

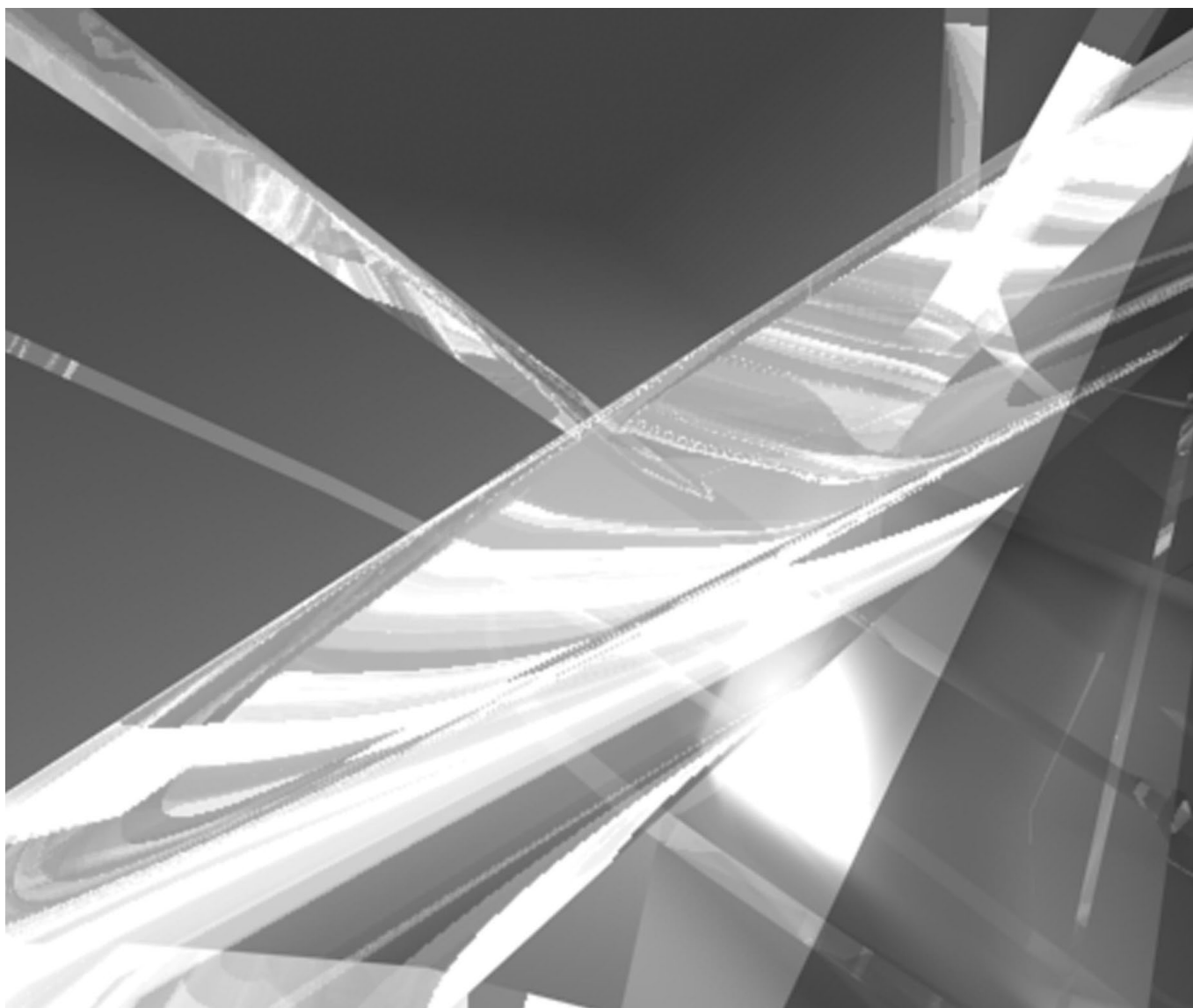


UNIVERSITY OF
WEST LONDON
London College of Music Examinations

Jazz Guitar Performance Diplomas

1 July 2010 – Until further notice

updated 01.01.2025





UNIVERSITY OF
WEST LONDON
London College of Music Examinations

London College of Music Examinations

Syllabus for Diplomas in Jazz Guitar Performance

DipLCM, ALCM, LLCM and FLCM

2010 – until further notice

LCM Examinations

LCM Examinations

University of West London
St Mary's Road
Ealing
London W5 5RF

tel: +44 (0)20 8231 2364

email: lcm.exams@uwl.ac.uk

lcme.uwl.ac.uk

Contents

	Page
London College of Music/London College of Music Examinations	4
1. Syllabus Introduction	
1.1 Introduction to the Diploma Syllabus	5
1.2 Overview of the Jazz Guitar Diploma Structure	5
1.3 Validity of this Syllabus	6
1.4 Rationale	6
1.5 Syllabus Aims	6
1.6 Syllabus Objectives	6
1.7 Availability of Examinations and Entry Details	7
1.8 Duration of Examinations	7
1.9 Candidates with Particular Needs	7
1.10 Progression	7
1.11 Regulation	7
1.12 Publications	8
2. Syllabus Content	
2.1 Syllabus Overview	9
2.2 Attainment Levels	9
2.3 Prerequisite Qualifications	9
2.4 Summary of Subject Content	10
2.5 Further Guidelines for all Diplomas.....	11
2.6 Description of Examination Components	12
2.7 Mark Weightings for Examination Components	15
3. Assessment	
3.1 How Marks are Awarded	16
3.2 Attainment Descriptions	18
4. Awarding and Reporting	
4.1 Issue of Results	24
4.2 Awards	24
4.3 Repeats of Examinations	24
5. Regulations and Information	25

London College of Music

The London College of Music (LCM) is one of the largest specialist Music and Performing Arts institutes in the UK. It has a long history of music education dating back to 1887, when it was situated in Great Marlborough Street, London, where the college began as an examination body. In 1991 LCM became part of Thames Valley University, which was renamed the University of West London in 2011.

