLO Level 7 Diploma in Music Performance (QCF)	225

## 1.13 Publications

---

The following RGT publication is relevant to this syllabus:

- *RGT Jazz Guitar Performance Diploma Handbook* ISBN: 978-1-905908-27-1

Available from many book or music shops. See [www.RGT.org](http://www.RGT.org) to view a list of stockists.

Available online from [www.BooksForGuitar.com](http://www.BooksForGuitar.com) or call 01424 222222.

Other publications relevant to this syllabus are:

- *Guitar Play Along Vol. 16 – Jazz* ISBN: 978-0-634-05637-6
- *Jazz Play Along Vol. 7 – Essential Jazz Standards* ISBN: 0-634-04888-0
- *Jazz Play Along Vol. 12 – Essential Jazz Classics* ISBN: 1-84609-115-2
- *Jazz Play Along Vol. 27 – Great Jazz Standards* ISBN: 1-84449-840-9

Available from many music shops or online from [www.BooksForGuitar.com](http://www.BooksForGuitar.com) or by mail order from 01424 222222.

A supplementary reading list and recommended listening list for the Jazz Guitar Performance Diplomas is included within the RGT Handbook.

---

## 2. Syllabus Content

---

### 2.1 Syllabus Overview

---

This syllabus is designed to help prepare students for the four levels of Performance Diplomas in Jazz Guitar awarded by University of West London Qualifications. It provides a structured approach that enables students to develop their capability and expertise as a performer at an advanced level. The syllabus clearly describes what is expected and how the achievements of the candidate are to be assessed, so that students can be taught to master the requirements and to demonstrate these in an examination. Examinations are held at approved centres in the UK and overseas, and are assessed by trained external examiners. Further information and advice on all aspects of this syllabus is available from the RGT examinations office (see page 2 for contact details).

### 2.2 Attainment Levels

---

**DipLCM in Performance.** Candidates who enter for this examination will be expected to demonstrate a standard of performance beyond that of Grade 8, consistent with a Level 1 (first-year) undergraduate recital. Security of technique, and the ability to communicate an emerging sense of musical personality, will be expected.

**ALCM in Performance.** Compared to DipLCM this diploma demands a higher standard of performance and musicianship, consistent with a Level 2 (second-year) undergraduate recital. Security of technique, and the ability to communicate a degree of flair and imagination in performance, will be expected.

**LLCM in Performance.** This diploma demands a fully professional standard of performance and musicianship, consistent with a Level 3 (final-year) undergraduate recital. An extremely secure and versatile technique, together with the ability to communicate a tangible sense of interpretative awareness and convincing musicianship, will be expected.

**FLCM in Performance.** This diploma, the highest awarded by University of West London Qualifications, demands a truly exceptional demonstration of performing ability of the very highest standard. In order to pass, the candidate must present a recital of a standard which one might expect to hear at a major jazz concert venue, demonstrating a clear maturity of musical personality and interpretation. The standard expected is equivalent to that of a Masters' level recital.

### 2.3 Pre-requisite Qualifications

---

**DipLCM in Performance:** Whilst there are no pre-requisite qualifications for this Diploma, it is *highly recommended* that candidates pass the RGT Electric Guitar Grade Eight examination prior to entering for this level.

**ALCM in Performance:** Whilst there are no pre-requisite qualifications for this Diploma, it is *highly recommended* that candidates pass the DipLCM Performance Diploma in Jazz Guitar prior to entering for this level.

**LLCM in Performance:** Candidates must normally have already passed the ALCM in Jazz Guitar or Electric Guitar Performance or ALCM in Electric Guitar Teaching. However, in exceptional circumstances, candidates who feel they have relevant professional experience, and have attained the appropriate standard of performance, may apply to enter directly for the LLCM without holding previous qualifications. Such a candidate would be expected to have secured local or regional recognition as a professional jazz performer. Such an application must be made in advance of entry in writing to the RGT Examinations Director, outlining the rationale for entering directly at this level, accompanied by evidence in the form of press cuttings, reviews, recordings, etc., and supported by at least two references from professional jazz musicians, who must not be the candidate's teacher. An administrative fee will be charged for this process (see current fee list).

**FLCM in Performance:** LLCM in Jazz Guitar or Electric Guitar Performance or LLCM in Electric Guitar Teaching must normally be passed before entering this examination. However, in exceptional circumstances, candidates who feel they have sufficient professional experience, and have attained the appropriate standard of performance, may apply to enter directly for the FLCM without holding previous qualifications. Such a candidate would be expected to have secured *national or international* recognition as a professional jazz performer. Such an application must be made in advance of entry in writing to the RGT Examinations Director, outlining the rationale for entering directly at this level, accompanied by evidence in the form of press cuttings, reviews, concert programmes, CD recordings, etc., and supported by at least two references from professional jazz musicians, who must not be the candidate's teacher. An administrative fee will be charged for this process (see current fee list).

## **2.4 Summary of Subject Content**

---

Candidates preparing for a diploma need to ensure that they are able to demonstrate appropriate levels of mastery as described below:

### **2.4.1 DipLCM in Performance**

---

#### **Technical Knowledge** (Assessed in Component 1)

Candidates should be able to:

1. perform from memory a selection of scales, arpeggios and chords, as requested by the examiner and as specified in the *RGT Jazz Guitar Performance Handbook* and listed in 2.6.1 of this syllabus;
2. demonstrate secure technique and musicianship appropriate to Diploma level.

#### **Performance** (Assessed in Component 2)

Candidates should be able to:

1. perform from memory a programme of music according to the syllabus criteria;
2. demonstrate secure technique, musicianship and interpretative skills appropriate to Diploma level.

#### **Rhythm Guitar Playing** (Assessed in Component 3)

Candidates should be able to:

1. improvise a rhythm part over a previously unseen chord progression;
2. demonstrate secure technique, musicianship and improvisational skills appropriate to Diploma level.

#### **Improvisation** (Assessed in Component 4)

Candidates should be able to:

1. improvise a lead solo over a previously unseen chord progression;
2. demonstrate secure technique, musicianship and improvisational skills appropriate to Diploma level.

### **2.4.2 ALCM in Performance**

---

#### **Technical Knowledge** (Assessed in Component 1)

Candidates should be able to:

1. perform from memory a selection of scales and arpeggios, as requested by the examiner and as specified in the *RGT Jazz Guitar Performance Handbook* and listed in 2.6.2 of this syllabus;
2. perform a solo arrangement of a chord progression. The *RGT Jazz Guitar Performance Handbook* contains the chord progressions for the arrangement.
3. demonstrate secure technique and musicianship appropriate to Associate level.

