

# AX Music

PLAY LIVE!

The Academy of Excellence in Music

[www.axmusic.co.uk](http://www.axmusic.co.uk)

## Play LIVE 1 & 2

# Syllabus Guide



Examination guitar grade information booklet  
Valid from 2012 until further notice

# AXMusic



The Academy of Excellence in Music

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## Play LIVE

# GUITAR GRADE 1 & 2

THE CONTEMPORARY GRADE IN GUITAR  
PLAYING

Compiled by AXMusic

[www.axmusic.co.uk](http://www.axmusic.co.uk)

# Welcome to AXMusics Play LIVE syllabus

The Play LIVE graded books give you the unique opportunity to play as part of a three piece band with our professional musicians. Our 'Compose Play Live' and 'Play LIVE' books are a new and exciting way of learning the guitar and gaining a qualification at the same time.

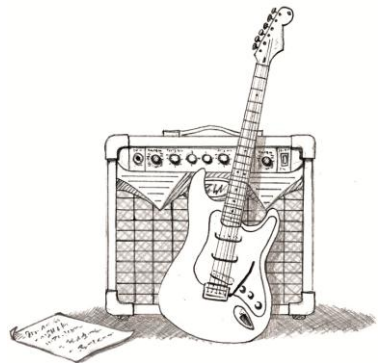
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## **AXMusic Syllabus.**

This syllabus is aimed at giving teachers, learners and candidate's useful information on AX Music's Grade One examination. If there are any queries regarding the examinations for guitar, please do not hesitate to contact us:

### **AXMusic Main Contacts**

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All information regarding our examinations, including downloads and audio backing tracks, can be found at [www.axmusic.co.uk](http://www.axmusic.co.uk)

This syllabus guide covers the following examination:

**Play Live Grade One**

**6 Credits**

**Six tracks in the book.**

**Play three tracks.**

**Scales/Triads either group a or group b.**

**Group A**

**C Major open**

**A min pent open**

**C Major triads 1,2,3**

**Group B**

**A nat min open**

**A min blues open**

**A min triads 1,2,3**

**Solo Performance two in the book perform both.**

**Aural**

**Q1 Sync with musicians dynamics**

**Q2 Listening for additional scale**

**Theory**

**Ask two technical questions**

**Ask two music notation questions**

**THESE QUESTION CAN ONLY BE RELATED TO QUESTION ON PAGE 16**

**Play Live Grade Two**

**Six Tracks**

**Play three tracks.**

**Format**

**2 Bars Intro**

**8 Bars Melody**

**8 Bars Comp**

**8 Bars solo 4 question and answer add libs**

**8 Bars melody finish with an extra bar.**

**Scales/Triads Same Keys**

**Group A**

**C Major off 5 string**

**A Min pentatonic off 5th fret**

**C Major triads 2,3,4**

**Group B**

**A nat min off 5th using b on the 3rd string**

**A Min blues off 5th**

**A min triads 2,3,4**

**Solo Performance two in the perform both**

**Aural**

**Q1 Sync with musicians dynamics**

**Q2 Listening for additional scale**

**Theory**

**Ask two technical questions**

**Ask two music notation questions**

**THESE QUESTION CAN ONLY BE RELATED TO QUESTION ON PAGE 16**

# Grade One Summary

## Tracks

- The learner must prepare three tracks from the six contained in this book.

## Technical Skills

- The learner must prepare all scales and triads contained in group A and group B on pages thirteen and fourteen of this book.

## Lead Solo performance

- The learner must prepare the two solo lead performances on page fifteen of this book.

## Recognition by Listening

- The learner will be asked two listening recognition questions:  
Question One. Identify and play a scale drawn from page thirteen and fourteen of this book.  
Question Two. Clap back a one bar rhythm consisting of minims, crotchets and quavers.

## Theory Questions

- The learner must answer four theory questions. Two questions relating to left and right hand technique and two questions relating to notation. All questions will be drawn from page sixteen of this book.

## Marking Bands

- Pass Mark - 65
- Merit Mark - 75
- Distinction Mark - 85

## CQFW

There are **Six** lifelong learning credits awarded with this Grade One examination.

