



UNIVERSITY OF  
**WEST LONDON**

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LONDON COLLEGE OF MUSIC EXAMINATIONS



# **Syllabus for Diplomas in Acoustic Guitar Concert Performance**

**DipLCM, ALCM, LLCM and FLCM**

**2015 - 2019**

# LCM Examinations

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# Registry of Guitar Tutors

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# London College of Music Examinations

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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, rock and bass guitars and ukulele 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 Step exams. 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.

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## Registry of Guitar Tutors

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### '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 is now the world's premier organisation for guitar teachers, and its activities cover the UK, North and South America, Australia, New Zealand, Asia, the Middle East 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, rock guitar, bass guitar, ukulele and popular music theory. 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.

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# 1. Syllabus introduction

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## 1.1 Introduction to the Acoustic Guitar Concert Performance Diploma Syllabus

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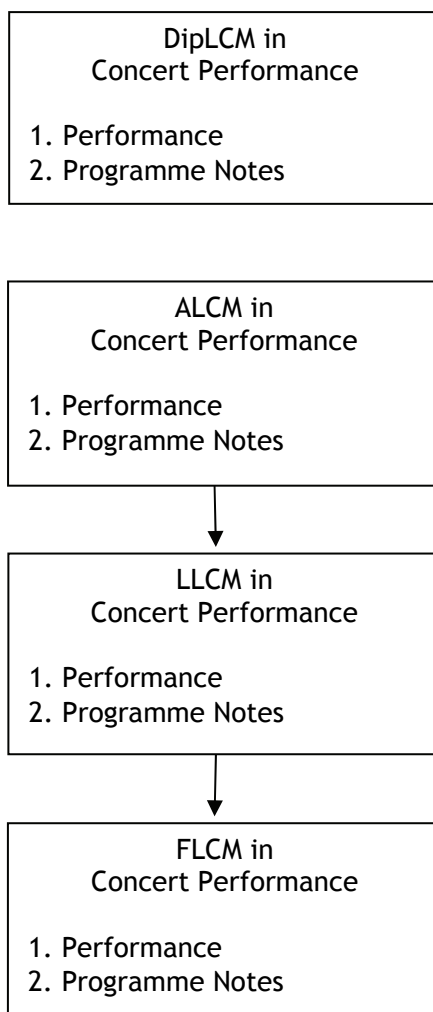
This syllabus is designed to prepare candidates for the Acoustic Guitar Concert Performance diplomas. Candidates should also view the Exam Information Booklets for these diplomas - available from the RGT website [www.RGT.org](http://www.RGT.org) or by calling the RGT office on 01424 222222. Together, this syllabus and the exam information booklet detail the specific requirements for each level of Concert Performance diploma.

The basic scheme is set out in section 1.2 below. There are four levels of diploma available and candidates may enter directly for either the DipLCM or ALCM and then progress through the LLCM and FLCM diplomas. In addition, direct entry to a diploma at any level is possible providing that certain conditions as described in the syllabus are met.

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

## 1.2 Overview of the Acoustic Guitar Concert Performance Diploma Structure

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## 1.3 Validity of this syllabus

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This syllabus is valid from 1<sup>st</sup> September 2015 until 31<sup>st</sup> December 2019.

## 1.4 Rationale

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LCM's graded and diploma qualifications make a distinctive contribution to education in and through music, and drama & 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 repertoire 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 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 qualifications in music and in drama & communication. However, these syllabuses offer 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

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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 participants and audience;
- an assessment system equipping candidates with added-value to enhance career routes, educational opportunities and decision-making.

## 1.6 Syllabus objectives

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

- a balanced combination of performing skills and the supporting literacy;
- 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 selected for each level;
- candidates with the basis for study and practice to develop relevant and usable skills and concepts.

## 1.7 Candidates with specific needs

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Information on assessment, examination and entry requirements for candidates with specific 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).

## **1.8 Availability of examinations and entry details**

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Practical examinations take place throughout the year according to location. In the UK and Ireland, practical examinations are held three times a year at public centres: 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 forms.

## **1.9 Duration of examinations**

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Assessment durations for these concert diplomas, which include setting up and report writing time for the examiners, are as follows:

DipLCM	35 minutes
ALCM	40 minutes
LLCM	45 minutes
FLCM	50 minutes

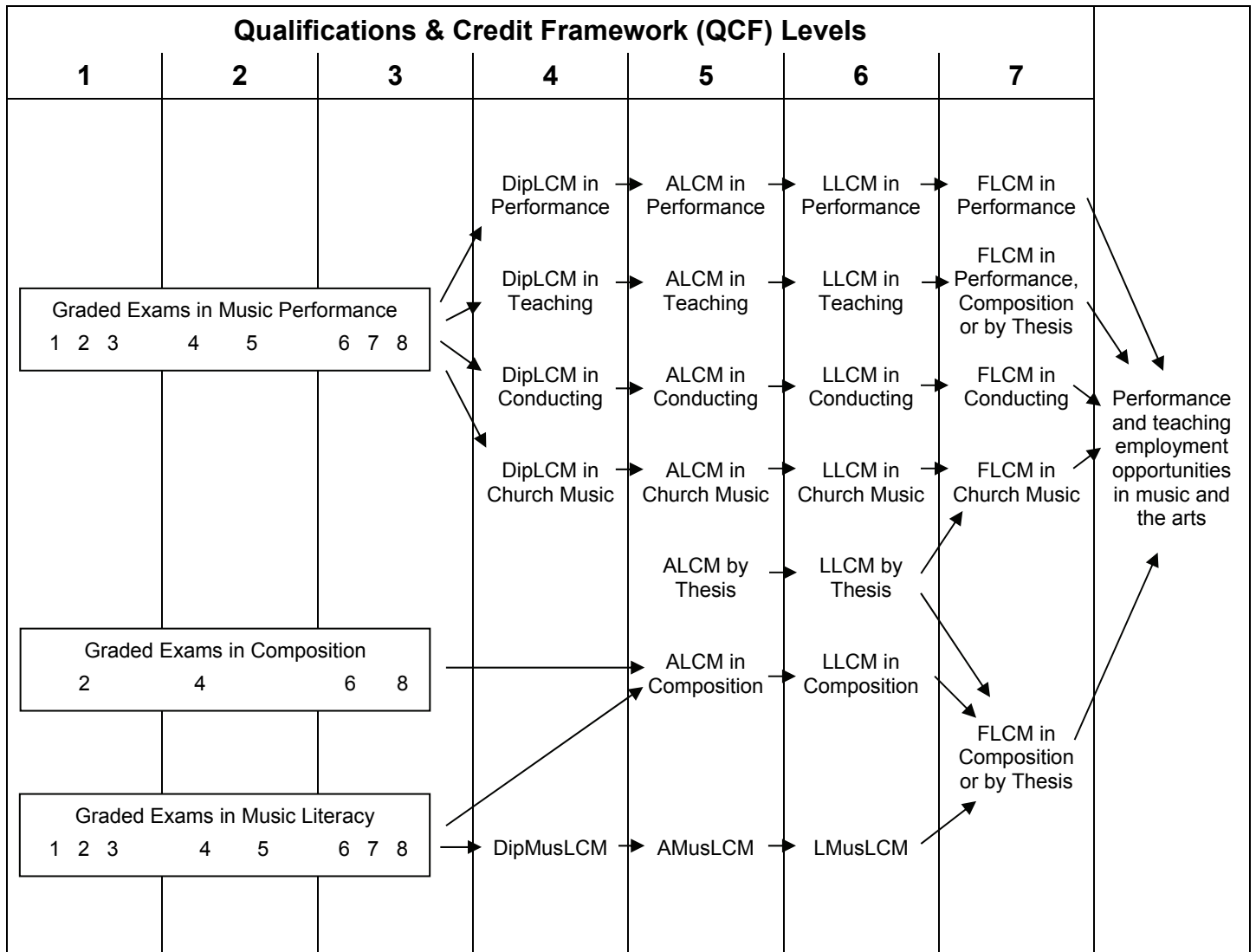
## **1.10 Target groups**

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**Diplomas in Concert Performance:** These are open to all, and there are no minimum age restrictions. However, in practice, it is normally 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.

<b>Diploma:</b>	<b>Recommended minimum age:</b>
DipLCM	14
ALCM	15
LLCM	17
FLCM	18

# 1.11 Progression



N.B. In the table above and the text below the term 'Performance' in relation to diplomas refers to both Performance Diplomas and Concert Performance Diplomas.

## Progression from Music Performance Grades:

- Performance route: DipLCM in Performance, ALCM in Performance, LLCM in Performance, FLCM in Performance
- Teaching route: DipLCM in Teaching, ALCM in Teaching, LLCM in Teaching, FLCM in Performance or Composition or by Thesis
- Conducting route: DipLCM in Conducting, ALCM in Conducting, LLCM in Conducting, FLCM in Conducting

## Progression from Music Literacy Grades:

- Theory route: DipMusLCM, AMusLCM, LMusLCM, FLCM in Composition or by Thesis
- Composition route: ALCM in Composition, LLCM in Composition, FLCM in Composition or by Thesis

## Progression from Drama & Communication Grades:

- Performance route: DipLCM in Performance, ALCM in Performance, LLCM in Performance, FLCM in Performance
- Teaching route: DipLCM in Teaching, ALCM in Teaching, LLCM in Teaching, FLCM in Performance

The above chart outlines the overall framework. Some qualifications may not be offered in particular subject areas. Some subjects shown are not accredited by Ofqual. QCF levels are included to indicate the standard of qualifications. Please contact LCM Examinations for full details.

LCM music diplomas are mapped against the University of West London BMus and MMus degrees, and are awarded automatic credit value. For more information, please contact LCM Examinations.



## 1.12 Accreditation

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LCM's diplomas in music performance in most subjects are regulated in England by Ofqual (formerly QCA), and by the corresponding authorities in Wales (DfES) 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 (UWLQ)**.

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

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

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## 2. Syllabus content

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### 2.1 Syllabus overview

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This syllabus is designed to help prepare students for the four levels of acoustic guitar concert performance diplomas awarded by University of West London. It provides a structured approach that enables candidates 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 candidates can practise 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

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**DipLCM in Concert 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 and mature sense of musical personality, will be expected.

**ALCM in Concert Performance.** 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 Concert 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 Concert Performance.** This diploma, the highest awarded by University of West London, 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 concert venue, demonstrating a clear maturity of personality and interpretation. The standard expected is equivalent to that of a Masters' level recital.