#### **Performance** (Assessed in Component 2)

Candidates should be able to:

1. perform from memory a programme of music according to the syllabus criteria;
2. demonstrate secure technique, musicianship and interpretative skills appropriate to Associate level.

#### **Rhythm Guitar Playing** (Assessed in Component 3)

Candidates should be able to:

1. improvise a rhythm part over a previously unseen chord progression;
2. demonstrate secure technique, musicianship and improvisational skills appropriate to Associate level.

#### **Improvisation** (Assessed in Component 4)

Candidates should be able to:

1. improvise a lead solo over a previously unseen chord progression;
2. demonstrate secure technique, musicianship and improvisational skills appropriate to Associate level.

### **2.4.3 LLCM in Performance**

---

#### **Performance** (Assessed in Component 1)

Candidates should be able to:

1. perform from memory a programme of music according to the syllabus criteria;
2. demonstrate the high level of musicianship, technique and interpretative skills appropriate to Licentiate level.

#### **Rhythm Guitar Playing** (Assessed in Component 2)

Candidates should be able to:

1. improvise a rhythm part over a previously unseen chord progression;
2. demonstrate the high level of musicianship, technique and improvisational skills appropriate to Licentiate level.

#### **Improvisation** (Assessed in Component 3)

Candidates should be able to:

1. improvise a lead solo over a previously unseen chord progression;
2. demonstrate the high level of musicianship, technique and improvisational skills appropriate to Licentiate level.

### **2.4.4 FLCM in Performance**

---

#### **Performance** (Assessed in Component 1)

Candidates should be able to:

1. compile and perform a programme of music of the appropriate standard lasting approximately 45 minutes;
2. demonstrate exceptional musicianship, technique and interpretative skills appropriate to Fellowship level.

#### **Programme Notes** (Assessed in Component 2)

Candidates should be able to:

1. produce, and bring with them to the examination, detailed programme notes on the music they are performing in Component 1, including information on its stylistic context;
2. demonstrate, in the programme notes, knowledge and understanding of the harmonic and melodic structure of the repertoire performed.

## **2.5 Further Guidelines for all Diplomas**

---

**Sample tests:** The *RGT Jazz Guitar Performance Diploma Handbook* contains samples of all the relevant performance and/or reading components that are applicable for each level of diploma (See section 2.4, Summary of Subject Content), including sample chord charts for the rhythm playing and improvisation sections.

**Memory:** It is compulsory for candidates to perform the 'Performance' section of the Performance Diplomas from memory (ie. Component 2 for DipLCM and ALCM, and Component 1 for LLCM and FLCM). The Technical Knowledge component of the DipLCM and ALCM should also be played from memory.

**Own choice items for the performance diplomas:** These must be of a technical standard consistent with that of the appropriate diploma level. It is the responsibility of candidates to ensure that this is the case, and, where own choice repertoire does not enable candidates to demonstrate mastery at the relevant level, the assessment may reflect this. There is no need for own choice repertoire to be approved in advance; however, for FLCM in particular, candidates should select their repertoire with care, in order to produce an interesting, balanced and varied programme, which demonstrates a wide range of performance techniques (in both rhythm and lead playing). It is important to include a wide range of expressive and technical contrast in the programme.

**FLCM examinations:** These may take place in front of an audience, provided that (a) this does not affect the normal examination procedure (i.e. intervals, breaks, and the use of a compère are not permitted); and (b) this has been agreed in advance with the RGT Examinations office.

## **2.6 Description of Examination Components**

### **2.6.1 DipLCM in Performance**

#### **Component 1: Technical Knowledge**

Candidates are expected to perform from memory a selection of scales, arpeggios and chords as requested by the examiner – the range of which is listed below.

The examiner may request the scales to be played either 'straight' or 'swung'. Arpeggios should be played 'straight'.

#### **Scales and arpeggios:**

- a). Dorian modal scale, Phrygian modal scale, Lydian modal scale, Mixolydian modal scale, Locrian modal scale – in ALL keys over 2 octaves in two different fingerboard positions.
- b). Harmonic minor scale and Phrygian dominant modal scale in ALL keys over 2 octaves.
- c). Diminished scale (half-whole and whole-half versions) and whole-tone scale in ALL keys over 2 octaves.
- d). Jazz melodic minor scale, Lydian Augmented modal scale (aka MM mode 3, aka Lydian #5), Lydian dominant (aka MM mode 4, aka Lydian b7 modal scale), Locrian natural 2nd modal scale (aka MM mode 6, aka Aeolian b5), Super Locrian modal scale (aka MM mode7, aka altered scale) – in ALL keys over 2 octaves.
- e). Major scale, natural minor scale, blues scale and chromatic scale in ALL keys over 3 octaves.
- f). ANY major 9th, minor 9th or dominant 9th arpeggio over 2 octaves.
- g). ANY minor 7th or dominant 7th arpeggio with # or b 5ths and/or # or b 9ths over 2 octaves.

#### **Chords:**

- a). Minor 7th, major 7th, dominant 7th and minor 7th b5 chords using '4-string' shapes in 4 different fingerboard positions – at ANY pitch.
- b). Augmented 5th, major 6th, minor 6th, diminished 7th, dominant 7 sus 4, major 7th b5, major 7 #5, major 9th, minor 9th, dominant 9th and dominant 13th chords in 2 different fingerboard positions – at ANY pitch.
- c). ALL minor 7th and dominant 7th chords with altered 5ths and/or altered 9ths.
- d). All major, minor, minor 7th and dominant 7th chords with commonly-used 'non-root' or 'altered' bass notes.

#### **Component 2: Performance**

Candidates should play the melody and then improvise over TWO pieces, at least one of which must be chosen from: *All Blues*, *Footprints*, *Satin Doll*, *Tenor Madness* – using the notation and backing track from *Guitar Play-Along Vol. 16 - Jazz* book/CD by Jim Roberts. The remaining piece can either be another of the pieces listed above or a 'free choice' (providing it is of at least a similar technical standard). The 'free choice' piece can be unaccompanied or performed with a backing CD supplied by the candidate.

#### **Component 3: Rhythm Guitar Playing**

Candidates are shown a previously unseen chord progression. Candidates are allowed three minutes to study the chord progression and should then play the chords improvising a rhythm part. The complexity of chords will not exceed those listed in Component 1, above.

