LEVEL FIVE

Length of the examination: **25 minutes**

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

Co-requisite: **The THEORY 1 *written* examination must be completed successfully for the awarding of the Level 5 Practical Certificate.**

REQUIREMENTS & MARKING

Requirement	***Total Marks***
TWO PIECES Chosen from the following JAZZ/BLUES ROCK *or* OTHER GENRES	 14 14
ONE STUDY	10
ONE SUPPLEMENTARY	10
ONE IMPROVISATION	10
BACKGROUND INFORMATION	8
TECHNICAL TESTS Scales & Triads Chords	16
SIGHT READING Rhythm Pattern Chord Chart	 3 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.

© Conservatory Canada 2011

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.

ROCK

MEL BAY'S GUITAR JOURNALS
ROCK (MEL BAY)
Rock Solo's 1,2,3.
Any Solo from the section "Solo's in the Style of;

MUSICNOTES.COM
Red Hot Chili Peppers - Under The Bridge (intro, verse and chorus)

JAZZ/BLUES

MARK ELF JAZZ INTERPRETATIONS
VOL. 3 (MEL BAY)
- Any Etude -

SOLO BLUES GUITAR (HAL LEONARD)
Solo #14, 16, 17, 32, 42, or 48

12 BAR BLUES SOLOS (HAL LEONARD)
Solo #10, 16, 20, 21

MEL BAY'S GUITAR JOURNALS
BLUES (MEL BAY)
Bob's Blues (Fingerstyle Blues)

BASIC BLUES GUITAR METHOD
BOOK 3 (ALFRED MUSIC)
(The National Guitar Workshop Series)
Track # 41

ESSENTIAL JAZZ ETUDE
THE BLUES (MEL BAY)
Blue Sax

OTHER

CLASSIC SOLOS FOR PICK STYLE GUITAR (MEL BAY)
Allegro from Christmas Suite
Etude No.16
CLASSICAL GUITAR ANTHOLOGY (ALFRED)
Romance
GUITAR JOURNALS JAZZ (MEL BAY)
Up At Night
Satin Comping

JAZZ BALLADS (HAL LEONARD)
(Jazz Guitar Chord Melody Solos)
Time After Time

FAVORITE STANDARDS (HAL LEONARD)
(Jazz Guitar Chord Melody Solos)
Autumn Leaves

STUDIES

LATIN GUITAR (THE ESSENTIAL GUIDE TO BRAZILIAN AND AFRO CUBAN RHYTHMS (HAL LEONARD)
#14 Cut Bossa Nova (Two Bar Pattern)

BOOGIE BLUES RIFFS (HAL LEONARD)
Riff #11, 15, 16, 17, or18

THE FUNKMASTERS, THE GREAT JAMES BROWN RHYTHM SECTION (WARNER BROS)
I Don't Mind
Papa's Got A Brand New Bag

MUSICIANS INSTITUTE, FUNK GUITAR THE ESSENTIAL GUIDE (HAL LEONARD)
Cuts #14, 15, and 16 (All three)

© Conservatory Canada 2011

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 standard chord progression in the major keys of D or B♭.
(b) Candidates will be required to play a IIm, V7, I *four* note voicing on the major key of D and B♭.

© Conservatory Canada 2011

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 Five.