The London College of Music offers an impressive range of innovative courses, respected worldwide and delivered with creativity and passion by practising industry experts. Courses include Performance and Composition, Popular Music Performance and Recording, Performing Arts, Music Management, Music Technology and Theatre Production.

London College of Music Examinations

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

LCM's graded and diploma examinations in most subjects are regulated by Ofqual, 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 RQF (Regulated Qualifications 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 a regulated 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), acoustic, electric and bass guitar, ukulele, ensemble, early learning, theory (both classical and popular) and composition. Our diplomas are internationally recognised and include composition, conducting, thesis and theoretical diplomas as well as performing and teaching diplomas in all instruments, across four levels.

We offer a number of pre-Grade 1 exams (Initial, Preliminary and Steps). Graded exams include a spoken test element, which encourages candidates to think, both technically and critically, about the music they perform in the exam.

Graded and diploma syllabuses are available free of charge via lcme.uwl.ac.uk, or on request from LCM Examinations.

1. Syllabus Introduction

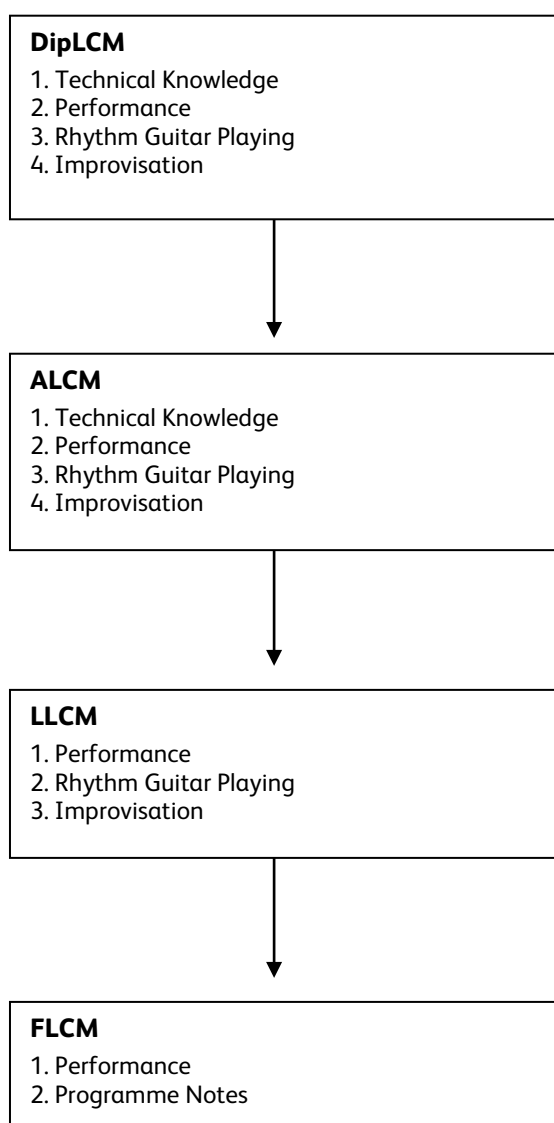
1.1 Introduction to the Diploma Syllabus

This syllabus is designed to prepare candidates for the Performance Diplomas in Jazz Guitar. Candidates should also view the Exam Information Booklet for these diplomas; this is available from the website lcme.uwl.ac.uk. In addition, RGT publishes a handbook for the Jazz Guitar Performance Diplomas, which details the specific requirements for each Performance Diploma.

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

Further advice or clarification on any aspect of this syllabus is available by contacting LCM Examinations.