#### **Component 4: Improvisation**

Candidates are shown a previously unseen chord progression that is then played as a rhythm guitar backing track. Candidates are allowed three minutes to study the chord progression and, after hearing the chord progression once, should then improvise a lead solo over three further playings. The chord progression will include some non-diatonic chords and/or key changes. The solo should display a high degree of proficiency and demonstrate a command of the instrument beyond that expected at Grade 8.

## **2.6.2 ALCM in Performance**

---

### **Component 1: Technical Knowledge**

- a). **Scales and Arpeggios:** Candidates are expected to be able to perform from memory any of the scales and arpeggios set for DipLCM (see 2.6.1 above) as requested by the examiner. The examiner may request the scales to be played either 'straight' or 'swung'.
- b). **Prepared Chord Arrangement:** Candidates are expected to perform a solo arrangement of one of the chord progressions of their choice from the *RGT Jazz Guitar Performance Diploma Handbook*. The chord progressions will consist of basic chord symbols which candidates are expected to embellish and develop into a musically creative and effective jazz chord arrangement.

### **Component 2: Performance**

Candidates should play the melody and then improvise over TWO pieces, at least one of which must be chosen from: *Bluesette, How Insensitive, Misty, Stella By Starlight* – using the notation and backing track from *Guitar Play-Along Vol. 16 - Jazz* book/CD by Jim Roberts. The remaining piece can either be another of the pieces listed above or a 'free choice' (providing it is of at least a similar technical standard). The 'free choice' piece can be unaccompanied or performed with a backing CD supplied by the candidate. Compared to DipLCM, candidates are expected to demonstrate a greater level of stylistic interpretation, fluency and technical ability.

### **Component 3: Rhythm Guitar Playing**

Candidates are shown a previously unseen chord progression. Candidates are allowed three minutes to study the chord progression and should then play the chords improvising a rhythm part. Compared to DipLCM, whilst the complexity of the chord types will not exceed those listed in Component 1 of DipLCM, the chord changes will be more frequent and a greater level of technical ability, stylistic interpretation and invention is expected.

### **Component 4: Improvisation**

Candidates are shown a previously unseen chord progression that is then played as a rhythm guitar backing track. Candidates are allowed three minutes to study the chord progression and, after hearing the chord progression once, should then improvise a lead solo over three further playings. The chord progression may include several key changes and non-diatonic chords. Compared to DipLCM a greater level of technical ability, fluency and stylistic interpretation is expected.

## **2.6.3 LLCM in Performance**

---

### **Component 1: Performance**

Candidates should play the melody and then improvise over FOUR pieces, at least one of which must be chosen from the repertoire list in the *RGT Jazz Guitar Performance Diploma Handbook*. The remaining pieces can either be chosen from the same repertoire list or 'free choice' pieces of a similar technical standard. The 'free choice' pieces can be unaccompanied or performed with a backing track supplied by the candidate. The programme should include some variety of style, mood and tempo.

The *RGT Jazz Guitar Performance Diploma Handbook* also contains a list of artists' recordings to indicate the standard expected for this section of the exam.

### **Component 2: Rhythm Guitar Playing**

Candidates are shown a previously unseen chord progression. Candidates are allowed three minutes to study the chord progression and should then play the chords improvising a rhythm part. Compared to ALCM the chord symbols that appear in the chart will be *simpler*, however candidates will be expected to embellish and develop these chords in a musically effective way and perform a creative and musically well-developed chord arrangement in a jazz style. Candidates should demonstrate a standard of technical ability and theoretical knowledge beyond that expected at ALCM level.

### **Component 3: Improvisation**

Candidates are shown a previously unseen chord progression that is then played as a rhythm guitar backing track. Candidates are allowed three minutes to study the chord progression and, after hearing the chord progression once, should then improvise a lead solo over three further playings. The chord progression may include numerous key changes and non-diatonic chords. Compared to ALCM a greater level of technical ability, fluency and stylistic interpretation is expected.

## 2.6.4 FLCM in Performance

---

### Component 1: Performance

Candidates should compile and perform a varied programme of music of approximately 45 minutes duration. The programme should consist of a free choice of music chosen by the candidate of sufficient technical and musical complexity to demonstrate the candidate's jazz guitar playing skills and range and breadth of musicianship. The performances should be arranged so that within the programme the candidate has the opportunity to demonstrate their full range of jazz guitar playing, including interpreting a melody, rhythm guitar playing and lead improvisation. The programme should include some variety of style, mood and tempo. Although this is a 'free choice' section, and candidates are expected to do the research to source appropriate music, the *RGT Jazz Guitar Performance Diploma Handbook* lists some examples of pieces to demonstrate the technical level expected.

Pieces should be performed either over backing tracks supplied by the candidate or with one or more accompanists supplied by the candidate, although up to 75% of the performance may consist of solo unaccompanied pieces if preferred.

Candidates must perform a programme of the highest professional standard. The performance should be worthy of a prestigious jazz venue. Candidates are welcome to include own compositions within the programme.

The FLCM performance may take place in front of an audience, provided that this has been agreed in advance with the RGT Examinations Office and that this does not affect the normal examination procedure (e.g. intervals are not permitted).

### Component 2: Programme Notes

Candidates should prepare and supply original programme notes providing an in-depth harmonic and melodic analysis of the music performed in Component 1. These programme notes must be typewritten and should in total be between 1000 and 1500 words. The style and approach should be intelligent and informed, and may assume an educated readership.

Two copies of the programme notes should be brought to the examination room and handed to the examiners.

## 2.7 Mark Weightings for Examination Components

---

### DipLCM in Performance:

Technical Knowledge	Performance	Rhythm Guitar Playing	Improvisation
20%	40%	20%	20%

### ALCM in Performance:

Technical Knowledge	Performance	Rhythm Guitar Playing	Improvisation
20%	40%	20%	20%

### LLCM in Performance:

Performance	Rhythm Guitar Playing	Improvisation
60%	20%	20%

### FLCM in Performance:

Both components must be approved in order to qualify for an award.