## 2.3 Pre-requisite qualifications

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**DipLCM Concert Performance:** There are no pre-requisite qualifications for this diploma.

**ALCM Concert Performance:** There are no pre-requisite qualifications for this diploma.

**LLCM Concert Performance:** Candidates should normally have already passed the ALCM in Concert Performance in acoustic guitar or the ALCM(TD) in Teaching in acoustic guitar. However, 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 performer. Such an application must be made in advance of entry in writing to the RGT Examinations Office, outlining the rationale for entering directly at this level, accompanied by evidence in the form of press cuttings, reviews, links to YouTube footage etc., and supported by at least two references from professional musicians, who must not be the candidate's teacher. An administrative fee will be charged for this process (see current fee list).

**FLCM Concert Performance:** LLCM in Concert Performance in acoustic guitar or LLCM(TD) in Teaching in acoustic guitar must normally be passed before entering this examination. However, candidates who feel they have relevant 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 performer. Such an application must be made in advance of entry in writing to the RGT Examinations Office, outlining the rationale for entering directly at this level, accompanied by evidence in the form of press cuttings, reviews, concert programmes, CD recordings, links to YouTube footage etc., and supported by at least two references from professional musicians, who must not be the candidate's teacher. An administrative fee will be charged for this process (see current fee list).

### Which diploma can I enter for?

Qualification held:	DipLCM Concert Perf.	ALCM Concert Perf.	LLCM Concert Perf.	FLCM Concert Perf.
None of those below	✓	✓		
ALCM in Performance			✓	
ALCM in Teaching			✓	
LLCM in Performance				✓
LLCM in Teaching				✓

## 2.4 Summary of subject content

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Candidates preparing for a diploma need to ensure that they are able to demonstrate appropriate levels of mastery as described below. See Section 2.6 for detailed descriptions of examination components.

### 2.4.1 DipLCM in Concert Performance

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**Performance** (assessed in Component 1)

Candidates should be able to:

1. compile and perform a 20-25 minute programme of music of the appropriate standard and according to the syllabus criteria;
2. demonstrate secure technique, musicianship and interpretative skills appropriate to diploma level;

**Programme notes** (assessed in Component 2)

Candidates should be able to:

1. produce, and bring with them to the examination, programme notes on the music they are performing in Component 1;
2. demonstrate, in the programme notes, background information on the composers and music styles performed in Component 1.

### 2.4.2 ALCM in Concert Performance

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**Performance** (assessed in Component 1)

Candidates should be able to:

1. compile and perform a 25-30 minute programme of music of the appropriate standard and according to the syllabus criteria;
2. demonstrate secure technique, musicianship and interpretative skills appropriate to diploma level;

**Programme notes** (assessed in Component 2)

Candidates should be able to:

1. produce, and bring with them to the examination, programme notes on the music they are performing in Component 1;
2. demonstrate, in the programme notes, background information on the composers and music styles performed in Component 1 as well as outlining the rationale for selecting this repertoire.

### 2.4.3 LLCM in Concert Performance

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**Performance** (assessed in Component 1)

Candidates should be able to:

1. compile and perform a 30-35 minute programme of music of the appropriate standard and according to the syllabus criteria;
2. demonstrate secure technique, musicianship and interpretative skills appropriate to diploma level;

**Programme notes** (assessed in Component 2)

Candidates should be able to:

1. produce, and bring with them to the examination, programme notes on the music they are performing in Component 1;
2. demonstrate, in the programme notes, detailed background information on the composers and music styles performed in Component 1 as well as some analytical detail of the repertoire.

## 2.4.4 FLCM in Concert Performance

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

Candidates should be able to:

1. compile and perform a 35-40 minute programme of music of the appropriate standard and according to the syllabus criteria;
2. demonstrate secure technique, musicianship and interpretative skills appropriate to diploma level;

### **Programme notes** (assessed in Component 2)

Candidates should be able to:

1. produce, and bring with them to the examination, programme notes on the music they are performing in Component 1;
2. demonstrate, in the programme notes, in-depth background information on the composers and music styles performed in Component 1 as well as an analysis of the technical and musical content of the repertoire.

## 2.5 Diplomas in Performance: further guidelines for performance component

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**Memory:** It is compulsory for candidates to perform all their pieces for Component 1 of the Concert Performance Diplomas from memory.

**Repertoire:** Each of these Diplomas allows a free choice of music to perform, and candidates are expected to research appropriate music to demonstrate their acoustic guitar playing skills, as well as a range and breadth of musicianship that is relevant for the level of Diploma. When compiling the programme of pieces to perform candidates should ensure that a variety of acoustic guitar playing skills and techniques are being demonstrated. Candidates should select pieces with care to ensure they provide a balanced and varied programme to demonstrate musically effective technical and expressive contrasts.

A list of sample pieces for each Diploma level can be viewed on the RGT website [www.RGT.org](http://www.RGT.org). This website list is provided to give a broad guide indicating the approximate standard expected for each Diploma level. There is no obligation to choose any of these pieces; any alternative pieces presenting a similar level of technical and musical challenge will be acceptable. Candidates are positively encouraged to source alternative pieces to those listed on the website in order to compile a programme that best suits their individual musical tastes and playing styles.