## **Criteria For Grade Play LIVE Grade 1**

Play Live Guitar G1 Marking Criteria for Pieces

	Category 1	Category 2	Category 3	Category 4
<b>Marks</b>	<b>Pitch Accuracy</b>	<b>Rhythm and sync Accuracy.</b>	<b>Technical Accuracy</b>	<b>Dynamical Accuracy</b>
17/20	Distinction	Distinction	Distinction	Distinction
	Pitch was faultless and musical in both A and B sections.	Pulse and sync was exemplary throughout the A and B sections.	Techniques were free flowing and articulate in both A and B sections.	Dynamics played were faultless in either the A or B sections or both.
14/16	Merit	Merit	Merit	Merit
	Pitch was faithful to the score in both A and B sections.	Pulse and sync was strict with noticing of rhythms in the A and B sections clearly defined.	Techniques were controlled in an accurate maner throughout the Aand B sections.	Dynamics played were valid throughout either the A or B sections or both.
10/13	Pass	Pass	Pass	Pass
	Pitch had sporadic errors in either A/B sections.	Pulse and sync was mostly correct with minimal rhythm errors occuring in either A/B sections.	Techniques were mostly appropriate with occassional glitches in either A/B sections.	Dynamics were occasionally left out in either the A or B sections or both.
1/9	Fail	Fail	Fail	Fail
	Pitch had constant mistakes in both A and B sections.	Pulse and sync had frequent errors in both A and B sections with numerous phrases/bars pushed ahead or played behind the beat.	Techniques were not played throughout the A and B sections. Techniques were unsuitably played in both A and B sections.	Dynamics were entirley ignored or incorrectly played throught either the A or B sections or both.

Scales and Triads Group A and Group B Marking Criteria PL Guitar G1

<b>Marks</b>	<b>Category 1</b>	<b>Category 2</b>	<b>Category 3</b>
	<b>Accuracy of Scale pitch and Triads</b>	<b>Pulse</b>	<b>Right and left hand technical accuracy.</b>
<b>9/10</b>	<b>Distinction</b>	<b>Distinction</b>	<b>Distinction</b>
	Pitch was highly accurate throughout all scales and triads	Pulse was musical and effortless throughout all scales and triads.	Technical work was highly accurate throughout all scales and triads.
<b>7/8</b>	<b>Merit</b>	<b>Merit</b>	<b>Merit</b>
	Pitch was correct in all scales and triads.	Pulse was accurate with scales and triads correctly played.	Technical work was correctly executed in both right and left hands.
<b>5/6</b>	<b>Pass</b>	<b>Pass</b>	<b>Pass</b>
	Pitch was mostly correct with some pitch errors in scales and triads.	Pulse was mostly correct with occasional timing errors in scales and triads.	Technical work had some glitches in scale patterns and triads.
<b>1/4</b>	<b>Fail</b>	<b>Fail</b>	<b>Fail</b>
	Pitch had inaccuracies in the majority of scales and triads.	Pulse was inconsistent for the majority of the scales and triads.	Technical work was inconsistent with errors in the majority of scales and triads.

Marking Criteria Play Live Grade One Lead Solo Performance

<b>Marks</b>	<b>Category 1</b>	<b>Category 2</b>	<b>Category 3</b>
	<b>Pitch accuracy over the chords and Solo development</b>	<b>Rhythm and sync Accuracy</b>	<b>Technical Accuracy</b>
<b>7/8</b>	<b>Distinction</b>	<b>Distinction</b>	<b>Distinction</b>
	Phrases were fluently developed and played with eloquent note choice.	Rhythm and sync was musical and all ideas played were free-flowing.	Techniques were articulate and a natural command of the instrument was shown.
<b>5/6</b>	<b>Merit</b>	<b>Merit</b>	<b>Merit</b>
	Phrases were developed correctly and played with a well built choice of notes.	Rhythm and sync was accurate with valid ideas played.	Techniques were precise. A solid right and left hand display was shown.
<b>4</b>	<b>Pass</b>	<b>Pass</b>	<b>Pass</b>
	Phrases began to develop and were mostly correct with some errors in note choice.	Rhythm and sync was mostly correct with the odd intermittent timing error in ideas played.	Techniques were mostly exact with some glitches in the right or left hand.
<b>1/3</b>	<b>Fail</b>	<b>Fail</b>	<b>Fail</b>
	Incorrect notes were used for the majority of the performance. Little or no development was shown.	Rhythm and sync had frequent errors in the majority or all of ideas played.	Techniques were in consistently delivered with errors throughout interrupting the flow of the solo.