---

## 3. Assessment

---

### 3.1 How Marks are Awarded

---

With the exception of the FLCM (see Section 4.2, 'Awards'), the examiner will award a mark for each component of the examination. The following criteria will be taken into account:

#### 3.1.1 DipLCM in Performance

---

##### Component 1: Technical Knowledge

Assessment Domains	Approximate weighting
<b>Technical accomplishment:</b> accuracy of pitch and rhythm, clarity, fluency, dexterity, appropriate and even tempo.	85%
<b>Musicality:</b> musical shape, phrasing.	15%

##### Components 2, 3 and 4: Performance, Rhythm Guitar Playing and Improvisation

Assessment Domains	Approximate weighting
<b>Technical accomplishment:</b> the ability to manipulate the instrument with respect to accuracy of pitch and rhythm, fluency, dexterity, clarity, tone control and variation, tempo, dynamics and application of playing techniques.	30%
<b>Musicality:</b> the ability to make musical performance decisions, resulting in some sense of individual interpretative skill, so that the music is performed in a manner reflecting a degree of sensitivity and empathy, and an emerging musical personality.	30%
<b>Communication:</b> evidence of an understanding of how to engage the listener and to communicate the musical substance of the material.	30%
<b>Musical knowledge:</b> an understanding of the chord symbols, notation, dynamics and other interpretative signs, and (in Component 4) an understanding of how to create an appropriate melodic and rhythmically accurate improvisation in relation to the chord sequence; evidence of a sense of established performance practice.	10%

#### 3.1.2 ALCM in Performance

---

##### Component 1: Technical Knowledge

Assessment Domains	Approximate weighting
<b>Technical accomplishment:</b> accuracy of pitch and rhythm, clarity, fluency, dexterity, appropriate and even tempo; the ability to manipulate the instrument regarding a variety of chord voicings and embellishments resulting in a sense of interpretative skill.	85%
<b>Musicality:</b> musical shape, phrasing.	15%

## Components 2, 3 and 4: Performance, Rhythm Guitar Playing and Improvisation

Assessment Domains	Approximate weighting
<b>Technical accomplishment:</b> the ability to skilfully manipulate the instrument with respect to accuracy of pitch and rhythm, fluency, clarity, tone control and variation, fingerboard positions, dexterity, tempo, dynamics and application of playing techniques.	30%
<b>Musicality:</b> the ability to make sensitive and musical performance decisions, resulting in a sense of individual interpretative skill, so that the music is performed in a manner reflecting a degree of sensitivity and empathy, and a maturing musical personality; the ability to respond and adapt to the musical style and mood.	30%
<b>Communication:</b> evidence of a perceptive understanding of how to engage the listener, and to communicate the musical substance of the material.	30%
<b>Musical knowledge:</b> an understanding of the chord symbols and other notational signs, plus (in Component 4) an understanding of how to create an effective melodic and rhythmically accurate improvisation in relation to the chord sequence, with evidence of a sense of established performance practice.	10%

### 3.1.3 LLCM in Performance

## Components 1, 2 and 3: Performance, Rhythm Guitar Playing and Improvisation

Assessment Domains	Approximate weighting
<b>Technical accomplishment:</b> the ability to manipulate the instrument with respect to accuracy of pitch and rhythm, fluency, clarity, tone control and variation, dexterity, tempo, dynamics and application of playing techniques.	30%
<b>Musicality:</b> the ability to make sensitive and musical performance decisions, resulting in a clear sense of individual interpretative skill, so that the music is performed in a manner reflecting a high degree of sensitivity and empathy, and a mature musical personality; the ability to respond and adapt with ease to the musical style and mood.	30%
<b>Communication:</b> evidence of a perceptive understanding of how to engage the listener, and to communicate effectively the musical substance of the material.	30%
<b>Musical knowledge:</b> an understanding of the chord symbols and other notational signs, plus (for Component 3) an in-depth understanding of how to create a highly effective melodic and rhythmically accurate improvisation in relation to the chord sequence, with evidence of an established performance practice.	10%

### 3.1.4 FLCM in Performance

## Component 1: Performance

Assessment Domains	Approximate weighting
<b>Technical accomplishment:</b> the ability to manipulate the instrument with respect to accuracy of pitch and rhythm, fluency, clarity, tone control and variation, fingerboard positions, dexterity, tempo, dynamics and application of playing techniques.	30%
<b>Musicality:</b> the ability to make deeply sensitive and highly musical performance decisions, resulting in a clear demonstration of individual interpretative skill, so that the music is performed in a manner reflecting a very high degree of sensitivity and empathy, and a fully mature musical personality; the ability to respond and adapt to a variety of styles, moods and techniques with ease and fluency.	30%
<b>Communication:</b> evidence of a very perceptive understanding of how to engage the listener, and to communicate the musical substance of the repertoire, through the performance of a contrasted and balanced programme.	40%

## Component 2: Programme Notes

Assessment Domains	Approximate weighting
<b>Musical knowledge:</b> accuracy, appropriateness and depth of information.	<b>60%</b>
<b>Communication:</b> clarity, style, grammar, spelling and presentation.	<b>40%</b>

## 3.2 Attainment Descriptions

---

The awards are differentiated by outcome. Depending on the level of mastery demonstrated during the examination, a mark out of 100 will be awarded, and each candidate may accordingly be 'Approved' or 'Not Approved'. Each mark band corresponds with the following descriptions of achievement and requires that the candidate obtains or exceeds the minimum number of marks set as the boundary for the award.

The guidelines below are not intended to be mutually exclusive, but should function interrelatedly. Thus for any particular attainment band, one or more criteria might exceed those specified, while one or more others might fail to meet the requirements. The criteria for each examination are as follows:

### DipLCM Performance Diploma Attainment Band Descriptions

#### Component 1: Technical Knowledge [Max. 20 marks]

Approved, upper level (17 – 20)

- An accurate, fluent and confident presentation of all the requirements, played promptly and with clarity and secure timing throughout.

Approved (15 – 16.5)

- Prompt responses, mostly accurate and clear but with occasional lapses in any one of these factors. Some lack of fluency or clarity in comparison with upper level.

Not Approved, upper level (11 – 14.5)

- Containing restarts and errors and at a variable and inappropriate tempo, but showing some potential to pass.

Not Approved, lower level (0 – 10.5)

- Some creditable moments but with a significant number of errors and restarts resulting in poor fluency and technical accomplishment.

#### Component 2: Performance [Max. 40 marks]

Approved, upper level (34 – 40)

- An accurate and fluent performance that was played with clarity and secure timing throughout.
- A confident demonstration of both interpretative and improvisational skill.
- Clear evidence of a confident sense of musical style.
- An ability to include some expressive elements in the music through the use of playing style and technique.

Approved (30 – 33.5)

- A generally accurate and fluent performance. Some lack of clarity or security of timing in comparison with upper level.
- A mainly confident demonstration of both interpretative and improvisational skill.
- Some evidence of a confident sense of musical style.
- Some ability to include some expressive elements in the music through the use of playing style and technique.

Not Approved, upper level (22 – 29.5)

- An unsatisfactory level of accuracy and fluency in the performance. An unacceptable lack of clarity or security of timing. Nevertheless showing some potential to obtain a pass at this level.
- An unsatisfactory demonstration of both interpretative and improvisational skill.
- No clear evidence of a confident sense of musical style.
- Insufficient ability in using playing style and technique to include the expressive elements in the music.