	Keys
Major	D, B♭
Minor	Bm, Gm

SCALES

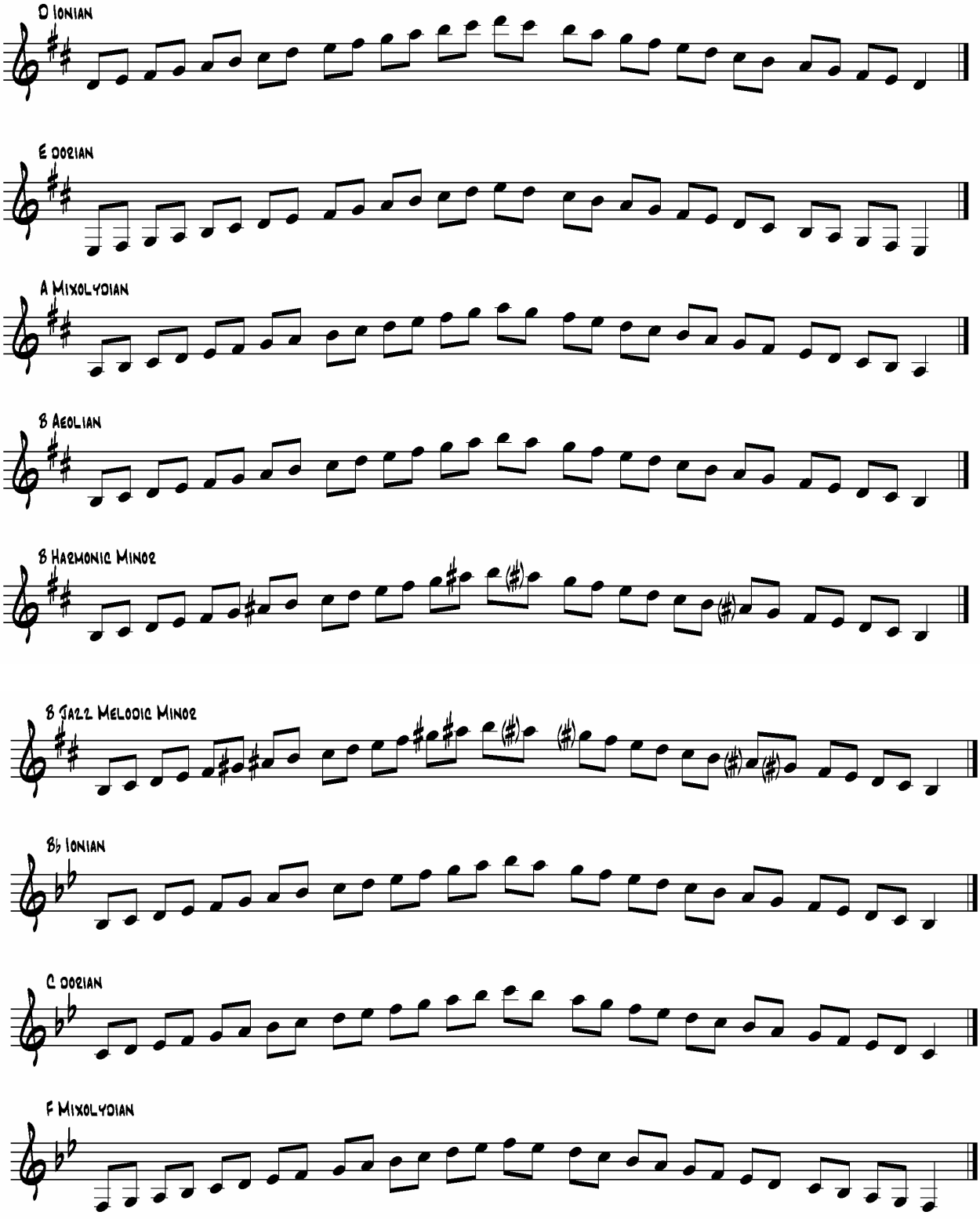
To be played from memory, ascending AND descending, in the keys stated.

