

# Electric Guitar Teaching Diplomas

Second Edition  
Valid from 2009  
until further notice

Qualifications awarded and certificated by  
London College of Music Examinations  
Thames Valley University



**DipLCM(TD)**



**ALCM(TD)**



**LLCM(TD)**

# London College of Music Examinations

Founded in 1887 as an establishment devoted to musical education, the London College of Music was incorporated as a public educational institution in 1939, and became part of Thames Valley University in 1991. Today, London College of Music Examinations enjoys an esteemed reputation as a major international music examination board.

London College of Music Examinations is an Ofqual accredited and DfES approved music examination board, with its qualifications awarded and certificated by Thames Valley University.

## Registry of Guitar Tutors

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. Growing from its base in the UK, RGT is now the world's largest organisation of guitar teachers and has branches in North America, New Zealand and many parts of Europe.

RGT publishes a web-based directory of registered guitar tutors, and organises regular music education conferences and training seminars. 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 in many countries across the world.

### **RGT Board of Honorary Patrons:**

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



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# Overview of Teaching Diplomas

**IMPORTANT:** This Information Booklet has been designed to provide a *brief overview* of the Electric Guitar Teaching Diplomas. It is NOT intended to provide comprehensive and detailed information about each examination. Candidates considering studying for one of the diplomas should study the complete Teaching Diploma Syllabus, which describes clearly what is expected and how the examinations are assessed. The syllabus also includes the official examination regulations. The syllabus is available as a free download from the RGT website: [www.RGT.org](http://www.RGT.org).

(Candidates without internet access should send a large S.A.E. to the RGT office requesting a print-out of the syllabus.)

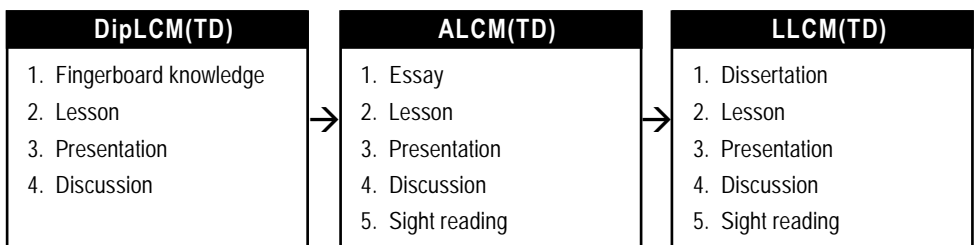
There are three levels of Teaching Diploma available:

Diploma Of The London College Of Music – DipLCM(TD)

Associate Of The London College Of Music – ALCM(TD)

Licentiate Of The London College Of Music – LLCM(TD)

The diagram below lists the components within each diploma.



## Standards Expected For Each Diploma

**DipLCM in Teaching.** This diploma requires the candidate to demonstrate the fundamental skills and understanding required by a competent instrumental music teacher. Examiners will expect to encounter evidence of solid basic teaching skills, a performance technique that equips the candidate to demonstrate musical ideas and techniques with confidence, and the ability to communicate appropriate knowledge and understanding with clarity.

**ALCM in Teaching.** This diploma requires the candidate to demonstrate the skills and understanding required by a competent and proficient instrumental music teacher. Examiners will expect to encounter evidence of accomplished and confident teaching skills, a performance technique which equips the candidate to demonstrate musical ideas and techniques with authority, and the ability to communicate appropriate knowledge and understanding with clarity.

**LLCM in Teaching.** This diploma demands a fully professional standard of teaching, musicianship and educational skills. Evidence of experience and expertise as a teacher, a secure and versatile performance technique and the ability to communicate insight into the teaching process will be expected.

# Pre-requisite Qualifications

In order to enter for the Teaching Diplomas candidates are required to have obtained the qualifications listed below.