Criteria For Play Live Guitar Theory Questions  
Grade Two

There are four theory questions in the Play Live Guitar Grade Two examination. One mark will be awarded for each correct answer and no marks will be awarded for incorrect answers. The examiner will ask two technical technique questions and two notational questions.

***Only the technical techniques and the notational values explained on page sixteen will be asked by the examiner in the examination.***

The examiner can draw from ***any one of the six pieces*** in the Play Live Guitar Grade Two book to ask the technical and notational theory questions.

Aural Marking Criteria
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Marking Bands	Question One and Question Two
Marks 10	Q1.Scale Identification and Playback Q2.Rhythmic Clap Back
	<b>Distinction</b>
9/10	1. Correct identification and flawless playback.  2. Rhythm was faultless.
	<b>Merit</b>
7/8	1. The scale was near perfectly played with one error and identified correctly.  2. The rhythm was nearly all-correct with just one error.
	<b>Pass</b>
5/6	1. The scale was mostly correct with two - three errors in playback and some hesitation in identification. 2. The rhythm had two – three errors.
	<b>Fail</b>
1/4	1. The scale had frequent errors in playback and was incorrectly identified. 2. The rhythm was hesitantly clapped and was pre dominantly incorrect.

Unit Title: Live performance for the guitar

Level: 1

Credit Value: 6

Unit Code: *LH51CY018 / CCZ261*

<b>Purpose and Aim of the Unit</b>	<b>To develop the learners' ability to perform music with musicians.</b>
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This unit has 6 learning outcomes.

<b>LEARNING OUTCOMES</b>	<b>ASSESSMENT CRITERIA</b>
<b>The learner will:</b>	<b>The learner can:</b>
1. Be able to perform live, three different instrumental pieces	Play 24 bars from 3 of the following styles, in a live setting with drum backing Rock Ballad Reggae Blues Soul Heavy Rock British Rock
2. Be able to perform scales and triads	2.1 Execute, in a live situation, each of the following. C Major scale A Minor scale A Minor Pentatonic Scale C Major triad C Minor triad G Major scale E Minor scale E Minor Pentatonic scale G Major triad G Minor triad
3. Be able to select and play over a given chord progression	3.1 Perform two lead guitar solos each incorporating a minimum of two of the following techniques: Vibrato Hammering On to strings Pulling off strings Sliding up or down strings
4. Be able to identify and play a given scale	4.1 Identify then repeat one scale from auditory recognition.
5. Be able to identify and repeat a given 1 bar rhythm	4.1 Identify and repeat a one bar rhythm from auditory recognition which includes; Minims Crotchets Quavers
6. Know music techniques and rhythm values	6.1 Identify two left and right hand techniques 6.2 Identify two rhythm values

**\* If it is appropriate to map this unit to NOS please enter mappings in brackets above**

Any other mappings – **please indicate below**

Assessor requirements

None

Assessment requirements

For LO1 - Through completion of the three 24 bar pieces - the following should be incorporated:

A minimum of two rhythms that include:

Semibreves

Minims

Crotchets

Quavers

A minimum of two of the following dynamics:

Moderately Loud

Loud

Moderately Quiet

Quiet

Gradually getting louder

Gradually getting quieter

A minimum of two right and left hand techniques including:

Palm Muting

Vibrato

Hammering on to strings

Pulling off strings

Bending strings

# Grade Two Summary

## Tracks

- The learner must prepare three tracks from the six contained in this book.

## Technical Skills

- The learner must prepare all scales and triads contained in group A and group B on pages thirteen and fourteen of this book.

## Lead Solo performance

- The learner must prepare the two solo lead performances on page fifteen of this book.

## Recognition by Listening

- The learner will be asked two listening recognition questions:  
Question One. Identify and play a scale drawn from page thirteen and fourteen of this book.  
Question Two. Clap back a one bar rhythm consisting of minims, crotchets and quavers.

## Theory Questions

- The learner must answer four theory questions. Two questions relating to left and right hand technique and two questions relating to notation. All questions will be drawn from page sixteen of this book.

## Marking Bands

- Pass Mark - 65
- Merit Mark - 75
- Distinction Mark - 85

## CQFW

There are **Nine** lifelong learning credits awarded with this Grade Two examination.