	Keys	***Octaves***	***M.M.♩=***	***Articulation***
Major (Ionian)	D, B♭	2	110	all legato, even 8ths
Major (5 position shapes)	G	2	70	all legato, even 16ths
Natural Minor, (Aeolian)	Bm, Gm	2	110	all legato, even 8ths
Harmonic Minor	Bm, Gm	2	110	all legato, even 8ths
Jazz Melodic Minor	Bm, Gm	2	110	all legato, even 8ths
Dorian	E, C	2	110	all legato, even 8ths
Mixolydian	A, F	2	110	all legato, even 8ths
Pentatonic	D, B♭ Bm, Gm	2	110	all legato, even 8ths
Chromatic	Beginning on A♭	1	110	all legato, even 8ths

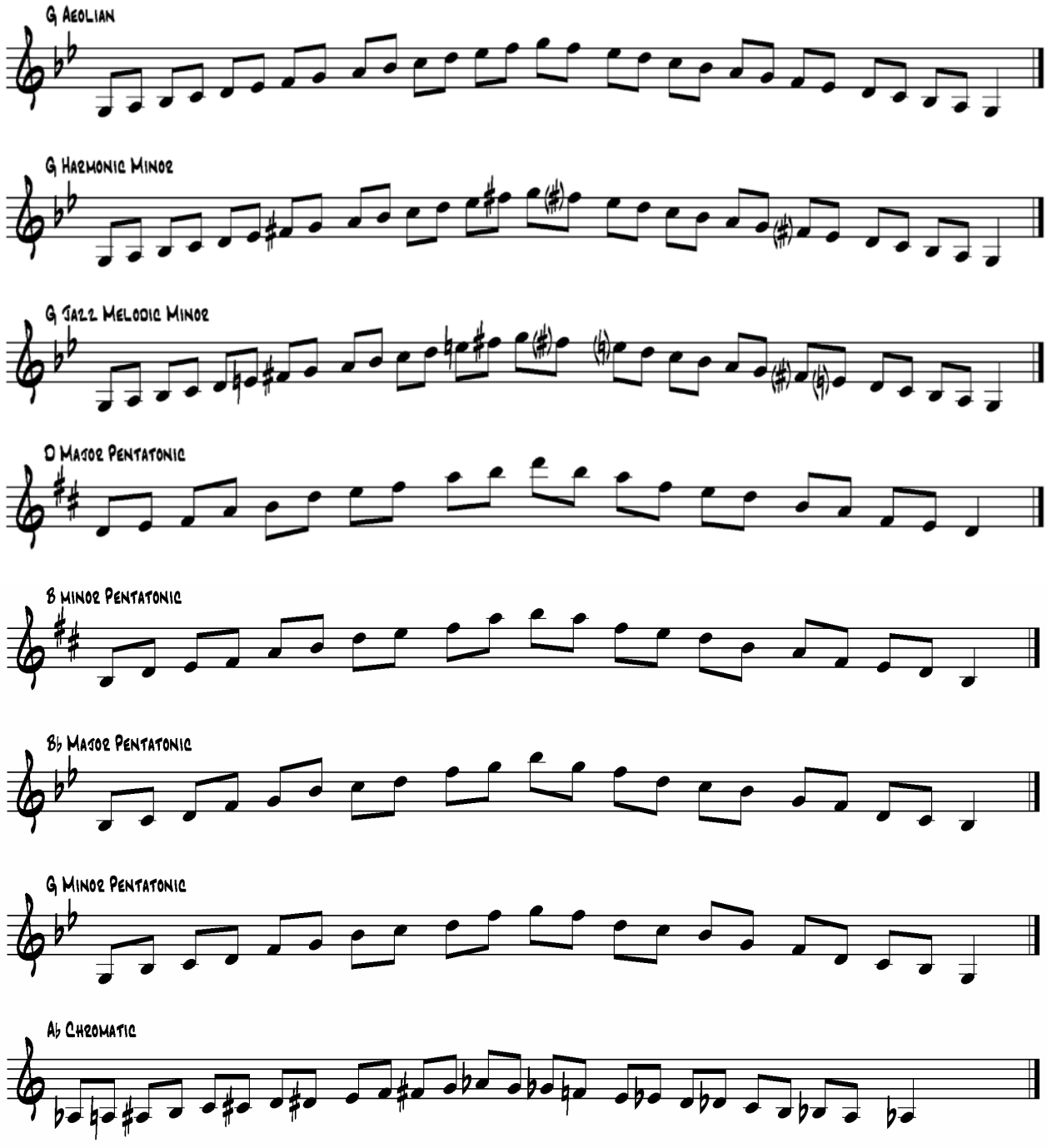
Any logical fingering is acceptable. They may be played alternating down and up with a pick or performed by alternating the right hand index and middle fingers.