Not Approved, lower level (0 – 21.5)

- A poor level of accuracy and fluency in the performance. A clear lack of clarity and security of timing.
- A poor level of fluency and interpretative/improvisational skill.
- Showing significant weakness in coping with the main demands of the music.

### **Component 3: Rhythm Guitar Playing [Max. 20 marks]**

Approved, upper level (17 – 20)

- An accurate and fluent performance with clarity and secure timing throughout.
- Clear evidence of a confident and versatile application of chords and rhythmic ideas that was appropriate to the chord progression.
- Clear evidence of an emerging sense of interpretative skill.
- An ability to include some expressive elements in the music through the use of playing style and technique.

Approved (15 – 16.5)

- A generally accurate and fluent performance. Some lack of clarity or security of timing in comparison with upper level.
- Some evidence of a confident and versatile application of chords and rhythmic ideas that was generally appropriate to the chord progression.
- Some evidence of an emerging sense of interpretative skill.
- Some ability to include some expressive elements in the music through the use of playing style and technique.

Not Approved, upper level (11 – 14.5)

- An unsatisfactory level of accuracy and fluency in the performance. An unacceptable lack of clarity or security of timing. Nevertheless showing some potential to obtain a pass at this level.
- Only limited evidence of a confident and versatile application of chords and rhythmic ideas. Some rhythmic ideas inappropriate to the chord progression.
- No clear evidence of an emerging sense of interpretative skill.
- Insufficient ability in using playing style and technique to include expressive elements in the music.

Not Approved, lower level (0 – 10.5)

- A poor level of accuracy and fluency in the performance. A clear lack of clarity and security of timing.
- A poor level of application and versatility of chords and rhythmic ideas.
- Showing significant weakness in coping with the main demands of the music.

### **Component 4: Improvisation [Max. 20 marks]**

Approved, upper level (17 – 20)

- An accurate and fluent performance with clarity and secure timing throughout.
- Clear evidence of a confident and versatile application of melodic and rhythmic ideas that was appropriate to the accompaniment.
- Clear evidence of an emerging musical personality.
- Clear evidence of an emerging understanding of jazz improvisation.
- An ability to include some expressive elements through the use of playing style and technique.

Approved (15 – 16.5)

- A generally accurate and fluent performance. Some lack of clarity or security of timing in comparison with upper level.
- Some evidence of a confident and versatile application of melodic and rhythmic ideas that was generally appropriate to the accompaniment.
- Some evidence of an emerging musical personality.
- Some evidence of an emerging understanding of jazz improvisation.
- Some ability to include some expressive elements through the use of playing style and technique.

Not Approved, upper level (11 – 14.5)

- An unsatisfactory level of accuracy or fluency in the performance. An unacceptable lack of clarity or security of timing. Nevertheless showing some potential to obtain a pass at this level.
- Only limited evidence of a confident and versatile application of melodic and rhythmic ideas. Some ideas inappropriate to the accompaniment.
- No clear evidence of an emerging musical personality.
- No clear evidence of an emerging understanding of jazz improvisation.
- Insufficient ability in using playing style and technique to include expressive elements in the music.

Not Approved, lower level (0 – 10.5)

- A poor level of accuracy and fluency in the performance. A clear lack of clarity and security of timing.
- A poor level of application and versatility of melodic and rhythmic ideas.
- Showing significant weakness in coping with the main demands of the music.

## **ALCM Performance Diploma Attainment Band Descriptions**

### **Component 1: Technical Knowledge [Max. 20 marks]**

Approved, upper level (17 – 20)

- An accurate, fluent and confident presentation of all the requirements, played promptly and with clarity and even timing throughout.
- An accurate and stylistically appropriate selection and application of chords in the chord arrangement.
- A fluent, varied and stylistically appropriate arrangement of the chord progression.

Approved (15 – 16.5)

- Prompt responses, mostly accurate and clear but with occasional lapses in any one of these factors. Some lack of fluency or clarity in comparison with upper level.
- A mainly accurate and stylistically appropriate selection and application of chords in the chord arrangement.
- A mainly fluent, varied and stylistically appropriate arrangement of the chord progression.

Not Approved, upper level (11 – 14.5)

- Containing restarts and errors and at a variable and inappropriate tempo, but showing some potential to pass.
- An unsatisfactory level of accuracy in the selection and application of chords in the chord arrangement.
- An unsatisfactory level of fluency and variety in the arrangement of the chord progression.

Not Approved, lower level (0 – 10.5)

- Some creditable moments but with a significant number of errors and restarts resulting in poor fluency and technical accomplishment.
- A poor level of accuracy in the selection and application of chords in the chord arrangement.
- A poor level of fluency and variety in the arrangement of the chord progression.

### **Component 2: Performance [Max. 40 marks]**

Approved, upper level (34 – 40)

- An accurate and fluent performance that was consistently played with clarity and secure timing throughout.
- A confident and consistent demonstration of both interpretative and improvisational skill.
- Consistent evidence of a mature and confident sense of musical style.
- An ability to include some expressive elements in the music through the use of playing style and technique.

Approved (30 – 33.5)

- A generally accurate and fluent performance. Some lack of clarity or security of timing in comparison with upper level.
- A mainly confident and consistent demonstration of both interpretative and improvisational skill.
- Some evidence of a mature and confident sense of musical style.
- Some ability to include some expressive elements in the music through the use of playing style and technique.

Not Approved, upper level (22 – 29.5)

- An unsatisfactory level of accuracy and fluency in the performance. An unacceptable lack of clarity or security of timing. Nevertheless showing some potential to obtain a pass at this level.
- An unsatisfactory demonstration of both interpretative and improvisational skill
- No clear evidence of a mature and confident sense of musical style.
- Insufficient ability in using playing style and technique to include the expressive elements in the music.

Not Approved, lower level (0 – 21.5)

- A poor level of accuracy and fluency in the performance. A clear lack of clarity and security of timing.
- A poor level of fluency and interpretative/improvisational skill.
- Showing significant weakness in coping with the main demands of the music.

### **Component 3: Rhythm Guitar Playing [Max. 20 marks]**

Approved, upper level (17 – 20)

- An accurate and fluent performance that was consistently played with clarity and secure timing throughout.
- Consistent evidence of a confident and versatile application of chords and rhythmic ideas that were appropriate to the chord progression.
- Clear evidence of a developing sense of interpretative skill.
- An ability to incorporate a variety of expressive elements in the music through the use of playing style and technique.

