

LEVEL THREE

Length of the examination: 25 minutes

Examination Fee: Please consult our website for the schedule of fees. www.conservatorycanada.ca

Co-requisite: None. There is no written examination co-requisite for the awarding of the Level 2 Practical Certificate.

REQUIREMENTS & MARKING

| <i>Requirement</i> | <i>Total Marks</i> |
|--|--------------------|
| TWO PIECES Chosen from the following JAZZ/BLUES | 14 |
| ROCK <i>or</i> OTHER GENRES | 14 |
| ONE STUDY | 10 |
| ONE SUPPLEMENTARY | 10 |
| ONE IMPROVISATION | 10 |
| BACKGROUND INFORMATION | 8 |
| TECHNICAL TESTS Scales & Triads Chords | 16 |
| SIGHT READING Rhythm Pattern | 3 |
| Chord Chart | 7 |
| AURAL TESTS | 8 |
| TOTAL MARKS | 100 |
| BONUS MARKS* | 2 |

* Two bonus marks will be awarded to a candidate who performs at least one of the required pieces with CD accompaniment, either commercially prepared or an original creation by the student.

LIST PIECES

Candidates must be prepared to play two pieces from the following two categories: *Jazz/Blues*, *Rock* or *Other Genres*. Choices should contrast in style, key, and tempo. Your choices must include two different composers or arrangers.

Contemporary Idioms Guitar Syllabus - Level THREE

ROCK

BEST ROCK GUITAR SONGS EVER

2nd EDITION (HAL LEONARD)

Smells Like Teen Spirit (intro and solo)

MUSICNOTES.COM

Guns n Roses - Sweet Child o'Mine (intro and solo after second chorus)

ACDC - You Shook Me All Night Long (intro and first solo)

EVEN MORE EASY POP MELODIES

(HAL LEONARD)

You May Be Right p. 16

Lucy In The Sky With Diamonds p. 38

FINGERPICKING

STANDARDS (HAL LEONARD)

Can't Help Falling In Love p.3

JAZZ/BLUES

12-BAR BLUES SOLOS (HAL LEONARD)

Solos 1,2,3,6,13,15,18,22,24.

JAZZ GUITAR MADE EASY (MEL BAY)

Blues Too p.20

MARK ELF JAZZ INTERPRETATIONS

VOL. 1 (MEL BAY)

- Any Etude -

THE FUNKMASTERS, THE GREAT

JAMES BROWN RHYTHM SEC-

TIONS (WARNER BROS)

Make It Funky (Guitar part 2 only)

BASIC BLUES GUITAR METHOD – BOOK 3

(THE NATIONAL GUITAR

WORKSHOP SERIES) (ALFRED MUSIC)

Tracks #5 or 39.

OTHER

EVEN MORE EASY

POP MELODIES (HAL LEONARD)

Crazy p. 46

BLUEGRASS GUITAR

CLASSICS (HAL LEONARD)

Wildwood Flower p.39

MUSICIANS INSTITUTE, FUNK GUITAR,

THE ESSENTIAL GUIDE (HAL LEONARD)

Cuts #1 and 2 (Both)

STUDIES

EASY ROCK RHYTHMS (HAL LEONARD)

Rhythm Riffs #1 through 25

12-BAR BLUES RIFFS (HAL LEONARD)

Riff's 4 through 13.

BOOGIE BLUES RIFFS (HAL LEONARD)

Riff's 11,12,13

ORIGINAL COMPOSITIONS BY SHEILA TYRRELL

sjc@nexicom.net

Sinuosity, or Jus' Amblin' Along

SUPPLEMENTARY PIECE

Candidates must be prepared to play one supplementary piece. This piece need not be from the Syllabus lists, and may be chosen entirely at the discretion of the teacher and student. It may represent a period or style of piece not already included in the examination program, but which holds special interest for the candidate. The choice must be within the following guidelines:

- (a) The equivalent level of difficulty of the piece may be at a higher level, providing it is within the technical and musical grasp of the candidate.
- (b) Candidates with exceptional talent for improvisation may wish to improvise upon a theme of their choice.

In this case, items (a) and (b) (above) will apply. Marks will be given for originality, musical inventiveness, and compositional/structural unity.