© Conservatory Canada 2011

Example: Required Scales



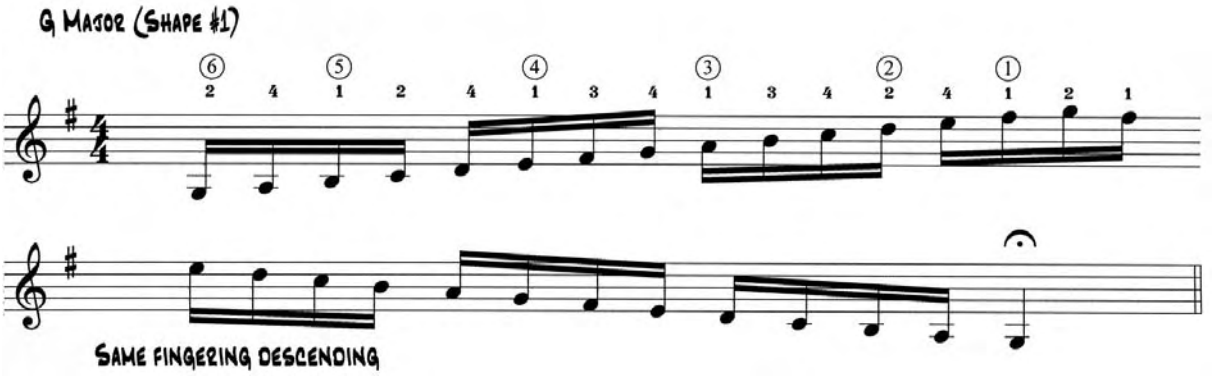
© Conservatory Canada 2011

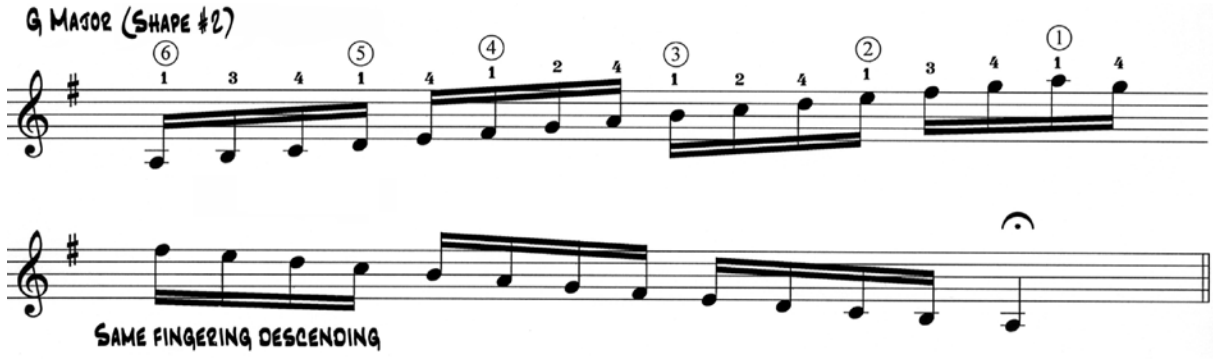


© Conservatory Canada 2011

The major scale can thought of as a series of modes such as *Ionian, dorian, phrygian, lydian, mixolydian, aeolian,* and *locrian.* For improvisational needs these modes can be grouped into five major position shapes.