It is the responsibility of candidates to ensure that any pieces are of a technical standard that is appropriate for the Diploma level being undertaken. Candidates at this level are expected to take their own responsibility for this assessment by comparing their chosen pieces to those in the examples listed for each diploma level. Consequently, the candidate's list of selected repertoire may not be submitted in advance for approval as an integral part of the diploma preparation is the research, knowledge and ability to select and compile a suitable programme for the chosen concert diploma level, plus it should be borne in mind that the standard of performance of any pieces can only be reliably assessed by examiners during the examination itself, not in advance.

**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. Candidates should demonstrate an awareness of stagecraft appropriate to the style.

## **2.6 Description of examination components**

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### **2.6.1 DipLCM in Concert Performance**

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#### **Component 1: Performance**

Candidates should compile and perform a varied programme of music of between 20 and 25 minutes duration. The programme should consist of a free choice of music chosen by the candidate that demonstrates sufficient technical and musical complexity as appropriate for this level of diploma. Whilst the programme is a 'free choice' and candidates are expected to research and source appropriate music themselves that match their own musical interests and playing styles, a list of example pieces to give a broad indication of the approximate technical level expected for each level of diploma is available on the RGT website [www.RGT.org](http://www.RGT.org).

The programme can include (or consist of) self-composed pieces, existing pieces that have been arranged and interpreted by the candidate, and/or performances of pieces/arrangements by other people. The performance of self-composed pieces is welcomed but entirely optional, although marks will not be awarded for the composition itself; rather it is the demonstration of technical flair, musicality and creativity in performing the pieces that will be assessed.

The programme can be performed entirely as solo unaccompanied pieces. Alternatively, some of the performances may include vocals, by the candidate or a separate vocalist, provided that the guitar parts are prominent and sufficient enough to fully display the candidate's playing. The use of a loop pedal or similar device is also perfectly acceptable for these diplomas. The use of recorded backing tracks (which, if used, must be supplied by the candidate), or live accompaniment with one or more musician (engaged by the candidate) for part of the performance is also acceptable. However, the majority of the programme should consist of solo guitar pieces that are not accompanied by either live or recorded music.

An 'acoustic' guitar (with either steel or nylon strings) must be used throughout for all of these diplomas. Acoustic guitars with pick-ups can be used, but these diplomas are not designed for electric or semi-acoustic guitars. Candidates may, if they wish, use alternative acoustic guitars such as a slide/dobro guitar or 12- string acoustic guitar for all or part of the performance. The use of alternative tunings for some or all of the pieces is perfectly acceptable, and particularly at higher diploma levels is encouraged (although not compulsory) to help demonstrate versatility. Candidates are expected to be able to undertake any re-tuning promptly and without any assistance from the examiner.

Candidates must perform a programme that displays a high degree of proficiency which demonstrates a command of the instrument beyond that expected at Grade 8.

#### **Component 2: Programme Notes**

Candidates should prepare a typewritten summary of the music performed. Whilst the programme notes should be clearly presented, the assessment of this written submission will be on the content rather than the presentation. The style and approach should be intelligent and informed, and may assume an educated readership, but need not be overly academic. The programme notes should outline the following aspects of the performance:

- Titles and composer/s of the pieces performed, as well as some background information on the composers/original artists, including biographical information, as well as brief information listing some other pieces by the same composer/original artist and an overview summary of their musical style.
- For any pieces that were originally performed by another artist, candidates should identify any aspects where the performed rendition differs significantly from the original version.
- The reasons for selecting the pieces that were performed and how the pieces influenced the overall structure and flow of the programme.
- An analysis of the technical and musical challenges of the pieces and how these were overcome.
- Information on any alternative tunings and/or effects that were adopted as part of the performance.

Two copies of the programme notes should be brought to the examination room and handed to the examiners. The programme notes should be typewritten and should in total be between 600 and 800 words.

## 2.6.2 ALCM in Concert Performance

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### Component 1: Performance

Candidates should compile and perform a varied programme of music of between 25 and 30 minutes duration. The programme should consist of a free choice of music chosen by the candidate that demonstrates sufficient technical and musical complexity as appropriate for this level of diploma. Whilst the programme is a 'free choice' and candidates are expected to research and source appropriate music themselves that match their own musical interests and playing styles, a list of example pieces to give a broad indication of the approximate technical level expected for each level of diploma is available on the RGT website [www.RGT.org](http://www.RGT.org).

The programme can include (or consist of) self-composed pieces, existing pieces that have been arranged and interpreted by the candidate, and/or performances of pieces/arrangements by other people. The performance of self-composed pieces is welcomed but entirely optional, although marks will not be awarded for the composition itself; rather it is the demonstration of technical flair, musicality and creativity in performing the pieces that will be assessed.

The programme can be performed entirely as solo unaccompanied pieces. Alternatively, some of the performances may include vocals, by the candidate or a separate vocalist, provided that the guitar parts are prominent and sufficient enough to fully display the candidate's playing. The use of a loop pedal or similar device is also perfectly acceptable for these diplomas. The use of recorded backing tracks (which, if used, must be supplied by the candidate), or live accompaniment with one or more musician (engaged by the candidate) for part of the performance is also acceptable. However, the majority of the programme should consist of solo guitar pieces that are not accompanied by either live or recorded music.