Special approval is not required for the supplementary piece. However, poor suitability of the choice may be reflected in the mark.

IMPROVISATION

- (a) Candidates will be required to improvise a melody line based upon a diatonic progression in the major keys of G or F.
- (b) Candidates will be required to play a IIm, V7, I four note voicing on the major keys of G and F.

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TECHNICAL TESTS

All technical tests must be played from memory, evenly, with good tone, and logical left hand fingering including right hand finger alternation *or* down and up picking. Metronome markings should be regarded as *minimum* speeds.

Keys Required in Level Three.

| Keys | |
|--------------|--------|
| Major | G, F |
| Minor | Em, Dm |

SCALES

To be played from memory, ascending AND descending, in the keys stated. Any logical fingering may be used.

| | Keys | Octaves | M.M. ♩ = | Articulation |
|------------------------------------|-------------------|----------------|-----------------|--------------------------|
| Major (Ionian) | G, F | 2 | 90 | all legato, even 8ths |
| Natural Minor (Aeolian) | Em, Dm | 2 | 90 | all legato, even 8ths |
| Harmonic Minor | Em, Dm | 2 | 90 | all legato, even 8ths |
| Jazz Melodic Minor | Em, Dm | 2 | 90 | all legato, even 8ths |
| Dorian | A, G | 2 | 90 | all legato, even 8ths |
| Mixolydian | D, C | 2 | 90 | all legato, even 8ths |
| Pentatonic | G, F Em, Dm | 2 | 90 | all legato, even 8ths |
| Chromatic | Beginning on E | 1 | 90 | all legato, even 8ths |

Any logical fingering is acceptable. They may be played alternating down and up with a pick or performed by alternating the right hand index and middle fingers.

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Example: Required Scales

G IONIAN



Musical notation for the G Ionian scale, starting on G4 and ascending to G5. The scale is written in treble clef with a key signature of one sharp (F#). The notes are G, A, B, C, D, E, F#, G.

A DORIAN



Musical notation for the A Dorian scale, starting on A4 and ascending to A5. The scale is written in treble clef with a key signature of one sharp (F#). The notes are A, B, C, D, E, F, G, A.

D MIXOLYDIAN



Musical notation for the D Mixolydian scale, starting on D4 and ascending to D5. The scale is written in treble clef with a key signature of one sharp (F#). The notes are D, E, F, G, A, B, C, D.

E AEOLIAN



Musical notation for the E Aeolian scale, starting on E4 and ascending to E5. The scale is written in treble clef with a key signature of one sharp (F#). The notes are E, F, G, A, B, C, D, E.

E HARMONIC MINOR



Musical notation for the E Harmonic Minor scale, starting on E4 and ascending to E5. The scale is written in treble clef with a key signature of one sharp (F#). The notes are E, F, G, A, B, C, D#, E.

E JAZZ MELODIC MINOR



Musical notation for the E Jazz Melodic Minor scale, starting on E4 and ascending to E5. The scale is written in treble clef with a key signature of one sharp (F#). The notes are E, F, G, A, B, C#, D#, E.

F IONIAN



Musical notation for the F Ionian scale, starting on F4 and ascending to F5. The scale is written in treble clef with a key signature of two flats (Bb, Eb). The notes are F, G, A, Bb, C, D, Eb, F.

G DORIAN



Musical notation for the G Dorian scale, starting on G4 and ascending to G5. The scale is written in treble clef with a key signature of two flats (Bb, Eb). The notes are G, A, B, C, D, Eb, F, G.

C MIXOLYDIAN



Musical notation for the C Mixolydian scale, starting on C4 and ascending to C5. The scale is written in treble clef with a key signature of two flats (Bb, Eb). The notes are C, D, Eb, F, G, A, Bb, C.

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D Aeolian



D Harmonic Minor



D Jazz Melodic Minor



G Major Pentatonic



E Minor Pentatonic



F Major Pentatonic



D Minor Pentatonic



E Chromatic



The image displays eight musical staves, each representing a different scale. Each staff begins with a treble clef and a key signature. The scales are: 1. D Aeolian (D minor, natural 7th), 2. D Harmonic Minor (D minor, natural 7th), 3. D Jazz Melodic Minor (D minor, natural 6th and 7th), 4. G Major Pentatonic (one sharp), 5. E Minor Pentatonic (one sharp), 6. F Major Pentatonic (one flat), 7. D Minor Pentatonic (one flat), and 8. E Chromatic (all 12 notes of the E scale).