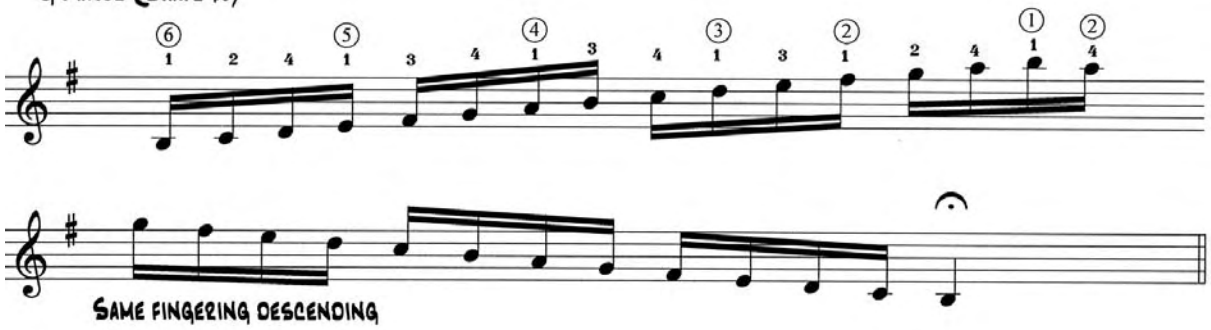
Below are examples of the G major scale in the *common* Five Position Shapes:





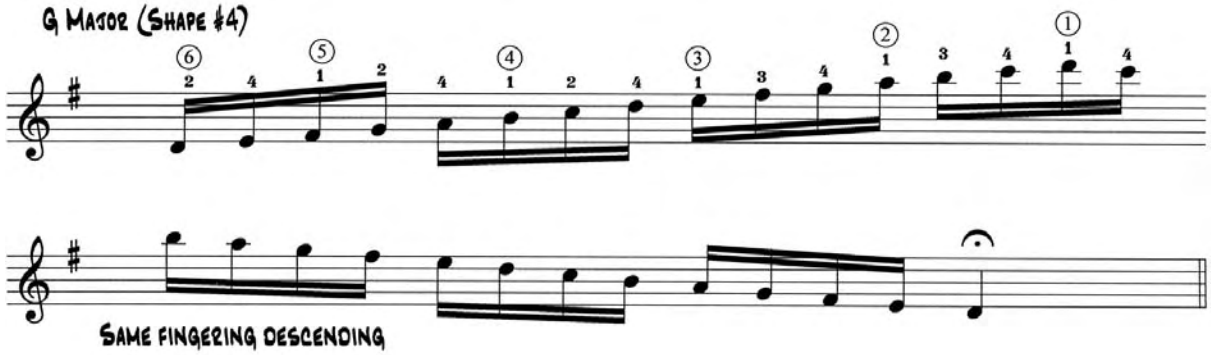
© Conservatory Canada 2011

G Major (Shape #3)



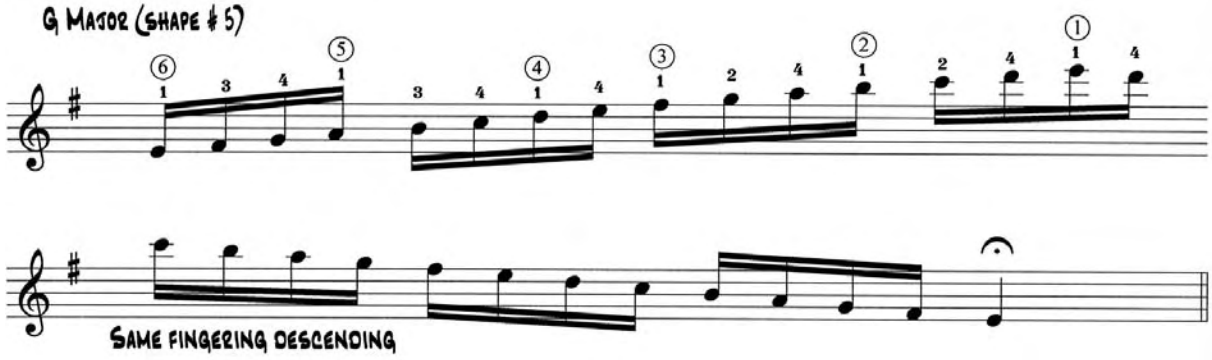
Same fingering descending

G Major (Shape #4)