#### Approved (15 – 16.5)

- A generally accurate and fluent performance. Some lack of clarity or security of timing in comparison with upper level.
- Some evidence of a confident and versatile application of chords and rhythmic ideas that were generally appropriate to the chord progression.
- Some evidence of a developing sense of interpretative skill.
- Some ability to incorporate a variety of expressive elements in the music through the use of playing style and technique.

#### Not Approved, upper level (11 – 14.5)

- An unsatisfactory level of accuracy and fluency in the performance. An unacceptable lack of clarity or security of timing. Nevertheless showing some potential to obtain a pass at this level.
- Only limited evidence of a confident and versatile application of chords and rhythmic ideas. Some rhythmic ideas inappropriate to the chord progression.
- No clear evidence of a developing sense of interpretative skill.
- Insufficient ability in using playing style and technique to incorporate expressive elements in the music.

#### Not Approved, lower level (0 – 10.5)

- A poor level of accuracy and fluency in the performance. A clear lack of clarity and security of timing.
- A poor level of application and versatility of chords and rhythmic ideas.
- Showing significant weakness in coping with the main demands of the music.

### **Component 4: Improvisation [Max. 20 marks]**

#### Approved, upper level (17 – 20)

- An accurate and fluent performance that was consistently played with clarity and secure timing throughout.
- Consistent evidence of a confident and versatile application of melodic and rhythmic ideas that were appropriate to the accompaniment.
- Clear evidence of a developing musical personality.
- Clear evidence of a developing understanding of jazz improvisation.
- An ability to incorporate a variety of expressive elements in the music through the use of playing style and technique.

#### Approved (15 – 16.5)

- A generally accurate and fluent performance. Some lack of clarity or security of timing in comparison with upper level.
- Some evidence of a confident and versatile application of melodic and rhythmic ideas that were generally appropriate to the accompaniment.
- Some evidence of a developing musical personality.
- Some evidence of a developing understanding of jazz improvisation.
- Some ability to incorporate a variety of expressive elements through the use of playing style and technique.

#### Not Approved, upper level (11 – 14.5)

- An unsatisfactory level of accuracy and fluency in the performance. An unacceptable lack of clarity or security of timing. Nevertheless showing some potential to obtain a pass at this level.
- Only limited evidence of a confident and versatile application of melodic and rhythmic ideas. Some ideas inappropriate to the accompaniment.
- No clear evidence of a developing musical personality.
- No clear evidence of a developing understanding of jazz improvisation.
- Insufficient ability in using playing style and technique to incorporate expressive elements in the music.

#### Not Approved, lower level (0 – 10.5)

- A poor level of accuracy and fluency in the performance. A clear lack of clarity and security of timing.
- A poor level of application and versatility of melodic and rhythmic ideas.
- Showing significant weakness in coping with the main demands of the music.

## **LLCM Performance Diploma Attainment Band Descriptions**

### **Component 1: Performance [Max. 60 marks]**

#### Approved, upper level (51 – 60)

- An accurate and fluent performance that consistently displayed musical maturity, clarity and secure timing throughout.
- An assured demonstration of both interpretative and improvisational skill.
- A consistently mature and confident sense of musical style.
- Consistent control of expressive elements in the music through the use of playing style and technique.

#### Approved (45 – 50.5)

- A generally accurate and fluent performance. Some lack of clarity or security of timing in comparison with upper level.
- A mainly assured demonstration of both interpretative and improvisational skill.
- Some evidence of a consistently mature and confident sense of musical style.
- Some ability to control the expressive elements in the music through the use of playing style and technique.

#### Not Approved, upper level (33 – 44.5)

- An unsatisfactory level of accuracy and fluency in the performance. An unacceptable lack of clarity or security of timing. Nevertheless showing some potential to obtain a pass at this level.
- An unsatisfactory demonstration of both interpretative and improvisational skill.
- No clear evidence of a mature and confident sense of musical style.
- Insufficient ability in using playing style and technique to control the expressive elements in the music.

#### Not Approved, lower level (0 – 32.5)

- A poor level of accuracy and fluency in the performance. A clear lack of clarity and security of timing.
- A poor level of fluency and interpretative/improvisational skill.
- Showing significant weakness in coping with the main demands of the music.

### **Component 2: Rhythm Guitar Playing [Max. 20 marks]**

#### Approved, upper level (17 – 20)

- An accurate and fluent performance that consistently displayed musical maturity, clarity and secure timing throughout.
- Confident and versatile selection and application of chords, chord embellishments and rhythmic ideas that was consistently appropriate to the chord progression.
- A clearly developed sense of interpretative skill.
- Consistent control of expressive elements in the music through the use of playing style and technique.

#### Approved (15 – 16.5)

- A generally accurate and fluent performance. Some lack of clarity or security of timing in comparison with upper level.
- Some evidence of a confident and versatile selection and application of chords, chord embellishments and rhythmic ideas that was generally appropriate to the chord progression.
- Some evidence of a developed sense of interpretative skill.
- Some ability to control the expressive elements in the music through the use of playing style and technique.

#### Not Approved, upper level (11 – 14.5)

- An unsatisfactory level of accuracy and fluency in the performance. An unacceptable lack of clarity or security of timing. Nevertheless showing some potential to obtain a pass at this level.
- Only limited evidence of a confident and versatile selection and application of chords, chord embellishments and rhythmic ideas. Some rhythmic ideas inappropriate to the chord progression.
- No clear evidence of a developed sense of interpretative skill.
- Insufficient ability in using playing style and technique to control the expressive elements in the music.

#### Not Approved, lower level (0 – 10.5)

- A poor level of accuracy and fluency in the performance. A clear lack of clarity and security of timing.
- A poor level of application and versatility of chords and rhythmic ideas.
- Showing significant weakness in coping with the main demands of the music.

### **Component 3: Improvisation [Max. 20 marks]**

#### Approved, upper level (17 – 20)

- An accurate and fluent performance that was consistently played with clarity and secure timing throughout.
- Confident and versatile application of melodic and rhythmic ideas that were consistently appropriate to the accompaniment.
- A clearly developed and mature musical personality.
- A clearly developed understanding of jazz improvisation.
- Consistent control of expressive elements in the music through the use of playing style and technique.

#### Approved (15 – 16.5)

- A generally accurate and fluent performance. Some lack of clarity or security of timing in comparison with upper level.
- Some evidence of a confident and versatile application of melodic and rhythmic ideas that were generally appropriate to the accompaniment.
- Some evidence of a developed and mature musical personality.
- Some evidence of a developed understanding of jazz improvisation.
- Some ability to control the expressive elements in the music through the use of playing style and technique.