ARPEGGIOS

To be played ascending *and* descending in the keys stated.

| | Keys | Position | M.M. ♩ = | Note Values |
|-------|--------|-----------|----------|------------------|
| Major | G, F | Root only | 90 | in quarter notes |
| Minor | Em, Dm | Root only | 90 | in quarter notes |

Example: Required Arpeggios



CHORDS

Play the following chord progressions in sequence:

Major Keys: Imaj, II_m, III_m, IVmaj, V7, VI_m, VII_m^{b5}, Imaj

Minor Keys: Im, II_m^{b5}, III_m^{b5}, IVmaj, V7, VI_m^{b5}, VII7, Im

(See examples on the following page) ⇒

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Example: Required Chord Progressions

The image displays five musical staves, each representing a different key signature. Above each staff are guitar chord diagrams and handwritten annotations. The staves are labeled on the left as G MAJOR, E MINOR, F MAJOR, and D MINOR. The fifth staff is unlabeled but contains D minor chords. The chord progressions are as follows:

- G MAJOR:** G, Am, Bm, C, D7, Em, F#m7(b5), G
- E MINOR:** Em, F#m7(b5), G, Am, B7, C, D7, Em
- F MAJOR:** F, Gm, Am, Bb, C7, Dm, Em7(b5), F
- D MINOR:** Dm, Em7(b5), F, Gm, A7, Bb, C7, Dm

Handwritten annotations include "F#m7(b5)" in the first two staves and "3fr." (three frets) above the Gm and Gm chords in the third and fourth staves.

SIGHT READING

Candidates are required to perform at sight:

- (a) A rhythmic exercise
- (b) A melodic passage
- (c) A chord chart

The candidate will be given a brief period to scan the score and must perform each section without counting aloud. Attempts to correct errors during the performance should be avoided.

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| Rhythmic Exercise | |
|---|--|
| Tap, clap, or play on one note (at the candidate's choice) a simple rhythm. | |
| Length | 4 bars |
| Time signature | 2/4, 3/4, 4/4 |
| Note values | whole, dotted half, half, quarter, dotted quarter / eighth, eighths, dotted eighth / sixteenth |
| Rest values | whole, half, quarter, eighth |

Example: Rhythm Passage



| Melodic Passage | |
|---|----------|
| Sight read a short melody equal in difficulty to pieces of Level 2. | |
| Keys | G, F |
| Minor | Em, Dm |
| Length | 4–8 bars |

Example: Melodic Passage



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| Chord Chart | |
|--|-----------|
| The candidate is to interpret the rhythm and chord voicings while maintaining stylistic integrity. | |
| Major Keys | G, F |
| Minor Keys | Em, Dm |
| Length | 8–24 bars |



AURAL TESTS

- (a) The examiner will play a short melody, and the candidate will be required to play it back *by ear*. The example will start on the *tonic* and the examiner will:
- i. provide the key (only the major keys of G or F will be used)
 - ii. play a four note chord on the tonic in broken form
 - iii. play the melody twice

The melody will be in one of the following time signatures: 2/4, 3/4, 4/4

The example below demonstrates the approximate level of difficulty:

Example: Aural Passage



- (b) Identify *major or min* chord voicings played once by the examiner.
- (c) Identify a short four chord passage in a *jazz style* naming the function of each voicing (i.e. I, V7, etc). The passage will be played twice.



- (d) Identify major or harmonic minor or melodic minor scales played once by the examiner, ascending and descending, at a moderate tempo

BACKGROUND INFORMATION

Candidates must be prepared to answer questions on the two pieces selected for the examination. The questions will include the following elements:

- (a) Musical signs – Find and explain all articulation markings, dynamic and tempo markings and other musical terms.

- (b) Style – Describe any important musical concepts in each of the genres performed on the examination (jazz, blues, latin, etc.) and illustrate how they apply to each particular piece.

RESOURCE MATERIAL

Further examples and supplementary exercises may be found on the E-Sharp Club at: www.conservatorycanada.ca