1.2 Overview of the Jazz Guitar Diploma Structure



1.3 Validity of this syllabus

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

1.4 Rationale

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

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

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

1.5 Syllabus Aims

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

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

1.6 Syllabus Objectives

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

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

1.7 Availability of Examinations and Entry Details

See the website for information on practical examination sessions and centre and representative details.

1.8 Duration of Examinations

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

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

1.9 Candidates with Particular Needs

Information on assessment, examination and entry requirements for candidates with particular needs is published in the document *Equality of Opportunity, Reasonable Adjustments and Special Consideration*. This can be downloaded from our website: lcme.uwl.ac.uk.

1.10 Progression

Regulated Qualifications Framework (RQF) Levels							
1	2	3	4	5	6	7	
Graded Exams in Music Performance 1 2 3 4 5 6 7 8			DipLCM in Performance DipLCM in Teaching	ALCM in Performance ALCM in Teaching	LLCM in Performance LLCM in Teaching	FLCM in Performance	Performance and teaching employment opportunities in music and the arts

Progression from Music Performance Grades:

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

1.11 Regulation

LCM's diplomas in jazz guitar performance are regulated in England by Ofqual, and by the corresponding authorities in Wales (Qualifications Wales) and Northern Ireland (CCEA). They have been placed on the Regulated Qualifications Framework (RQF) at Levels 4, 5, 6 and 7.

The table below shows the qualification number, RQF 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.

Diploma	Qualification Number	Qualification Title	Guided Learning Hours	Credits	Total Qualification Time
DipLCM in Performance	600/0639/0	UWLQ Level 4 Diploma in Music Performance	54	90	900
ALCM in Performance	600/0755/2	UWLQ Level 5 Diploma in Music Performance	65	120	1200
LLCM in Performance	600/0756/4	UWLQ Level 6 Diploma in Music Performance	108	180	1800
FLCM in Performance	600/0758/8	UWLQ Level 7 Diploma in Music Performance	134	225	2250

1.12 Publications

The following publication is relevant to this syllabus:

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

Available from many book or music shops. See www.RGT.org to view a list of stockists.

Available online from lcmusicshop.uwl.ac.uk.

Other publications relevant to this syllabus are:

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

Available from many music shops or online from lcmusicshop.uwl.ac.uk.

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

2. Syllabus Content

2.1 Syllabus Overview

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

2.2 Attainment Levels

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

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

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

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

2.3 Prerequisite Qualifications

There are no prerequisite qualifications required for entering any exam; candidates can enter at any level provided they have the required knowledge, skills and understanding.

Age Groups

LCME examinations are open to all and there are no minimum age restrictions. Recommended minimum ages are as follows: DipLCM — 16, ALCM — 17, LLCM — 18 and FLCM — 19.

2.4 Summary of Subject Content

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

2.4.1 DipLCM in Performance

Technical Knowledge (Assessed in Component 1)

Candidates should be able to:

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

Performance (Assessed in Component 2)

Candidates should be able to:

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

Rhythm Guitar Playing (Assessed in Component 3)

Candidates should be able to:

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

Improvisation (Assessed in Component 4)

Candidates should be able to:

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

2.4.2 ALCM in Performance

Technical Knowledge (Assessed in Component 1)

Candidates should be able to:

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

Performance (Assessed in Component 2)

Candidates should be able to:

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

Rhythm Guitar Playing (Assessed in Component 3)

Candidates should be able to:

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

Improvisation (Assessed in Component 4)

Candidates should be able to:

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

2.4.3 LLCM in Performance

Performance (Assessed in Component 1)

Candidates should be able to:

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

Rhythm Guitar Playing (Assessed in Component 2)

Candidates should be able to:

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

Improvisation (Assessed in Component 3)

Candidates should be able to:

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

2.4.4 FLCM in Performance

Performance (Assessed in Component 1)

Candidates should be able to:

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

Programme Notes (Assessed in Component 2)

Candidates should be able to:

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

2.5 Further Guidelines for all Diplomas

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

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

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

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

2.6 Description of Examination Components

2.6.1 DipLCM in Performance

Component 1: Technical Knowledge

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

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

Scales and arpeggios:

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

Chords:

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

Component 2: Performance

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

Component 3: Rhythm Guitar Playing

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

Component 4: Improvisation

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

2.6.2 ALCM in Performance

Component 1: Technical Knowledge

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

Component 2: Performance

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

Component 3: Rhythm Guitar Playing

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

Component 4: Improvisation

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

2.6.3 LLCM in Performance

Component 1: Performance

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

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

Component 2: Rhythm Guitar Playing

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

Component 3: Improvisation

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

2.6.4 FLCM in Performance

Component 1: Performance

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

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

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

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

Component 2: Programme Notes

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

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

2.7 Mark Weightings for Examination Components

DipLCM in Performance:

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

ALCM in Performance:

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

LLCM in Performance:

Performance	Rhythm Guitar Playing	Improvisation
60 %	20 %	20 %

FLCM in Performance:

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

3. Assessment

3.1 How Marks are Awarded

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

3.1.1 DipLCM in Performance

Component 1: Technical Knowledge

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

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

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

3.1.2 ALCM in Performance

Component 1: Technical Knowledge

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

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

Assessment Domains	Approximate weighting
Technical accomplishment: the ability to skilfully manipulate the instrument with respect to accuracy of pitch and rhythm, fluency, clarity, tone control and variation, fingerboard positions, dexterity, tempo, dynamics and application of playing techniques.	30 %
Musicality: 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 %
Communication: evidence of a perceptive understanding of how to engage the listener, and to communicate the musical substance of the material.	30 %
Musical knowledge: an understanding of the chord symbols and other notational signs, plus (in Component 4) an understanding of how to create an effective melodic and rhythmically accurate improvisation in relation to the chord sequence, with evidence of a sense of established performance practice.	10 %

3.1.3 LLCM in Performance

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

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

3.1.4 FLCM in Performance

Component 1: Performance

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

Component 2: Programme Notes

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

3.2 Attainment Descriptions

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

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

DipLCM Performance Diploma Attainment Band Descriptions

Component 1: Technical Knowledge [Max. 20 marks]

Approved, upper level (17–20)

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

Approved (15–16.5)

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

Not Approved, upper level (11–14.5)

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

Not Approved, lower level (0–10.5)

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

Component 2: Performance [Max. 40 marks]

Approved, upper level (34 – 40)

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

Approved (30 – 33.5)

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

Not Approved, upper level (22 – 29.5)

- An unsatisfactory level of accuracy and fluency in the performance. An unacceptable lack of clarity or security of timing. Nevertheless showing some potential to obtain a pass at this level.
- An unsatisfactory demonstration of both interpretative and improvisational skill.

- No clear evidence of a confident sense of musical style.
- Insufficient ability in using playing style and technique to include the expressive elements in the music.

Not Approved, lower level (0 – 21.5)

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

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

Approved, upper level (17–20)

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

Approved (15–16.5)

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

Not Approved, upper level (11–14.5)

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

Not Approved, lower level (0–10.5)

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

Component 4: Improvisation [Max. 20 marks]

Approved, upper level (17–20)

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

Approved (15–16.5)

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

Not Approved, upper level (11–14.5)

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

Not Approved, lower level (0–10.5)

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

ALCM Performance Diploma Attainment Band Descriptions

Component 1: Technical Knowledge [Max. 20 marks]

Approved, upper level (17–20)

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

Approved (15–16.5)

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

Not Approved, upper level (11–14.5)

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

Not Approved, lower level (0–10.5)

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

Component 2: Performance [Max. 40 marks]

Approved, upper level (34–40)

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

Approved (30–33.5)

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

Not Approved, upper level (22–29.5)

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

Not Approved, lower level (0–21.5)

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

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

Approved, upper level (17–20)

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

Approved (15–16.5)

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

Not Approved, upper level (11–14.5)

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

Not Approved, lower level (0–10.5)

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

Component 4: Improvisation [Max. 20 marks]

Approved, upper level (17–20)

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

Approved (15–16.5)

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

Not Approved, upper level (11–14.5)

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

Not Approved, lower level (0–10.5)

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

LLCM Performance Diploma Attainment Band Descriptions

Component 1: Performance [Max. 60 marks]

Approved, upper level (51–60)

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

Approved (45–50.5)

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

Not Approved, upper level (33–44.5)

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

Not Approved, lower level (0–32.5)

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

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

Approved, upper level (17–20)

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

Approved (15–16.5)

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

Not Approved, upper level (11–14.5)

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

Not Approved, lower level (0 – 10.5)

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

Component 3: Improvisation [Max. 20 marks]

Approved, upper level (17–20)

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

Approved (15–16.5)

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

Not Approved, upper level (11–14.5)

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

- Insufficient ability in using playing style and technique to control the expressive elements in the music.

Not Approved, lower level (0–10.5)

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

FLCM in Performance

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

4. Awarding and Reporting

4.1 Issue of Results

A written report will be compiled for each examination. Candidates will be informed of the result of practical examinations as soon as possible, and not later than four weeks after the examination date, by post. Theory results will be sent several weeks after the written examination date. Representatives are not allowed to issue results over the telephone. Certificates for successful candidates are normally dispatched within eight weeks of the date of the examination, but very often they will be received sooner than this. This time is necessary to ensure that all results are properly standardised and have been checked by LCM Examinations.

4.2 Awards

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

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

4.3 Repeats of Examinations

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

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

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

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

5. Regulations and Information

For examination regulations, please see the Regulations and Information document on the website (lcme.uwl.ac.uk).