**DipLCM in Teaching:** Candidates are required to take Grade 5 LCM Popular Music Theory during the same examination period; the Diploma being issued only upon passing both the diploma examination and the music theory examination. However, candidates who already possess Grade 5 LCM Popular Music Theory OR one of the following qualifications do NOT need to take the music theory examination:

- RGT (or another accredited board) Grade 8 in *electric* guitar playing;
- Any post-grade 8 Performance Diploma from RGT (or another accredited board) in *electric* guitar playing;
- Grade 5 LCM (or another accredited board) Theory of Music;
- CSE music (Grade 1); GCSE or O level music (Grade C or above); AS, A2 or A level music (Grade D or above);
- Scottish Certificate of Education (Standard or Higher); Junior or Leaving Certificate (Republic of Ireland).
- Any music degree or equivalent qualification.
- Other qualifications may be considered on application to the RGT Exams Office.

Candidates not holding the necessary pre-requisite qualification at the time of entry can take the qualifying examination during the same examination period; the diploma result being issued upon evidence of passing the pre-requisite examination.

**ALCM in Teaching:** Candidates must normally have already passed either the DipLCM in Teaching or the DipLCM in Performance in electric guitar. Alternative pre-requisite qualifications may be considered on application to the RGT Examinations Director, but these must be qualifications which include the study or performance of contemporary music at NQF Level 4 or higher, e.g. a HND, or honours degree or part thereof. Additionally, where a theoretical element is not included in the qualification, Grade 5 theory (or alternative) must also have been passed. However, candidates who have sufficient professional electric guitar teaching experience – that being a minimum of three years, averaging at least 10 hours per week electric guitar teaching experience – and who feel that their teaching experience and preparation will enable them to successfully meet all the requirements of this teaching diploma may apply to enter directly without holding previous qualifications.

**LLCM in Teaching:** Candidates must normally have already passed the ALCM in Teaching or ALCM in Performance in electric guitar. Alternative pre-requisite qualifications may be considered on application to the RGT Examinations Director, but these must be qualifications which include the study or performance of contemporary music at NQF Level 5 or higher. Additionally, where a theoretical element is not included in the qualification, Grade 5 theory (or alternative) must also have been passed. However, candidates who have substantial professional electric guitar teaching experience – that being a minimum of five years, averaging at least 10 hours per week electric guitar teaching experience – and who feel that their wide range of teaching experiences (including a range of ages and ability levels) and preparation will enable them to successfully meet all the requirements of this teaching diploma may apply to enter directly without holding previous qualifications.

## DipLCM in Teaching

### Component 1: Fingerboard Knowledge

Candidates are expected to perform from memory a selection of the following scales, arpeggios and chords as requested by the examiner. At this level, candidates are expected to devise/research their own fingerings; any systematic and effective fingerings will be accepted. Candidates will not be asked to play in inaccessible fingerboard positions for their particular instrument.

#### **Scales and Arpeggios**

Scales and arpeggios should be played ascending and descending, without a pause and without repeating the top note. Multi-position scales should be played in the same octave wherever possible. Approximate tempos (at TWO notes per beat): scales 152 bpm; arpeggios 120 bpm.

- a) Major scale, pentatonic major scale, natural minor scale, pentatonic minor scale, Blues scale – over 3 octaves in keys of E, G and A, and also in ALL keys over 1 octave in 5 different fingerboard positions.
- b) Harmonic minor scale, Dorian modal scale, Lydian modal scale, Mixolydian modal scale – in ALL keys over 2 octaves in 2 different fingerboard positions.
- c) Chromatic scale, whole-tone scale, Phrygian modal scale, Locrian modal scale – in ALL keys over 2 octaves.
- d) Major, minor, major 7th, minor 7th, dominant 7th and diminished 7th arpeggios – with any root note, over 2 octaves.

## **Chords**

Chords should be strummed once, slowly. Chords may be requested at ANY pitch.

- a) Major and minor chords in 5 different fingerboard positions.
- b) Minor 7th, major 7th and dominant 7th chords in 3 different fingerboard positions.
- c) Suspended 4th, augmented 5th, major 6th, minor 6th, minor 7b5, diminished 7th, major 9th, minor 9th, dominant 9th chords in 2 different fingerboard positions.

## **Component 2: Lesson**

Candidates elect to take *either* Option A or Option B.