An 'acoustic' guitar (with either steel or nylon strings) must be used throughout for all of these diplomas. Acoustic guitars with pick-ups can be used, but these diplomas are not designed for electric or semi-acoustic guitars. Candidates may, if they wish, use alternative acoustic guitars such as a slide/dobro guitar or 12- string acoustic guitar for all or part of the performance. The use of alternative tunings for some or all of the pieces is perfectly acceptable, and particularly at higher diploma levels is encouraged (although not compulsory) to help demonstrate versatility. Candidates are expected to be able to undertake any re-tuning promptly and without any assistance from the examiner.

Compared to DipLCM, candidates must perform a programme that displays a greater level of technical ability, fluency and stylistic interpretation.

### Component 2: Programme Notes

Candidates should prepare a typewritten summary of the music performed. Whilst the programme notes should be clearly presented, the assessment of this written submission will be on the content rather than the presentation. The style and approach should be intelligent and informed, and may assume an educated readership, but need not be overly academic. The programme notes should outline the following aspects of the performance:

- Titles and composer/s of the pieces performed, as well as some background information on the composers/original artists, including biographical information, as well as brief information listing some other pieces by the same composer/original artist and an overview summary of their musical style.
- For any pieces that were originally performed by another artist, candidates should identify any aspects where the performed rendition differs significantly from the original version.
- The reasons for selecting the pieces that were performed and how the pieces influenced the overall structure and flow of the programme.
- An analysis of the technical and musical challenges of the pieces and how these were overcome.
- Information on any alternative tunings and/or effects that were adopted as part of the performance.

Two copies of the programme notes should be brought to the examination room and handed to the examiners. The programme notes should be typewritten and should in total be between 800 and 1000 words. Compared to DipLCM they should demonstrate a greater degree of depth, detail and understanding.

## 2.6.3 LLCM in Concert Performance

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### Component 1: Performance

Candidates should compile and perform a varied programme of music of between 30 and 35 minutes duration. The programme should consist of a free choice of music chosen by the candidate that demonstrates sufficient technical and musical complexity as appropriate for this level of diploma. Whilst the programme is a 'free choice' and candidates are expected to research and source appropriate music themselves that match their own musical interests and playing styles, a list of example pieces to give a broad indication of the approximate technical level expected for each level of diploma is available on the RGT website [www.RGT.org](http://www.RGT.org).

The programme can include (or consist of) self-composed pieces, existing pieces that have been arranged and interpreted by the candidate, and/or performances of pieces/arrangements by other people. The performance of self-composed pieces is welcomed but entirely optional, although marks will not be awarded for the composition itself; rather it is the demonstration of technical flair, musicality and creativity in performing the pieces that will be assessed.

The programme can be performed entirely as solo unaccompanied pieces. Alternatively, some of the performances may include vocals, by the candidate or a separate vocalist, provided that the guitar parts are prominent and sufficient enough to fully display the candidate's playing. The use of a loop pedal or similar device is also perfectly acceptable for these diplomas. The use of recorded backing tracks (which, if used, must be supplied by the candidate), or live accompaniment with one or more musician (engaged by the candidate) for part of the performance is also acceptable. However, the majority of the programme should consist of solo guitar pieces that are not accompanied by either live or recorded music.

An 'acoustic' guitar (with either steel or nylon strings) must be used throughout for all of these diplomas. Acoustic guitars with pick-ups can be used, but these diplomas are not designed for electric or semi-acoustic guitars. Candidates may, if they wish, use alternative acoustic guitars such as a slide/dobro guitar or 12- string acoustic guitar for all or part of the performance. The use of alternative tunings for some or all of the pieces is perfectly acceptable, and particularly at higher diploma levels is encouraged (although not compulsory) to help demonstrate versatility. Candidates are expected to be able to undertake any re-tuning promptly and without any assistance from the examiner.

Candidates must perform a programme of a fully professional standard that displays a greater level of technical ability, fluency and stylistic interpretation when compared to ALCM

### Component 2: Programme Notes

Candidates should prepare a typewritten summary of the music performed. Whilst the programme notes should be clearly presented, the assessment of this written submission will be on the content rather than the presentation. The style and approach should be intelligent and informed, and may assume an educated readership, but need not be overly academic. The programme notes should outline the following aspects of the performance:

- Titles and composer/s of the pieces performed, as well as some background information on the composers/original artists, including biographical information, as well as brief information listing some other pieces by the same composer/original artist and an overview summary of their musical style.
- For any pieces that were originally performed by another artist, candidates should identify any aspects where the performed rendition differs significantly from the original version.
- The reasons for selecting the pieces that were performed and how the pieces influenced the overall structure and flow of the programme.
- An analysis of the technical and musical challenges of the pieces and how these were overcome.
- Information on any alternative tunings and/or effects that were adopted as part of the performance.

Two copies of the programme notes should be brought to the examination room and handed to the examiners. The programme notes should be typewritten and should in total be between 1000 and 1200 words. Compared to ALCM they should demonstrate a greater degree of depth, detail and understanding.



## 2.6.4 FLCM in Concert Performance

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### Component 1: Performance

Candidates should compile and perform a varied programme of music of between 35 and 40 minutes duration. The programme should consist of a free choice of music chosen by the candidate that demonstrates sufficient technical and musical complexity as appropriate for this level of diploma. Whilst the programme is a 'free choice' and candidates are expected to research and source appropriate music themselves that match their own musical interests and playing styles, a list of example pieces to give a broad indication of the approximate technical level expected for each level of diploma is available on the RGT website [www.RGT.org](http://www.RGT.org).

