

LEVEL FOUR

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 4 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 each of 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 FOUR

ROCK

MEL BAY'S GUITAR JOURNALS ROCK (MEL BAY)

Rock Solos No.1, 2 and 3

BLUES, BOOGIE & ROCK GUITAR (MEL BAY)

*(Download Only) Any piece from:
Sections 2,3,5.*

MUSICNOTES.COM

*Metallica - Fade To Black (intro)
- Master Of Puppets (first solo)
- One (solo after second chorus)
Jimi Hendrix - Wind Cries Mary (intro and first solo)*

JAZZ/BLUES

JAZZ GUITAR MADE EASY (MEL BAY)

*Moonrays Pg.10
Mr. Politically Incorrect Pg.14
Little Bossa Pg.18*

SOLO BLUES GUITAR (HAL LEONARD)

Solos #1, 5, 6, 9, 12, 46 through 55.

12 BAR BLUES SOLOS (HAL LEONARD)

- Solo #8 or 19

MEL BAY'S GUITAR JOURNALS BLUES (MEL BAY)

- Steady Bass Solo #2

BASIC BLUES GUITAR METHOD BOOK 3 (ALFRED MUSIC)

*(The National Guitar Workshop Series)
Track #4, 15, 16*

FAVORITE STANDARDS (JAZZ GUITAR CHORD MELODY SOLOS) (HAL LEONARD)

Falling In Love With Love

FINGERPICKING STANDARDS (HAL LEONARD)

Misty

ESSENTIAL JAZZ ETUDES THE BLUES (MEL BAY)

*Blue Sax (head and first improvised chorus only)
Bridge Over Muddy Waters (Head only)*

MEL BAY'S GUITAR JOURNALS JAZZ (MEL BAY)

*Fredde Blues 2
Comping Blues (First Chorus only)*

OTHER GENRES

THE FUNKMASTERS, THE GREAT JAMES BROWN RHYTHM SECTIONS (WARNER BROS)

*Out Of Sight
Think Funk
I Got The Feeling (Guitars 1 and 2)*

MUSICIANS INSTITUTE, FUNK GUITAR, THE ESSENTIAL GUIDE (HAL LEONARD)

Cuts #6, 7, and 8 (All)

GUITAR TABSONGS POPULAR COUNTRY FOR FLATPICK (MEL BAY)

This Time

BLUEGRASS GUITAR CLASSICS (HAL LEONARD)

Midnight Special

FINGERPICKING STANDARDS (HAL LEONARD)

*What A Wonderful World
You Are So Beautiful*

FINGERPICKING BALLADS (HAL LEONARD)

*Fields Of Gold
Have I Told You Lately*

FINGERPICKING ACOUSTIC (HAL LEONARD)

*You've Got A Friend Tears In
Heaven*

FINGERPICKING POP (HAL LEONARD)

Imagine

ORIGINAL COMPOSITIONS BY SHEILA TYRRELL

*sjc@nexicom.net
Etude*

STUDIES

12-BAR BLUES RIFFS (HAL LEONARD)

Riff's 14 through 25.

BOOGIE BLUES RIFFS (HAL LEONARD)

Riff #5 or 7

EASY ROCK RHYTHMS (HAL LEONARD)

Rhythm Riff #5, 6, or 9

LATIN GUITAR (THE ESSENTIAL GUIDE TO BRAZILIAN AND AFRO CUBAN RHYTHMS (HAL LEONARD)

*#2 Cut Bossa Nova (One Bar Pattern)
#7 Cut Bossa Nova (#1 Only)*

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 progression in the major keys of F or D.
- (b) Candidates will be required to play a II_m, V7, I **four** note voicing on the major keys of F and D.

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.

Contemporary Idioms Guitar Syllabus - Level FOUR

Keys Required in Level Four.

Keys	
Major	F, D
Minor	Dm, Bm

SCALES

To be played from memory, ascending AND descending, in the keys stated.

	Keys	Octaves	M.M. ♩ =	Articulation
Major (Ionian)	F, D	2	100	all legato, even 8ths
Natural Minor (Aeolian)	Dm, Bm	2	100	all legato, even 8ths
Harmonic Minor	Dm, Bm	2	100	all legato, even 8ths
Jazz Melodic Minor	Dm, Bm	2	100	all legato, even 8ths
Dorian	G, E	2	100	all legato, even 8ths
Mixolydian	C, A			
Pentatonic	F, D Dm, Bm	2	100	all legato, even 8ths
Chromatic	Beginning on A	1	100	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

Contemporary Idioms Guitar Syllabus - Level FOUR

Example: Required Scales

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 one flat (Bb). The notes are: F, G, A, Bb, C, D, E, 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, Bb, 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 one flat (Bb). The notes are: C, D, E, F, G, Ab, A, C.