**Option A:** Candidates will be required to teach a twenty-minute lesson to a pupil in the examination.

**Option B:** Candidates should submit an audiovisual recording of themselves teaching a twenty-minute lesson to a pupil. Only one pupil should feature in the lesson or on the recording. The lesson should be recorded without edits. If a language other than English is used on the recording, a typed transcript in English must be provided. Two copies of the recording should be submitted at the time of application. The discs must be in a format that will play on a standard DVD player.

In both cases, candidates are responsible for providing their own pupil. The pupil may be of any standard from Preliminary Grade to Grade Eight and may be of any age. Candidates should bear in mind that the standard selected will form the main focus of the examination. Candidates are expected to demonstrate secure basic teaching skills.

The lesson should incorporate the following, in roughly two-thirds to one-third proportion:

- a) work on lead and/or rhythm playing from an appropriate RGT electric guitar grade handbook; and
- b) any ONE of the following additional areas: scales, arpeggios, chords, aural awareness.

Where the lesson is under seventeen minutes in duration, candidates may be penalised. Where the lesson is over twenty minutes, the examiner will stop assessing the lesson after twenty minutes has passed and may draw this section of the examination to a conclusion.

## **Component 3: Presentation and demonstration**

Candidates should give a presentation, of approximately twenty minutes, on aspects of teaching skills, demonstrating knowledge and a basic understanding of the teaching process, using the instrument for demonstration when required and performing any musical examples from the RGT electric guitar grade handbooks (Preliminary to Grade 8) if requested by the examiner. Whilst candidates are expected to be familiar with the material and requirements up to, and including, Grade 8, the main focus here will be determined by the standard of pupil selected in component 2 (the 'Lesson').

Candidates should bring to the examination the current RGT electric guitar grade handbooks (Preliminary to Grade 8) plus a small selection of other teaching materials that they use with pupils. In this presentation, candidates should incorporate some more general observations on electric guitar teaching. These observations are not expected to be particularly detailed or wide-ranging, but they should aim to cover some of the basic fundamental issues as perceived by the candidate. There should also be some focus on a range of appropriate technical matters, as well as chords, scales and arpeggios, aural awareness and general musicianship. Candidates may include references to group and/or classroom teaching if they wish.

The examiner may make comments or ask questions as the presentation proceeds, and candidates should be prepared to deviate from their prepared presentation in order to respond if necessary. In discussing technical work, the examiner may ask the candidate to demonstrate on their instrument.

Candidates will be expected to speak with clarity and some confidence, and this will form part of the assessment. They should not read verbatim from a prepared script, although they may use notes or 'prompt cards'.

## **Component 4: Discussion**

Candidates should be able to discuss with the examiner any issues arising from the previous sections of the examination. The discussion will focus primarily on the standard of pupil used in component 2 (the 'Lesson'). Candidates will be expected to demonstrate secure knowledge and understanding with some confidence and clarity of verbal articulation.

# ALCM in Teaching

## Component 1: Essay

At the time of application, candidates should submit to the RGT examinations office three copies of an original typed essay of approximately 4,000 words. Candidates are advised to select a topic from the prescribed list below that is directly related to their experience. The examiners are looking for a clear and analytical approach and an informed command of the issues related to the selected topic.

The text should be divided into sections, with headings and/or sub-headings, and title and contents pages should be included. The use of footnotes, references and musical examples is expected. Where candidates refer to other published works, a bibliography should be included as an appendix. The essay should demonstrate knowledge and understanding of the subject, through means of clarity of expression and written style.

### **ALCM(TD) Essay Topics.**

Candidates should choose ONE of the following:

- a. How do you approach teaching the electric guitar to a complete beginner with no previous musical experience? How would your approach differ between teaching children and adults?
- b. Discuss some methods you could utilise in guitar teaching to maintain interest and motivation in the instrument during the initial period of learning whilst basic technical skills are being acquired.
- c. Outline what you might expect a student to achieve during a 10-week course of individual lessons, and explain some of the teaching methods you might adopt.
- d. Provide a critical comparison of three tutor books that are currently available for beginner level electric guitar.
- e. Describe the techniques that you consider to be of fundamental importance to the student of electric guitar, and explain how you would teach and develop these.
- f. What are the advantages and disadvantages of group teaching, as opposed to individual tuition?