The programme can include (or consist of) self-composed pieces, existing pieces that have been arranged and interpreted by the candidate, and/or performances of pieces/arrangements by other people. The performance of self-composed pieces is welcomed but entirely optional, although marks will not be awarded for the composition itself; rather it is the demonstration of technical flair, musicality and creativity in performing the pieces that will be assessed.

The programme can be performed entirely as solo unaccompanied pieces. Alternatively, some of the performances may include vocals, by the candidate or a separate vocalist, provided that the guitar parts are prominent and sufficient enough to fully display the candidate's playing. The use of a loop pedal or similar device is also perfectly acceptable for these diplomas. The use of recorded backing tracks (which, if used, must be supplied by the candidate), or live accompaniment with one or more musician (engaged by the candidate) for part of the performance is also acceptable. However, the majority of the programme should consist of solo guitar pieces that are not accompanied by either live or recorded music.

An 'acoustic' guitar (with either steel or nylon strings) must be used throughout for all of these diplomas. Acoustic guitars with pick-ups can be used, but these diplomas are not designed for electric or semi-acoustic guitars. Candidates may, if they wish, use alternative acoustic guitars such as a slide/dobro guitar or 12-string acoustic guitar for all or part of the performance. The use of alternative tunings for some or all of the pieces is perfectly acceptable, and particularly at higher diploma levels is encouraged (although not compulsory) to help demonstrate versatility. Candidates are expected to be able to undertake any re-tuning promptly and without any assistance from the examiner.

Candidates must perform a programme of the highest professional standard, similar to what one would expect to hear in a major concert venue.

### Component 2: Programme Notes

Candidates should prepare a typewritten summary of the music performed. Whilst the programme notes should be clearly presented, the assessment of this written submission will be on the content rather than the presentation. The style and approach should be intelligent and informed, and may assume an educated readership, but need not be overly academic. The programme notes should outline the following aspects of the performance:

- Titles and composer/s of the pieces performed, as well as some background information on the composers/original artists, including biographical information, as well as brief information listing some other pieces by the same composer/original artist and an overview summary of their musical style.
- For any pieces that were originally performed by another artist, candidates should identify any aspects where the performed rendition differs significantly from the original version.
- The reasons for selecting the pieces that were performed and how the pieces influenced the overall structure and flow of the programme.
- An analysis of the technical and musical challenges of the pieces and how these were overcome.
- Information on any alternative tunings and/or effects that were adopted as part of the performance.

Two copies of the programme notes should be brought to the examination room and handed to the examiners. The programme notes should be typewritten and should in total be between 1200 and 1500 words. Compared to LLCM they should demonstrate a greater degree of depth, detail and understanding.

## 2.7 Mark weightings for examination components

### **DipLCM in Concert Performance:**

Performance	Programme Notes
80%	20%

### **ALCM in Concert Performance:**

Performance	Programme Notes
80%	20%

### **LLCM in Concert Performance:**

Performance	Programme notes
80%	20%

### **FLCM in Concert Performance:**

Marks are not awarded in Fellowship examinations. Each section is either 'Approved' or 'Not approved'.

# 3. Assessment

## 3.1 How marks are awarded

For Diplomas in Concert Performance, at the discretion of the examiners, the mark for the Performance component may be subdivided into marks for individual pieces played. The following criteria will be taken into account:

### 3.1.1 DipLCM in Concert Performance

#### Performance

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.	50%
<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.	25%
<b>Communication:</b> evidence of a perceptive understanding of how to engage the listener, and to communicate the musical substance of the repertoire.	25%

#### Programme Notes

Assessment Domains	Approximate weighting
<b>Musical knowledge:</b> accuracy, appropriateness and depth of information.	90%
<b>Communication:</b> clarity, style, grammar, spelling and presentation.	10%

### 3.1.2 ALCM in Concert Performance

#### Performance

Assessment Domains	Approximate weighting
<b>Technical accomplishment:</b> the ability to skilfully manipulate the instrument with respect to accuracy of pitch and rhythm, fluency, dexterity, clarity, tone control and variation, fingerboard positions, tempo, dynamics and application of playing techniques.	40%
<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 repertoire.	30%

#### Programme Notes

Assessment Domains	Approximate weighting
<b>Musical knowledge:</b> accuracy, appropriateness and depth of information.	90%
<b>Communication:</b> clarity, style, grammar, spelling and presentation.	10%

### 3.1.3 LLCM in Concert Performance

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#### Performance

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, fingerboard positions, tempo, dynamics and application of playing techniques.	35%
<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.	35%
<b>Communication:</b> evidence of a perceptive understanding of how to engage the listener, and to communicate effectively the musical substance of the repertoire through a varied programme.	30%

#### Programme Notes

Assessment Domains	Approximate weighting
<b>Musical knowledge:</b> accuracy, appropriateness and depth of information.	90%
<b>Communication:</b> clarity, style, grammar, spelling and presentation.	10%