Not Approved, upper level (11 – 14.5)

- An unsatisfactory level of accuracy and fluency in the performance. An unacceptable lack of clarity or security of timing. Nevertheless showing some potential to obtain a pass at this level.
- Only limited evidence of a confident and versatile application of melodic and rhythmic ideas. Some ideas inappropriate to the accompaniment.
- No clear evidence of a developed and mature musical personality.
- No clear evidence of a developed understanding of jazz improvisation.
- Insufficient ability in using playing style and technique to control the expressive elements in the music.

Not Approved, lower level (0 – 10.5)

- A poor level of accuracy and fluency in the performance. A clear lack of clarity and security of timing.
- A poor level of application and versatility of melodic and rhythmic ideas.
- Showing significant weakness in coping with the main demands of the music.

## **FLCM in Performance**

No marks are awarded; instead both components must be 'approved' in order to be awarded this Diploma. This Diploma is the highest awarded by University of West London Qualifications and a truly exceptional demonstration of performing ability of the very highest standard is expected. In order to be approved for this Diploma, the candidate must present a performance of a standard which one might expect to hear at a major jazz concert venue, demonstrating a clear maturity of personality and interpretation.

---

## 4. Awarding and Reporting

---

### 4.1 Issue of Results

---

A written report will be compiled for each examination. Candidates will be informed of the result of practical examinations by post as soon as possible; normally not later than four weeks after the examination date. Results cannot be issued over the telephone. Certificates for successful candidates are normally dispatched within 16 weeks of the date of the examination. This time is necessary to ensure that all results are properly checked and standardised.

### 4.2 Awards

---

For DipLCM, ALCM and LLCM, candidates must attain an overall minimum mark of 75% in order to pass the examination. In the case of FLCM, both components must be passed in order to qualify for an award, each being assessed as 'Approved' or 'Not Approved'. See Section 4.3 ('Repeats of Examinations').

Candidates who successfully complete a Performance Diploma are permitted to append the letters 'DipLCM', 'ALCM', 'LLCM' or 'FLCM', as appropriate, to their name. Successful candidates are also permitted to wear academic dress, as specified in Regulation 22.

### 4.3 Repeats of Examinations

---

Where a candidate is not able to reach the minimum standard for a pass in an examination, application for re-examination is permitted upon payment of the current entry fee.

**DipLCM, ALCM and LLCM:** All examination components must be completed on re-examination.

**FLCM:** The result of either component may be carried forward for up to three years if one of the two components is assessed as 'Approved' and the other 'Not Approved'. Candidates carrying forward a previously approved component must indicate clearly on the entry form which component is being carried over and indicate their previous entry registration number, as required on the form.

Where the Programme Notes are carried forward, the performance programme must be unchanged from the previous examination. Programme Notes, which have been previously approved, do not need to be brought to the examination. Programme Notes may be re-submitted to the RGT Examinations office for re-examination, accompanied by the entry form and the appropriate current fee.

---

## 5. Regulations and Information

---

1. **Validity of syllabus:** This syllabus is valid from 1st June 2010 until 31st December 2012. However, it is anticipated that the subsequent syllabus (from 1st January 2013) will be essentially the same in content.
2. **Examination dates and locations:** Diploma examinations take place throughout the year according to location. In the UK examinations are held three times a year: Spring (March/April), Summer (June/July) and Winter (November/December). Overseas candidates should contact their RGT national representative or the RGT UK Head Office for details of examination dates. DipLCM examinations may be held at a wide range of exam centres. Associate, Licentiate and Fellowship diplomas are normally examined by a panel of two examiners and, dependent upon the number of entrants from each area, these examinations may only take place at a limited range of exam centres (for example, in the UK candidates should be prepared to travel to London for their examination).
3. **Entry procedure:** Closing dates for entry, for each examination session, are listed on the entry fee lists and RGT website [www.RGT.org](http://www.RGT.org) Examination entries must be submitted using an RGT entry form.
4. **Late entries:** These may be accepted up to seven days after the last date of entry. Each entry must be accompanied by the current late fee for each candidate. No entry will be accepted if it is received at a later date.

5. **Conditions of entry:** Examinations may be held on any day of the week including, but not exclusively, weekends. Examinations may be held within or outside of the school term. The examination entry form provides a space for candidates to name specific dates (and times on those dates) when it would be *absolutely impossible* for them to attend due to important prior commitments (such as pre-booked overseas travel) that cannot be cancelled. RGT will endeavour to avoid scheduling a Diploma examination session on those dates, however no undertaking can be made in this respect and provisional entries dependent on convenient dates will not be accepted and examination entry fees cannot be refunded. In fairness to all other Diploma candidates it is essential that candidates only list dates as non-available on which it would be impossible to attend. An entry form that blocks out unreasonable periods may be returned. The right to refuse, postpone or cancel the entry of any candidate is reserved. Entries are accepted subject to the regulations stated in this syllabus and on the examination entry form. Entry for examination constitutes an agreement on the part of the candidate to abide by these regulations.
6. **Fees:** A table of UK examination fees is printed each year and is available on the RGT website [www.RGT.org](http://www.RGT.org). Overseas examination fees are obtainable from the national RGT representative. Cheques, bankers' drafts, etc. must be made payable to RGT. Fees cannot be refunded, nor entries postponed to a later examination session. Candidates not attending examinations for which they have entered, unless for a reason covered under the Special Considerations policy (*see Regulation 25*), will forfeit their fees.
7. **Substitutions:** Only candidates officially entered will be accepted for examination. Substitution of a candidate in place of a candidate originally entered will not be allowed.
8. **Transfers:** Transfer of candidates from one centre to another will not be considered unless there are exceptional circumstances which have been approved prior to the transfer by the RGT Examinations Office *in writing*. An administration charge will be made.
9. **Examination appointments:** An Attendance Notice detailing the date, time and venue of the examination will be issued to each candidate, by email or post to the email or correspondence address provided on the entry form, not later than 10 days before the date of the examination. This should be retained by the candidate, and handed to the examiner on the day of the examination. The RGT Examinations office should be informed immediately if there are any errors on the Attendance Notice as spelling corrections will incur a fee if notified after the issue of the certificate. Candidates should arrive at the venue no later than 10 minutes before the scheduled time of the examination.
10. **Conditions at exam centres:** A suitable room and waiting area will be provided. A chair, music stand, and small amplifier will be provided. For Performance Diplomas a CD player will also be provided. Candidates are permitted to bring their own amplification and CD player, together with any effects units, *providing* this can be set-up by the candidate very promptly and unaided.
11. **Examination procedure:** The examination components will normally be conducted in the order shown in the syllabus. For improvisation and sight reading components, candidates will be allowed a short amount of preparation time, during which they may study and try out short sections of the music, but they should not play the complete piece through until asked to do so by the examiner.
12. **Admission to the examination room:** Practical examinations are conducted in closed conditions. No-one, apart from the candidate and the examiner(s), is allowed into the examination room with the exception of 'an approved person', such as a language interpreter, where this concession has been granted prior to the examination as the result of a request for reasonable adjustments for a candidate with particular needs (*see Regulation 26*). Other exceptions are: the accompanist(s) for FLCM (if used) or an audience for FLCM (if approved).
13. **Fingering:** Specified fingerings in RGT publications or other recommended reading should be taken as suggested guidelines only. Alternative systematic and effective fingerings will be accepted by examiners, unless they adversely affect the musical result.
14. **Tuning:** Diploma candidates should tune their own instruments *prior* to entering the examination room.
15. **Use of photocopies:** The use of photocopied music by candidates, unless authorised by the publisher or copyright holder, will not be permitted in the examination *with the following exceptions*:
  - (a) a photocopy of a page of a work for ease of performance due to a difficult page turn;
  - (b) a photocopy of a piece for the examiner's reference, provided the performer is using his or her own published edition;
  - (c) an enlarged or modified photocopy for candidates with particular needs, provided the original edition is also brought to the examination and presented to the examiner (*see Regulation 26*).
 All such photocopies will be retained by the examiner, and destroyed at the end of the day's examinations. Compliance with copyright law is the responsibility of the candidate and failure to comply may lead to disqualification and no marks or certificate being awarded.
16. **Accompaniment:** For the FLCM Diploma it is the candidate's responsibility to provide a suitable accompanist and their equipment, if required, for the examination. RGT cannot provide or recommend accompanists.
17. **Stopping candidates:** Examiners may, at their discretion, stop a candidate during any part of an examination if the candidate has exceeded the time allowed for that part of the examination.