Same fingering descending

G Major (Shape # 5)

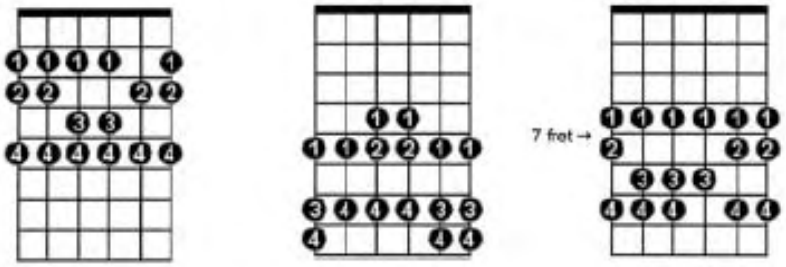


Same fingering descending

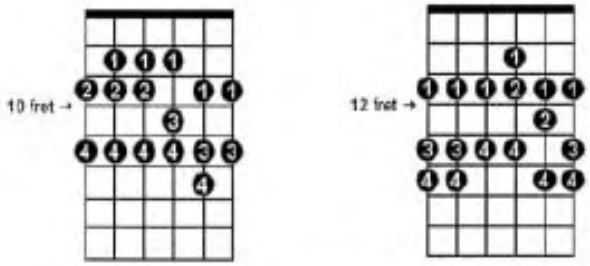
© Conservatory Canada 2011

The following graphics are given as a visual aid in *seeing* all Five Positions Shapes of the G major scale. While the above musical examples are written in two octaves, the graphic shapes given below often include one or two notes *above* or *below* the two octave span.

G Major Scale Position Shape #1	G Major Scale Position Shape #2	G Major Scale Position Shape #3