## **Criteria For Grade Play LIVE Grade 2**

Play Live Guitar G2 Marking Criteria Pieces

	Category 1	Category 2	Category 3	Category 4	Category 5
Marks	<b>Pitch Accuracy</b>	<b>Rhythm and sync Accuracy</b>	<b>Technical Accuracy</b>	<b>Dynamical Accuracy</b>	<b>Lead Solo Development through the C Section</b>
17/20	Distinction	Distinction	Distinction	Distinction	Distinction
	Pitch was faultless and musical in the A,B and C sections.	Pulse and sync was exemplary throughout the A,B and C sections.	Techniques were free flowing and articulate in the A, B and C sections.	Dynamics played were faultless in either the A, B and C sections.	Note choice was flawless with the four bars fluently developed both rhythmically and musically.
14/16	Merit	Merit	Merit	Merit	Merit
	Pitch was faithful to the score in the A,B and C sections.	Pulse and sync was strict with noticing of rhythms in the A, B and C sections clearly defined.	Techniques were controlled in an accurate maner throughout the A,B and C sections.	Dynamics played were valid throughout either the A,B and C sections.	Note choice was authentic with reliable development over the four bars.
10/13	Pass	Pass	Pass	Pass	Pass
	Pitch had sporadic errors in the A,B or C sections.	Pulse and sync was principally correct with minimal rhythm errors occuring in the A,B or C sections.	Techniques were mostly appropriate with occassional glitches in either the A,B or C sections.	Dynamics were occasionally left out in either the A, B or C sections.	On the whole note choice was generally correct with the occasional pitch or rhythm slip over the four bars.
1/9	Fail	Fail	Fail	Fail	Fail
	Pitch had constant mistakes in the A, B and C sections.	Pulse and sync had frequent errors in the A,B and C sections with numerous phrases/bars pushed ahead or played behind the beat.	Techniques were not played throughout the A,B and C sections. Techniq ues were unsuitably played in the A, B and C sections.	Dynamics were entirley ignored or incorrectly played throught either the A,B or C sections.	Little or no solo was developed over the four bars. Phrases that were played were inconsistent rhythmically and note choice was incorrect.

Scales and Triads Group A and Group B Marking Criteria PL Guitar G1

<b>Marks</b>	<b>Category 1</b>	<b>Category 2</b>	<b>Category 3</b>
	<b>Accuracy of Scale pitch and Triads</b>	<b>Pulse</b>	<b>Right and left hand technical accuracy.</b>
<b>9/10</b>	<b>Distinction</b>	<b>Distinction</b>	<b>Distinction</b>
	Pitch was highly accurate throughout all scales and triads	Pulse was musical and effortless throughout all scales and triads.	Technical work was highly accurate throughout all scales and triads.
<b>7/8</b>	<b>Merit</b>	<b>Merit</b>	<b>Merit</b>
	Pitch was correct in all scales and triads.	Pulse was accurate with scales and triads correctly played.	Technical work was correctly executed in both right and left hands.
<b>5/6</b>	<b>Pass</b>	<b>Pass</b>	<b>Pass</b>
	Pitch was mostly correct with some pitch errors in scales and triads.	Pulse was mostly correct with occasional timing errors in scales and triads.	Technical work had some glitches in scale patterns and triads.
<b>1/4</b>	<b>Fail</b>	<b>Fail</b>	<b>Fail</b>
	Pitch had inaccuracies in the majority of scales and triads.	Pulse was inconsistent for the majority of the scales and triads.	Technical work was inconsistent with errors in the majority of scales and triads.

Marking Criteria Play Live Grade Two Lead Solo Performance

<b>Mark s</b>	<b>Category 1</b>	<b>Category 2</b>	<b>Category 3</b>
	<b>Pitch accuracy over the chords and Solo development</b>	<b>Rhythm and sync Accuracy</b>	<b>Technical Accuracy</b>
<b>7/8</b>	<b>Distinction</b>	<b>Distinction</b>	<b>Distinction</b>
	Phrases were fluently developed and played with eloquent note choice.	Rhythm and sync was musical and all ideas played were free-flowing.	Techniques were articulate and a natural command of the instrument was shown.
<b>5/6</b>	<b>Merit</b>	<b>Merit</b>	<b>Merit</b>
	Phrases were developed correctly and played with a well built choice of notes.	Rhythm and sync was accurate with valid ideas played.	Techniques were precise. A solid right and left hand display was shown.
<b>4</b>	<b>Pass</b>	<b>Pass</b>	<b>Pass</b>
	Phrases began to develop and were mostly correct with some errors in note choice.	Rhythm and sync was mostly correct with the odd intermittent timing error in ideas played.	Techniques were mostly exact with some glitches in the right or left hand.
<b>1/3</b>	<b>Fail</b>	<b>Fail</b>	<b>Fail</b>
	Incorrect notes were used for the majority of the performance. Little or no development was shown.	Rhythm and sync had frequent errors in the majority or all of ideas played.	Techniques were in consistently delivered with errors throughout interrupting the flow of the solo.