18. **Exemptions:** No exemptions are allowed from any part of any examination. Where an examination component is not attempted, a mark of 0 will be awarded. However, where all elements of a component are at least attempted, a mark equivalent to at least 33% will be awarded for that component.
19. **Recording of examinations:** A random selection of examinations is recorded for purposes of archiving, standardisation and examiner training. RGT and LCM Examinations undertake not to disseminate such recordings in any way whatsoever beyond these purposes. The recording equipment used is unobtrusive and does not affect the examination procedure. Such recordings may not be used or referred to at any stage in connection with any enquiry, appeal or complaint about the examination, either by the candidate or by RGT or LCM Examinations.
20. **Examination results and certificates:** A written report will be compiled for each examination. Candidates will be informed by post of the result of practical examinations as soon as possible, and normally not later than four weeks after the examination date. Results cannot be issued over the telephone. Certificates for successful candidates are normally dispatched within 16 weeks of the date of the examination. Replacements of lost or destroyed certificates can normally be provided, subject to proof of the result, proof of the applicant's identity, and payment of the appropriate current fee.
21. **Diploma completion period:** Diploma candidates must complete all the requirements of the examination within a 3-year period, in order to be awarded the qualification.
22. **Academic dress:** Holders of LCM Diplomas may wear academic dress as follows:  
 DipLCM: Gown  
 ALCM: Gown and Cap  
 LLCM: Gown, Cap and Licentiate Hood  
 FLCM: Gown, Cap and Fellowship Hood  
 Academic dress is available for hire or purchase from the official robemaker, William Northam Ltd., PO Box 367, Waterbeach, Cambridge, CB5 9QY (tel. 01223 863022). A Form of Authority, obtainable from LCM Examinations, should accompany all orders.
23. **Enquiries and appeals:** Information about lodging enquiries and appeals against results is contained in the document *LCM Examinations Appeals Procedure*, available from LCM Examinations. Initial enquiries should be made in writing to the RGT Examinations office, enclosing a copy of the examination report form.
24. **Equal opportunities:** Entry for examinations is available, and assessment is carried out, on an equal and fair basis to all candidates, regardless of origin, status or background. The full policy is contained in the document *Equality of Opportunity, Reasonable Adjustments, and Special Consideration*, available on request from the LCM Examinations office.
25. **Special consideration (including absence through illness):** Candidates who are unable to take an examination at the scheduled time, for medical reasons, are invited to submit a signed doctor's letter indicating the reason, and accompanied by the Attendance Notice, to the RGT office. The letter must be submitted within two weeks of the examination date, and must make clear that the candidate was incapacitated on the day of the scheduled examination. The candidate will then be permitted to re-enter for the same examination on payment of half the current fee. Candidates who are unwell on the day of the examination, but elect to take the exam nonetheless, will not be granted any special consideration in terms of assessment, and will not be eligible for a half-fee re-entry. Candidates who are unable to take an examination for compassionate reasons (e.g. death of a relative) are also covered under this policy. The full policy is contained in the document *Equality of Opportunity, Reasonable Adjustments, and Special Consideration*, available on request from the LCM Examinations office.
26. **Reasonable adjustments (candidates with particular needs):** RGT and LCM Examinations are particularly sensitive to the requirements of candidates with particular needs, and encourage them to enter for examinations. There is a wide range of special procedures that can be put in place for such candidates. Full details and accompanying documentation MUST be included at the time of entry; examiners are not able to consider such documents if submitted for the first time on the day of the examination. Full details of this policy are contained in the document *Equality of Opportunity, Reasonable Adjustments, and Special Consideration*, available on request from the LCM Examinations office.
27. **Language:** All examinations are conducted in English.
28. **Syllabus requirements and infringements:** It is the candidate's responsibility to obtain, and comply with, the information provided in current syllabus and Diploma handbook. Where teachers enter candidates for examinations, the teacher should ensure that candidates are entered in accordance with the current syllabus requirements. Where there are variations without prior agreement, marks may be adjusted or deducted, and in serious cases, candidates may be disqualified.
29. **Changes to syllabuses:** RGT and LCM Examinations follow a policy of consistent improvement and development and may, without notice, update regulations, Examination Information Booklets, syllabuses, handbooks and other publications. Where alterations, additions and/or deletions to handbooks, Examination Information Booklets and syllabuses take place, RGT and LCM Examinations cannot accept responsibility for informing candidates and teachers of such changes except through *Guitar Tutor* (the RGT magazine), *Forte* (the LCM Examinations newsletter) and the normal reprinting process.