D Aeolian



Musical notation for the D Aeolian scale, starting on D4 and ascending to D5. The scale is written in treble clef with a key signature of two flats (Bb, Eb). The notes are: D, E, F, G, Ab, Bb, C, D.

D HARMONIC MINOR



Musical notation for the D Harmonic Minor scale, starting on D4 and ascending to D5. The scale is written in treble clef with a key signature of two flats (Bb, Eb). The notes are: D, E, F, G, Ab, Bb, C#, D.

D JAZZ MELODIC MINOR



Musical notation for the D Jazz Melodic Minor scale, starting on D4 and ascending to D5. The scale is written in treble clef with a key signature of two flats (Bb, Eb). The notes are: D, E, F, G, Ab, Bb, C#, D, Eb, E, F, G.

D IONIAN



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

E DORIAN



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

A MIXOLYDIAN



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

Contemporary Idioms Guitar Syllabus - Level FOUR



ARPEGGIOS

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

	Keys	Position	Octaves	M.M. ♩ =	Note Values
Major	F, D	Root only	2	100	in quarter notes
Minor	Dm, Bm	Root only	2	100	in quarter notes

Example: Required Arpeggios

F MAJOR



D MINOR



D MAJOR



B MINOR



CHORDS

Play the following chord progressions in sequence:

Major Keys: I maj, II m, III m, IV maj, V 7, VI m, VII m^b5, I maj

Minor Keys: I m, II m^b7 5, III maj, IV m, V 7, VI maj, VII 7. I m

Example: Required Chord Progressions

The image displays four musical staves, each representing a different key signature. Above each staff are guitar chord diagrams for the chords in the progression. The chords are written in Roman numerals and some include handwritten annotations like ^{b5} or ^{3fr.}.

- F MAJOR:** F, Gm^{3fr.}, Am, B^b, C7, Dm, Em^{7(b5)}, F
- D MINOR:** Dm, Em^{7(b5)}, F, Gm^{3fr.}, A7, B^b, C7, Dm
- D MAJOR:** D, Em, F[#]m, G, A7, Bm, C[#]m^{7(b5)}^{4fr.}, D
- B MINOR:** Bm, C[#]m^{7(b5)}^{4fr.}, D, Em, F[#]7, G, A7, Bm

SIGHT READING

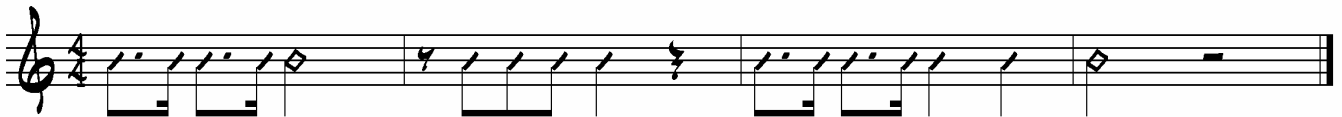
Candidates are required to perform at sight:

- (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.

<i>Rhythmic Exercise</i>	
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



<i>Melodic Passage</i>	
Sight read a short melody equal in difficulty to pieces of Level 3.	
Keys	C, G, or F
Minor	Am
Length	4–8 bars

Contemporary Idioms Guitar Syllabus - Level FOUR

Example: Melodic Passage



Chord Chart	
The candidate is to interpret the rhythm and chord voicings while maintaining stylistic integrity.	
Major Keys	F, D
Minor Keys	D minor, B minor
Length	8-24 bars

Example: Chord Chart

I
IV
VIIIm7(b5)
IIIm

VIIm
IIIm
V7
I

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:

provide the key (only the major keys of C, F, G, or D will be used)

- i. play a four note chord on the tonic in broken form
- ii. play the melody twice
- iii. The melody will be in one of the following time signatures:

The example below demonstrates the approximate level of difficulty:

Example: Aural Passage

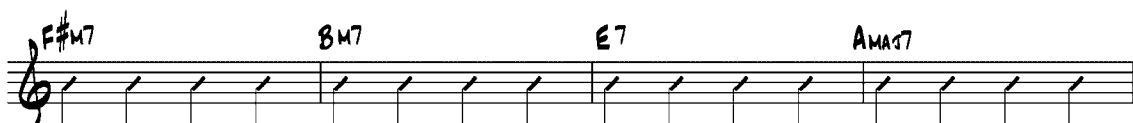


- (b) Identify *maj*, *min*, *7th* chord voicings played once by the examiner.
- (c) Identify any of the following intervals after each one has been played once by the examiner in broken form:

ABOVE a given note:

Major 3rd , Minor 3rd , Perfect 4th , Perfect 5th , Perfect octave

- (d) 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.



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