### 3.1.4 FLCM in Concert Performance

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#### Performance

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, fingerboard positions, 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.	35%
<b>Communication:</b> evidence of a very perceptive understanding of how to engage the listener, and to communicate effectively the musical substance of the repertoire through the performance of a contrasted and balanced programme.	35%

#### Programme Notes

Assessment Domains	Approximate weighting
<b>Musical knowledge:</b> accuracy, appropriateness and depth of information.	85%
<b>Communication:</b> clarity, style, grammar, spelling and presentation.	15%

## 3.2 Attainment descriptions

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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:

### **DIPLOMAS IN CONCERT PERFORMANCE: DipLCM, ALCM, LLCM, FLCM**

#### **Approved, upper level (85-100%)**

A candidate who achieves a mark in this band will have offered a highly accurate, fluent and musical response in all or most of the components. They will have demonstrated secure technical accomplishment on their instrument or voice, and will have shown evidence of excellent musicality. They will have demonstrated a thorough knowledge and understanding of rudimentary and contextual knowledge in relation to the repertoire performed. They will have communicated, through performance, a sense of real engagement with, an understanding of, and a clear sense of individual personality in relation to, the repertoire, appropriate to the level of diploma being examined.

#### **Approved (75-84%)**

A candidate who achieves a mark in this band will have offered an accurate, fluent and musical response in all or most of the components. They will have demonstrated a good standard of technical accomplishment on their instrument or voice, and will have shown significant evidence of musicality. They will have demonstrated a largely assured knowledge and understanding of rudimentary and contextual knowledge in relation to the repertoire performed. They will have communicated, through performance, some sense of engagement with, some understanding of, and some sense of musical personality in relation to, the repertoire, appropriate to the level of diploma being examined.

#### **Not approved, upper level (55-74%)**

A candidate who achieves a mark in this band will have demonstrated some inaccuracy, lack of fluency, and lack of musicality in all or most of the components. They will not have demonstrated an acceptable standard of technical accomplishment on their instrument or voice. Their knowledge and understanding of rudimentary and contextual knowledge in relation to the repertoire performed will have been judged to be below the standard required to pass. They will have failed to communicate, through performance, a sufficient degree of understanding of the repertoire, or ability to engage the listener, appropriate to the level of diploma being examined.

#### **Not approved, lower level (0-54%)**

A candidate who achieves a mark in this band will have demonstrated significant inaccuracy, lack of fluency, and little or no musicality in all or most of the components. Their standard of technical accomplishment on their instrument or voice will have been judged as significantly below that required to pass. Their knowledge and understanding of rudimentary and contextual knowledge in relation to the repertoire performed will have been minimal in relation to the requirements of the diploma. They will have failed to communicate, through performance, any discernible understanding of the repertoire, and they will not have succeeded in engaging the listener, appropriate to the level of diploma being examined.

## DipLCM Concert Performance Diploma Attainment Band Descriptions

### Component 1: Performance [Max.80 marks]

#### Approved, upper level (68 - 80)

- An accurate and fluent performance that was played with clarity and secure timing throughout.
- A confident demonstration of both interpretative and technical skill and displaying control over tone and overall projection.
- 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 (60 - 67.5)

- 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 technical skill and displaying some control over tone and overall projection.
- 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 (44 - 59.5)

- 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 technical skill. Insufficient control over tone.
- 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 - 43.5)

- 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/technical skill.
- Showing significant weakness in coping with the main demands of the music.

### Component 2: Programme Notes [Max.20 marks]

#### Approved, upper level (17 - 20)

- Clear evidence of a detailed understanding of the concepts and topics.
- Accurate and clear presentation of all aspects of the written work.
- A clear understanding of all analytical aspects of the written work.

#### Approved (15 - 16.5)

- Evidence of a competent understanding of the concepts and topics.
- Accurate and satisfactory presentation of all aspects of written work.
- A satisfactory understanding of all analytical aspects of the written work.

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

- A lack of clear evidence of an understanding of the concepts and topics.
- An unsatisfactory level of presentation of aspects of the written work.
- A failure to clearly demonstrate an understanding of all analytical aspects of the written work.

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

- A failure to demonstrate an understanding of the concepts and topics.
- A poor level of presentation of aspects of the written work.
- A clear lack of understanding of analytical aspects of the written work.

## ALCM Concert Performance Diploma Attainment Band Descriptions

### Component 1: Performance [Max. 80 marks]

#### Approved, upper level (68 - 80)

- An accurate and fluent performance that was consistently played with clarity and secure timing throughout.
- A confident demonstration of both interpretative and technical skill with effective control over tone and projection.
- 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 (60 - 67.5)

- 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 technical skill along with some effective control over tone and projection.
- 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 (44 - 59.5)

- 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 technical skill. Lacking sufficient control over tone and projection.
- 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 - 43.5)

- 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/technical skill.
- Showing significant weakness in coping with the main demands of the music.

### Component 2: Programme Notes [Max.20 marks]

#### Approved, upper level (17 - 20)

- Clear evidence of a detailed understanding of the concepts and topics.
- Accurate and clear presentation of all aspects of the written work.
- A clear understanding of all analytical aspects of the written work.

#### Approved (15 - 16.5)

- Evidence of a competent understanding of the concepts and topics.
- Accurate and satisfactory presentation of all aspects of written work.
- A satisfactory understanding of all analytical aspects of the written work.