G Major Scale Position Shape #4	G Major Scale Position Shape #5



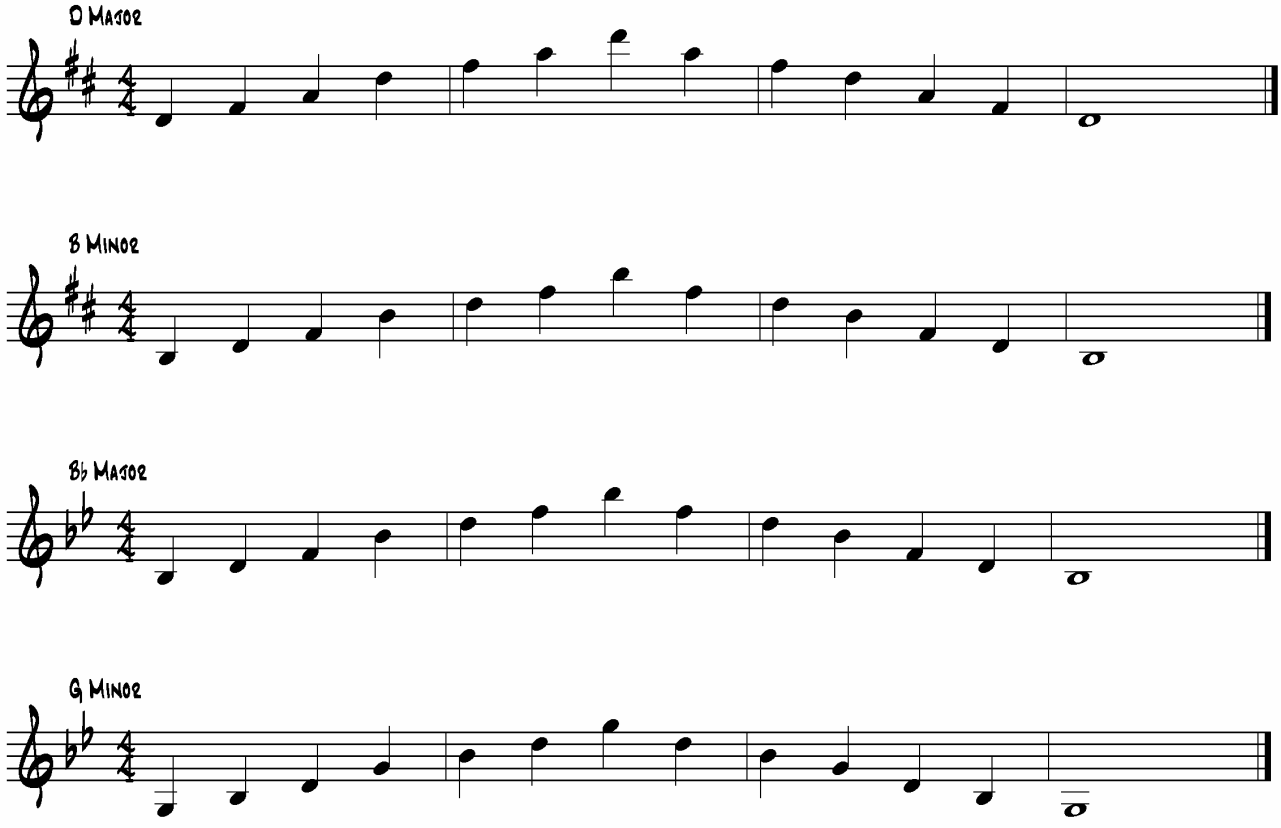
© Conservatory Canada 2011

ARPEGGIOS

To be played ascending and descending in the keys stated.

	Keys	***Position***	***M.M. ♩=***	***Note Values***
Major	D, B♭	Root only	110	in quarter notes
Minor	Bm, Gm	Root only	110	in quarter notes