## Component 2: Lesson

Candidates elect to take *either* Option A *or* Option B.

**Option A:** Candidates will be required to teach a twenty-five minute lesson to a pupil in the examination.

**Option B:** Candidates should submit an audiovisual recording of themselves teaching a twenty-five minute lesson to a pupil. Only one pupil should feature in the lesson. The lesson should be recorded without edits. If a language other than English is used on the recording, a typed transcript in English must be provided. Two copies of the recording should be submitted at the time of application. The discs must be in a format that will play on a standard DVD player.

In both cases, candidates are responsible for providing their own pupil. The pupil may be of any standard from Preliminary Grade to Grade Eight and may be of any age. Candidates should bear in mind that the standard selected will form the main focus of the examination. Candidates are expected to demonstrate secure and competent teaching skills.

The lesson should incorporate the following, in roughly equal proportion:

- a) work on lead and/or rhythm playing from an appropriate RGT electric guitar grade handbook; and
- b) any ONE of the following additional areas: scales, arpeggios, chords, aural awareness.

Where the lesson is under twenty minutes in duration, candidates may be penalised. Where the lesson is over twenty-five minutes, the examiners will stop assessing the lesson after twenty-five minutes has passed and may draw this section of the examination to a conclusion.

### **Component 3: Presentation and demonstration**

The candidate should give a presentation, of approximately twenty five minutes, on aspects of teaching skills, demonstrating knowledge, understanding and insight into the teaching process, using the instrument for demonstration when required and performing any musical examples from the RGT electric guitar handbooks (Preliminary to Grade 8) if requested by the examiner; candidates should be familiar with the material and requirements for each of these grades. Where the standard of pupil in Component 2 (the 'Lesson') is between Grade 1 and Grade 5 standard, candidates are not expected to discuss approaches to teaching Grades 6 to 8 in any detail, but they will be expected to be able to perform musical examples from these higher grades if requested to do so.

The presentation should focus on the standard of pupil used in Component 2 (the 'Lesson'). Candidates should bring to the examination the current RGT electric guitar grade handbooks (Preliminary to Grade 8) plus a selection of other teaching materials that they use with pupils. Candidates should be able to outline their approaches to teaching a full range of appropriate technical matters, as well as chords, scales and arpeggios, aural awareness and general musicianship. Candidates may include references to group and/or classroom teaching if they wish.

Examiners may make comments or ask questions as the presentation proceeds, and candidates should be prepared to deviate from their prepared presentation in order to respond if necessary. In discussing technical work, examiners may ask candidates to demonstrate on their instrument.

Candidates will be expected to speak with confidence and clarity, and this will form part of the assessment. They should not read verbatim from a prepared script, although they may use notes or 'prompt cards'

### **Component 4: Discussion**

Candidates should be able to discuss with the examiners any issues arising from the previous sections of the examination, including the written submission. Some wider issues may be introduced, however the discussion will focus primarily on the standard of pupil used in Component 2. Candidates will be expected to demonstrate knowledge, understanding, confidence, and clarity of verbal articulation.

### **Component 5: Sight Reading**

Candidates are shown a, previously unseen, single line melody in traditional notation and are allowed two minutes to study it before being asked to play it. Marks are awarded for accuracy, fluency and phrasing.

The range of the test is outlined below:

- The maximum length will be 12 bars.
- The key signature range will be up to 3 sharps or 1 flat. The melody will be diatonic and may be in a major or minor key.
- The time signature will be  $\frac{4}{4}$  or  $\frac{3}{4}$ .
- Notes values will not be shorter than semiquavers (16th notes).
- Possible pitch range will be from low E (equivalent to open 6th string) up to C (2nd leger line above the stave, equivalent to 8th fret on the 1st string).
- No dynamic marks or tempo changes will appear.

## Component 1: Dissertation

This is a three-part written submission comprising: Case Studies; Players and Styles; Essay. Three copies of the complete dissertation must be submitted to the RGT examinations office at the time of application.