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

- A lack of clear evidence of an understanding of the concepts and topics.
- An unsatisfactory level of presentation of aspects of the written work.
- A failure to clearly demonstrate an understanding of all analytical aspects of the written work.

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

- A failure to demonstrate an understanding of the concepts and topics.
- A poor level of presentation of aspects of the written work.
- A clear lack of understanding of analytical aspects of the written work.

## LLCM Concert Performance Diploma Attainment Band Descriptions

### Component 1: Performance [Max. 80 marks]

#### Approved, upper level (68 - 80)

- An accurate and fluent performance that consistently displayed musical maturity, clarity and secure timing throughout.
- An assured demonstration of both interpretative and technical skill with consistently effective control over tone and projection.
- 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 (60 - 67.5)

- 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 technical skill with some consistent and effective control over tone and projection.
- 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 (44 - 59.5)

- 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 technical 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 - 43.5)

- 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/technical skill.
- Showing significant weakness in coping with the main demands of the music.

### Component 2: Programme Notes [Max.20 marks]

#### Approved, upper level (17 - 20)

- Clear evidence of a detailed understanding of the concepts and topics.
- Accurate and clear presentation of all aspects of the written work.
- A clear understanding of all analytical aspects of the written work.

#### Approved (15 - 16.5)

- Evidence of a competent understanding of the concepts and topics.
- Accurate and satisfactory presentation of all aspects of written work.
- A satisfactory understanding of all analytical aspects of the written work.

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

- A lack of clear evidence of an understanding of the concepts and topics.
- An unsatisfactory level of presentation of aspects of the written work.
- A failure to clearly demonstrate an understanding of all analytical aspects of the written work.

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

- A failure to demonstrate an understanding of the concepts and topics.
- A poor level of presentation of aspects of the written work.
- A clear lack of understanding of analytical aspects of the written work.



# FLCM Concert Performance Diploma Attainment Band Descriptions

## Component 1: Performance

### Approved, upper level

- A fully accurate and fluent performance that displayed command of the instrument, musical maturity, clarity and secure timing throughout.
- An exceptionally assured demonstration of both interpretative and technical skill that displayed full control over aspects of tone and projection.
- A consistently mature and confident sense of musical style that was fully in keeping with the choice of repertoire.
- Consistent control of all the expressive elements in the music through the use of playing style and technique.

### Approved

- A generally accurate and fluent performance that mainly displayed a command of the instrument. Some lack of clarity or security of timing in comparison with upper level.
- A mainly assured demonstration of both interpretative and technical skill. Some lack of control over tone and projection when compared with upper level.
- Some evidence of a consistently mature and confident sense of musical style; perhaps not fully in keeping with the choice of repertoire at times.
- Some ability to control the expressive elements in the music through the use of playing style and technique.

### Not Approved, upper level

- 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 technical skill. Sufficient control over tone and projection lacking.
- 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

- 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/technical skill. Poor control over tone and projection.
- Showing significant weakness in coping with the main demands of the music.

## Component 2: Programme Notes

### Approved, upper level

- Clear evidence of a detailed understanding of the concepts and topics.
- Accurate and clear presentation of all aspects of the written work.
- A clear understanding of all analytical aspects of the written work.

### Approved

- Evidence of a competent understanding of the concepts and topics.
- Accurate and satisfactory presentation of all aspects of written work.
- A satisfactory understanding of all analytical aspects of the written work.

### Not Approved, upper level

- A lack of clear evidence of an understanding of the concepts and topics.
- An unsatisfactory level of presentation of aspects of the written work.
- A failure to clearly demonstrate an understanding of all analytical aspects of the written work.

### Not Approved, lower level

- A failure to demonstrate an understanding of the concepts and topics.
- A clear lack of understanding of analytical aspects of the written work.
- A poor level of presentation of aspects of the written work.

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## **4. Awarding and reporting**

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### **4.1 Issue of results**

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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**

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For DipLCM, ALCM and LLCM, candidates must attain an overall minimum mark of 75% in order to pass the examination.

Candidates who successfully complete a 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 below.

### **4.3 Repeats of examinations**

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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.

# 5. Regulations and Information

1. Validity of syllabus: This syllabus is valid from 1<sup>st</sup> September 2015 until 31<sup>st</sup> December 2019
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 in the UK 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: The Concert Performance Diploma entry form includes a table of UK examination fees and is available on the RGT website [www.RGT.org](http://www.RGT.org). 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 24 below*), will forfeit their fees. Overseas examination fees are obtainable from the national RGT representative.
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, via the correspondence address 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. Candidates are permitted to bring their own amplification and CD player (if required), together with any effects units, *providing* these 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.
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 25*). Other exceptions are: the accompanist(s) (if used); an audience for FLCM (if approved).

13. Fingering: Unless otherwise specified in the handbook, fingerings in RGT publications should generally 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 25*).  
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 these Concert Diplomas 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. 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 & Co Ltd, Henry Crabb Road, Littleport, Ely, Cambridgeshire, CB6 1SE (tel. 0870 2401852). A Form of Authority, obtainable from LCM Examinations, should accompany all orders.
22. 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.
23. 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.
24. 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.

25. 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.

26. Language: All examinations are conducted in English.

27. Syllabus requirements and infringements: It is the candidate's responsibility to obtain, and comply with, the current syllabus. 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.

28. 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.