Criteria For Play Live Guitar Theory Questions  
Grade Two

There are four theory questions in the Play Live Guitar Grade Two examination. One mark will be awarded for each correct answer and no marks will be awarded for incorrect answers. The examiner will ask two technical technique questions and two notational questions.

***Only the technical techniques and the notational values explained on page sixteen will be asked by the examiner in the examination.***

The examiner can draw from ***any one of the six pieces*** in the Play Live Guitar Grade Two book to ask the technical and notational theory questions.

Aural Marking Criteria
------------------------

Marking Bands	Question One and Question Two
Marks 10	Q1.Scale Identification and Playback Q2.Rhythmic Clap Back
	<b>Distinction</b>
9/10	1. Correct identification and flawless playback.  2. Rhythm was faultless.
	<b>Merit</b>
7/8	1. The scale was near perfectly played with one error and identified correctly.  2. The rhythm was nearly all-correct with just one error.
	<b>Pass</b>
5/6	1. The scale was mostly correct with two - three errors in playback and some hesitation in identification. 2. The rhythm had two – three errors.
	<b>Fail</b>
1/4	1. The scale had frequent errors in playback and was incorrectly identified. 2. The rhythm was hesitantly clapped and was pre dominantly incorrect.

Unit Title: Live Guitar Improvisation

Level: One

Credit Value: 9

Unit Code: LH51CY019 / CCZ262

<b>Purpose and Aim of the Unit</b>	<b>To develop the learners' ability to Improvise and develop music.</b>
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This unit has 5 learning outcomes.

<b>LEARNING OUTCOMES</b>	<b>ASSESSMENT CRITERIA</b>
<b>The learner will:</b>	<b>The learner can:</b>
1. Be able to perform live 3 different instrumental pieces	1.1 Play a given piece of music over a given chord progression for three of the following styles: <ul style="list-style-type: none"><li>• Modern Rock</li><li>• Alternative Rock</li><li>• Latin Soul</li><li>• Swing Blues</li><li>• Country Pop</li><li>• Rock</li></ul>
2. Be able to perform scales and triads	2.1 Execute, in a live situation, the following: <ul style="list-style-type: none"><li>• C Major scale</li><li>• A Minor Pentatonic Scale</li><li>• A Minor Blues Scale</li><li>• C Major triad on 1,2 3 strings and 2,3 and 4</li><li>• C Minor triad on 1,2,3 strings and 2,3 and 4</li><li>• G Major scale</li><li>• E Minor Pentatonic Scale</li><li>• E Minor Blues scale</li><li>• G Major triad on 1,2,3 strings and 2,3 and 4</li><li>• G Minor triad on 1,2,3 strings and 2,3 and 4</li></ul>
3. Be able to select and play over a given chord progression	3.1 Perform live a minimum of two of the following techniques using scales and triads: <ul style="list-style-type: none"><li>• Vibrato</li><li>• Hammering on to strings</li><li>• Pulling off strings</li><li>• Sliding up or down strings</li><li>• Left hand bends</li></ul>
4. Be able to identify and play a given scale	4.1 Identify then repeat one scale from auditory recognition.
5. Be able to identify and repeat a given 1 bar rhythm	4.1 Identify and repeat a one bar rhythm including rests, from auditory recognition which includes; <ul style="list-style-type: none"><li>• Minims</li><li>• Crotchets</li><li>• Quavers</li></ul>
L06. Know music techniques and symbols.	1.1 Identify two techniques to include mutive, percussive and bend 1.2 Identify two notational and dynamic music symbols

\*If it is appropriate to map this unit to NOS please enter mappings in brackets above

**Any other mappings** – please indicate below

**Assessor requirements**

**Assessment requirements:**

For LO1 - Through completion of the three pieces of music - the following should be incorporated:

A minimum of two rhythms including:

- Semibreves
- Minims
- Crotchets
- Quavers
- Semi Quavers
- Dotted rhythm values with musicians a minimum of two dynamics including:
- Moderately Loud
- Loud
- Moderately Quiet
- Quiet
- Gradually getting louder
- Gradually getting quieter

A minimum of two right and left hand techniques including:

- Palm Muting
- Vibrato
- Hammering on to strings
- Pulling off strings
- Bending strings

## A. Exam Regulations

In accordance with the AXMusic Equal Opportunities Policy, examinations are open to any person irrespective of race, gender, religion or disability. Full details of the above policy can be found at [www.axmusic.co.uk](http://www.axmusic.co.uk)

Candidates are required to bring a copy of their compositions with them on the day of the exam. Failure to do so may result in the exam being cancelled.

Full payment and all relevant documentation must reach AXMusic before the exam closing date. AXMusic cannot guarantee an exam for applications received after this date.

Any changes to the exam times or dates will incur a fee to the candidate.

Exam entries will only be accepted for named individuals and may not be transferred to a third person.

Cancellation of exams will result in the loss of the full fee, unless caused by an illness or injury. In such circumstances a medical certificate must be produced. In the event of this, the exam will be re-scheduled with no fee.

Names on certificates will be as stated on the candidate's entry form.

Examinations may be held on any day of the week, including weekends.

Examinations may be held during or outside of the school term.

AXMusic will ordinarily dispatch results within 2 – 3 weeks of the exam date. Please note results will not be issued over the telephone.

Only the examiner, the professional musician and candidate are to be present in the examination room.

Any candidates who have special needs must notify AXMusic prior to the exam and send a letter outlining their specific needs. Please see 'Special needs' section.

Replacement certificates may be obtained by successful candidates; however all replacements will incur a charge.

AXMusic operates an appeals process. All appeals must be made in writing to the Chief Examiner no later than 7 days after the exam date.

No refunds are given.

## B. Special needs.

AXMusic will make every effort to ensure that candidates who have special needs have equal access to the exam process. In order for this to happen, AXMusic would like to make all concerned aware of the following: Confirmation of any special needs will be required (in writing) at least 2 weeks prior to the exam date. A supporting medical letter will also be required from the candidate by AXMusic.

Late entries, which do not contain full details of the nature of the disability, may not be able to be processed in time for the examination.

AXMusic reserve the right to refuse requests for provision if this above information is not provided, although every effort will be made to accommodate the candidate's special needs.

## C. Equal Opportunities.

AXMusic is committed to providing equality of opportunity for all persons involved with any AXMusic examination. The full AXMusic Equal Opportunities Policy can be downloaded from [www.axmusic.co.uk](http://www.axmusic.co.uk)

## D. Appeals.

Candidates who wish to appeal an examination outcome should contact the Chief Examiner. This must be done in writing within seven days of the exam and appeals will be judged within one calendar month. There are two grounds on which an appeal will be considered:

1. Errors in modus operation
2. Difference in comments and marks

### First level of appeal

The first level of appeal is free of charge.

Appeals must be made in writing and sent to the Chief Examiner by the person who signed the entry form.

The original form should be sent by post. No photocopied AXMusic reports are permitted.  
The appeal grounds should be set out clearly and concisely.  
Appeals will not be discussed over the telephone.  
Appeals should be postmarked no later than 7 days after the candidate has received the results.  
AXMusic will send an acknowledgement within 7 days of receipt of the postmarked appeal, which will be referred to the examiner and musicians.  
The Chief Examiner will reach a decision after receiving the comments of the examiner and musicians in order to collate all the information needed.  
Appeals will, in general, be resolved within one month from the date of receipt.  
The outcome of a successful appeal may result in the candidate being awarded a free re-examination.

#### Second level of appeal

The second level of appeal, per candidate is £ 30.00  
Those who are not satisfied with the decision of the Chief Examiner may proceed to a second level of appeal addressed to AXMusics Board of Directors.  
Such appeals should state the grounds on which the Chief Examiner's decision is challenged, and should be postmarked no later than 7 days from the date of receipt of the previous decision.  
A second stage appeal will be handled in the same way as above.  
Where the appeal is upheld the fee will be returned.

# AXMusic

## Syllabus Guide



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