The dissertation should be typed and well-presented. The text of each part should be divided into sections, with headings and/or sub-headings. Title and contents pages should be included. The use of footnotes, references and musical examples is expected. Where candidates refer to other published works, a bibliography should be included as an appendix.

Candidates are expected to demonstrate a greater depth of research and analysis, as well as a broader knowledge of relevant literature, than that expected for the ALCM written submission.

### **1a: Case Studies**

Candidates should write case studies detailing the progress and assessment of three pupils, and assessing their own teaching in response to the pupils' progress. The case studies should demonstrate thorough knowledge and understanding of the teaching process, through means of clarity of expression and written style.

The period of observation and assessment should be a minimum of six months and a maximum of one year. Pupils should be of contrasting standards and abilities. At least one of these pupils must currently be having lessons with you. The pupils could have been taught either individually or in a group.

The case studies should comprise:

- a) brief details of the pupils' background and characteristics, both musical and personal;
- b) assessment of the ability and potential of each pupil at the beginning of the case study period;
- c) details of the course of study followed, outlining pupils' technical and musical strengths and weaknesses, and how they were managed;
- d) choice of teaching material;
- e) assessment of the pupils' development and progress at the end of the case study period;
- f) self-appraisal of the candidate's own achievement in terms of his/her success both in building a working relationship with a pupil, and in communicating and applying teaching ideas and principles.

The case studies should be written in continuous prose, not note form. Each pupil should be considered separately, although introductory and concluding sections may take the form of an overview. The case studies should not take the form of a lesson-by-lesson commentary, but should present an overall, though detailed, picture of the points listed above. The total length should be between 2500 and 3500 words.

### **1b: Players and Styles**

Candidates should write a comparative study (of between 1500 and 2500 words) of three high profile electric guitarists (of the candidate's choice) with particular reference to their styles of music, influences and the specific playing techniques they employ. This should demonstrate a thorough knowledge of the artists and styles of music under discussion and should highlight how the guitarists' musical styles and approaches to playing differ as well as how they have influenced other guitarists.

The study is expected to include specific musical examples to highlight the techniques and styles being discussed. Candidates should also consider how to utilise this information within a teaching environment. The study should mainly be presented in the form of continuous prose, with the use of notated musical examples where appropriate.

### **1c: Essay**

Candidates should write ONE essay of between 1500 and 2500 words, demonstrating knowledge and understanding of the subject, through means of clarity of expression and written style.



### **LLCM(TD) Essay Topics:**

- a. Describe some of the difficulties you would expect students to encounter when studying for the RGT grades 1 to 5 electric guitar exams. Explore some methods of rectifying them.
- b. Discuss some of the resources available to use when teaching (i) a young child as a beginner, (ii) a teenager of about grade 3 standard and (iii) an adult of advanced standard. Outline the reasons for your choice in each case.
- c. What kinds of additional, creative approaches to music-making can be incorporated into the instrumental lesson? What are the advantages and disadvantages of such approaches?
- d. Give a brief overview of the various 'standard' types of repertoire for electric guitar in the genres of rock and popular music, including examples of specific pieces, and explain how a teacher can enthuse a student about repertoire for which they show little natural affinity?
- e. Using your own experience as a starting point, outline some of the basic issues surrounding teacher/pupil psychology.
- f. Discuss how you would approach teaching a student the RGT grades 6 to 8 electric guitar exams. Explore and define the pieces and exercises you would adopt to help refine their technical skills for these exams.
- g. Describe your strategies for teaching a group of mixed-ability pupils.
- h. Outline the physical problems that can occur as a result of poor technique and/or over playing. Describe the advice you would give to pupils to help them avoid injuries.

### **Component 2: Lesson**

Candidates elect to take *either* Option A *or* Option B.

**Option A:** Candidates will be required to teach a thirty minute lesson to a pupil in the examination.

**Option B:** Candidates should submit an audiovisual recording of themselves teaching a thirty minute lesson to a pupil. Only one pupil should feature in the lesson. The lesson should be recorded without edits. If a language other than English is used on the recording, a typed transcript in English must be provided. Two copies of the recording should be submitted at the time of application. The discs must be in a format that will play on a standard DVD player.

In both cases, candidates are responsible for providing their own pupil. The pupil may be of any age, and of any standard from beginner to Grade Eight. Candidates are expected to demonstrate proficient and authoritative teaching skills.

The lesson should incorporate the following, in roughly equal proportion:

- a) work on lead and/or rhythm playing from an appropriate RGT electric guitar grade handbook; and
- b) any TWO of the following additional areas: scales, arpeggios, chords, aural awareness, specialist techniques.

Where the lesson is under twenty-five minutes in duration, the candidate may be penalised. Where the lesson is over thirty minutes, the examiners will stop assessing the lesson after thirty minutes has passed and may draw this section of the examination to a conclusion.

### **Component 3: Presentation and demonstration**

Candidates should give a presentation, of approximately thirty minutes, on the general principles and approach to the teaching of electric guitar, demonstrating thorough knowledge, understanding and insight of the teaching process. The presentation should cover a range of different pupil standards, from beginner to Grade 8.

In the course of their presentation, candidates should make reference to musical examples from the RGT electric guitar grades syllabus. There should be sufficient contrast within the musical examples so that the candidate can demonstrate a variety of techniques, styles and aspects of musicianship.

*(component 3 continued)*

Examiners may request the candidate to perform any musical examples from the RGT electric guitar grade handbooks (Preliminary to Grade 8). Candidates are expected to talk about their approaches to teaching them, highlighting any particular issues or problems that might arise, and explaining possible solutions, and are expected to demonstrate on their instrument as appropriate. Candidates should bring to the examination the current RGT Preliminary to Grade 8 electric guitar grade handbooks plus a selection of other teaching materials that they use with pupils.

Candidates are also required to outline their approaches to other issues in relation to different standards of pupil, which might include technical matters, chords, scales and arpeggios, aural awareness and general musicianship, as appropriate. Candidates may include references to group and/or classroom teaching if they wish.

Examiners may make comments or ask questions as the presentation proceeds, and candidates should be prepared to deviate from their prepared presentation in order to respond if necessary. In discussing technical work, examiners may ask candidates to demonstrate on their instrument.

Candidates will be expected to speak with confidence, authority, verbal articulation and clarity, and this will form part of the assessment. They should not read verbatim from a prepared script, although they may use notes or 'prompt cards'.

Compared with ALCM, candidates are expected to demonstrate a greater insight into the practical application of teaching skills from beginner to Grade 8 standard, as well as the ability to evaluate and communicate effectively within the music education environment.

## **Component 4: Discussion**

The examiners will lead the candidate in a wide-ranging discussion that will be based on issues arising from previous sections of the examination, which may include the written submission. Some wider issues may also be introduced.

Candidates should be able to demonstrate knowledge, understanding, confidence, authority, and clarity of verbal articulation in matters related to teaching pupils of all ages and standards up to Grade 8.

## **Component 5: Sight Reading**

Candidates are shown a, previously unseen (mostly single line) melody in traditional notation and are allowed two minutes to study it before being asked to play it. Marks are awarded for accuracy, fluency and phrasing.

The range of the test is outlined below:

- The maximum length will be 16 bars.
- The key signature range will be up to 2 flats or 4 sharps.
- The time signature will be  $\frac{4}{4}$  or  $\frac{3}{4}$ .
- Notes values will not be shorter than semiquavers (16th notes). Triplets may occur.
- Occasional double-stops and common 3-note chords may appear.
- Possible pitch range will be from low E (equivalent to open 6th string) up to high E (3rd leger line above the staff, equivalent to 12th fret on the 1st string).
- Basic dynamic marks and tempo changes may appear.

## Marking scheme

A maximum of 100 marks may be awarded for each Diploma. Candidates must attain a total of 75% in order to pass a Diploma examination.

### DipLCM in Teaching:

Fingerboard Knowledge 15%	Lesson 35%	Presentation and demonstration 35%	Discussion 15%
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### ALCM in Teaching:

Essay 20%	Lesson 30%	Presentation and demonstration 30%	Discussion 10%	Sight reading 10%
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### LLCM in Teaching:

Dissertation 24%	Lesson 30%	Presentation and demonstration 26%	Discussion 10%	Sight reading 10%
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## Frequently Asked Questions

### *Is There A Recommended Reading List?*

The RGT website ([www.RGT.org](http://www.RGT.org)) includes a list of useful reading materials for teaching diplomas. However, none of these are compulsory 'set reading' and candidates are encouraged to conduct their own research into other resources available.

### *How Do I Enter?*

Download a Teachers Diploma entry form from the RGT website ([www.RGT.org](http://www.RGT.org)). Closing dates for entry and entry fee lists are listed on the RGT website. If you do not have internet access call the RGT office on 01424 222222.

### *What Do I Get If I Pass?*

Candidates who successfully complete a teaching diploma in electric guitar will receive an official Thames Valley University / London College of Music Exams Diploma certificate. In addition, successful candidates are permitted to append the letters 'DipLCM(TD)', 'ALCM(TD)' or 'LLCM(TD)', as appropriate, to their name. Successful candidates are also permitted to wear the appropriate academic gown, cap or hood of the London College of Music (see syllabus for details).

### *When Will I Get The Result?*

A written report will be posted within four weeks of 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.

### *If I Don't Pass Do I Need To Re-take The Whole Examination?*

In some cases candidates may carry forward the marks of certain components that were previously awarded 75% or more of the available marks (see syllabus for details).

### *When And Where Are Diploma Examinations Held?*

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 and Licentiate diplomas are normally examined by a panel of at least two senior 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).

### *Can I Use An Acoustic Guitar For The Examination?*

Yes, although an electric guitar is recommended. The examiner will provide one small amplifier. If bringing a pupil to the examination for the 'lesson' component, you should bring any additional guitar/amplifier required.

### *Where Can I Obtain More Information?*

For more detailed information, including the official examination regulations and information on how the diploma examinations are assessed, please download the *Teaching Diploma Syllabus* from the RGT website: [www.RGT.org](http://www.RGT.org) (Candidates without internet access should send a large S.A.E. to the RGT office requesting a print-out of the syllabus.)

# Useful books for guitar teachers

## **Improve Your Teaching – an essential handbook for instrumental and singing teachers, by Paul Harris**

A succinct but inspirational book, which provides useful information for Teaching Diploma preparation. Topics include lesson preparation, effective practice, improvisation, group teaching. £8.95

## **Teaching Beginners – a new approach for instrumental and singing teachers, by Paul Harris**

Provides innovative teaching strategies and practical advice and ideas on how to teach beginners. A helpful book for Teaching Diploma preparation. £8.95

## **Not Pulling Strings by Joseph O'Connor**

A highly recommended book, providing many practical and innovative ideas about instrumental teaching. Topics include: the process of learning and teaching; effective strategies for learning music; improving teaching and performance; avoiding situations and attitudes that hinder teaching; how teachers can use language for more effective communication; practice methods.

"One of the most illuminating analyses of teaching and learning... deserves to become the primary focus for all teachers of musical instruments in their quest for improvement." (Music Teacher magazine) £9.99

## **Instrumental Teaching by Janet Mills**

A comprehensive book that starts by investigating what instrumental lessons are for and asking probing questions such as 'Why teach?'. Other topics include planning a programme of lessons, practice routines, and exploring common myths about instrumental learning and teaching. £15.95

## **Teaching Guitar by Jody Fisher**

An introductory guide to starting teaching guitar, with a wealth of useful teaching tips and business advice. The book includes an enhanced CD which supplies recorded examples of teaching materials as well as helpful forms for tracking student progress. £13.95

## **Making Money Teaching Music by David Newsam**

This book is designed to show you how to build a profitable teaching business. It covers all aspects of setting up and running a private music teaching practice from a business perspective. It also includes advice about how to structure and improve your approach to teaching. £13.95



All the above titles are available by:  
Mail order from Registry Publications on 01424 222222  
Online from [www.BooksForGuitar.com](http://www.BooksForGuitar.com)