Example: Required Arpeggios



© Conservatory Canada 2011

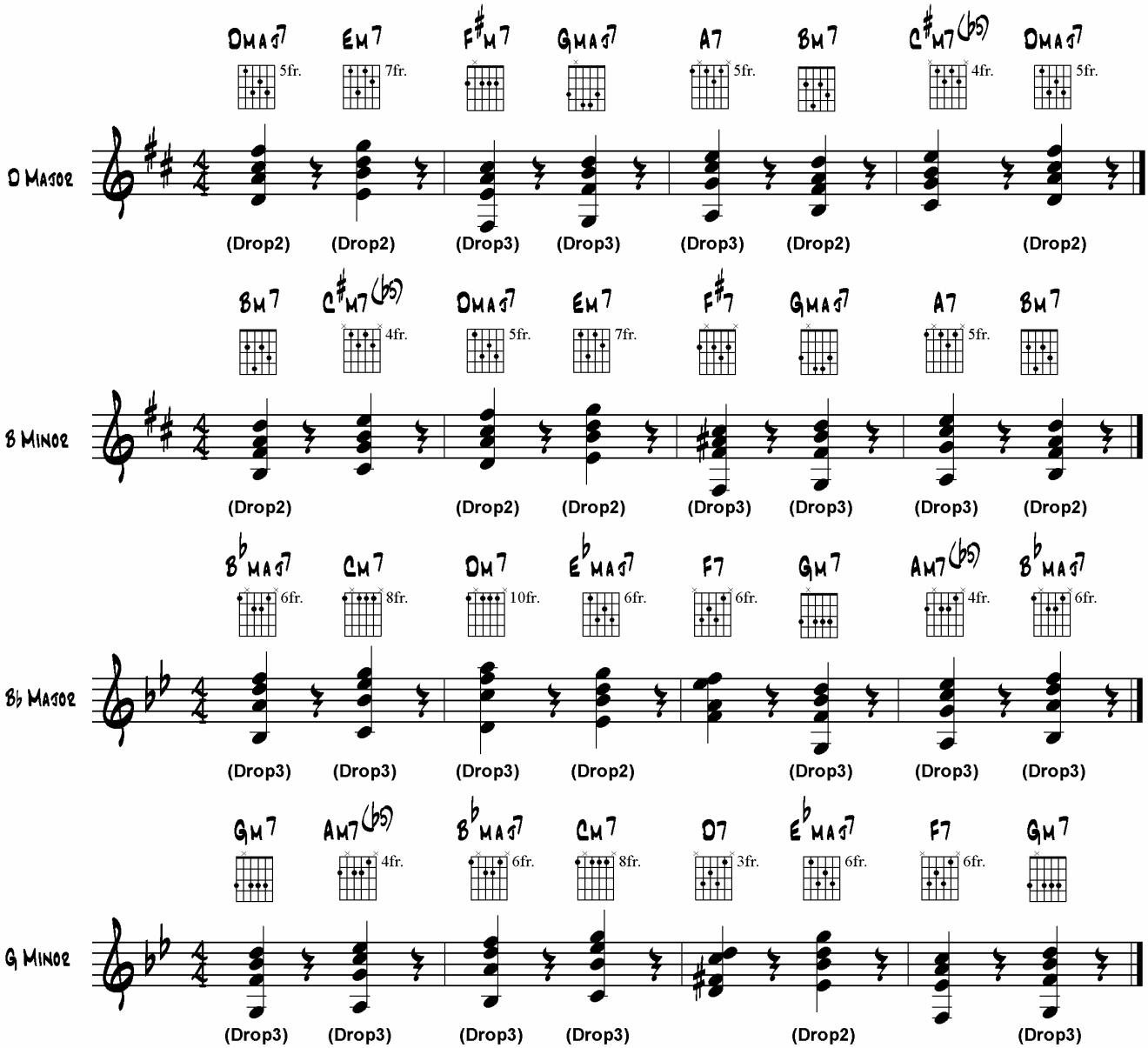
CHORDS

Play the following chord progressions in sequence using Drop 3 and Drop 2 voicings:

Major Keys: Imaj7, IIm7, IIIm7, IVmaj7, V7, Vim7, VIIm7♭5, Imaj7

Minor Keys: Im7, IIm7♭5, bIIImaj7, IVm7, V7, ♭VImaj7, VII7, Im7

Example: Required Chord Progressions



© Conservatory Canada 2011

SIGHT READING

Candidates are required to perform at sight:

(a) A rhythmic exercise

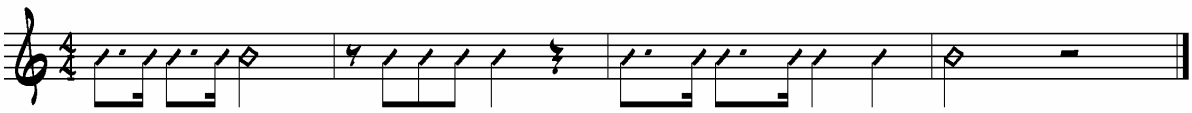
(b) A melodic passage

(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.

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

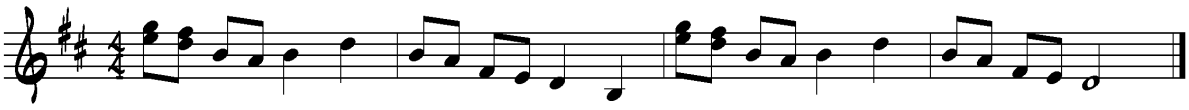
Example: Rhythm Passage



© Conservatory Canada 2011

Melodic Passage	
Sight read a short melody equal in difficulty to pieces in Level 4.	
Major	D, Bb
Minor	Bm, Gm
Length	4–12 bars

Example: Melodic Passage

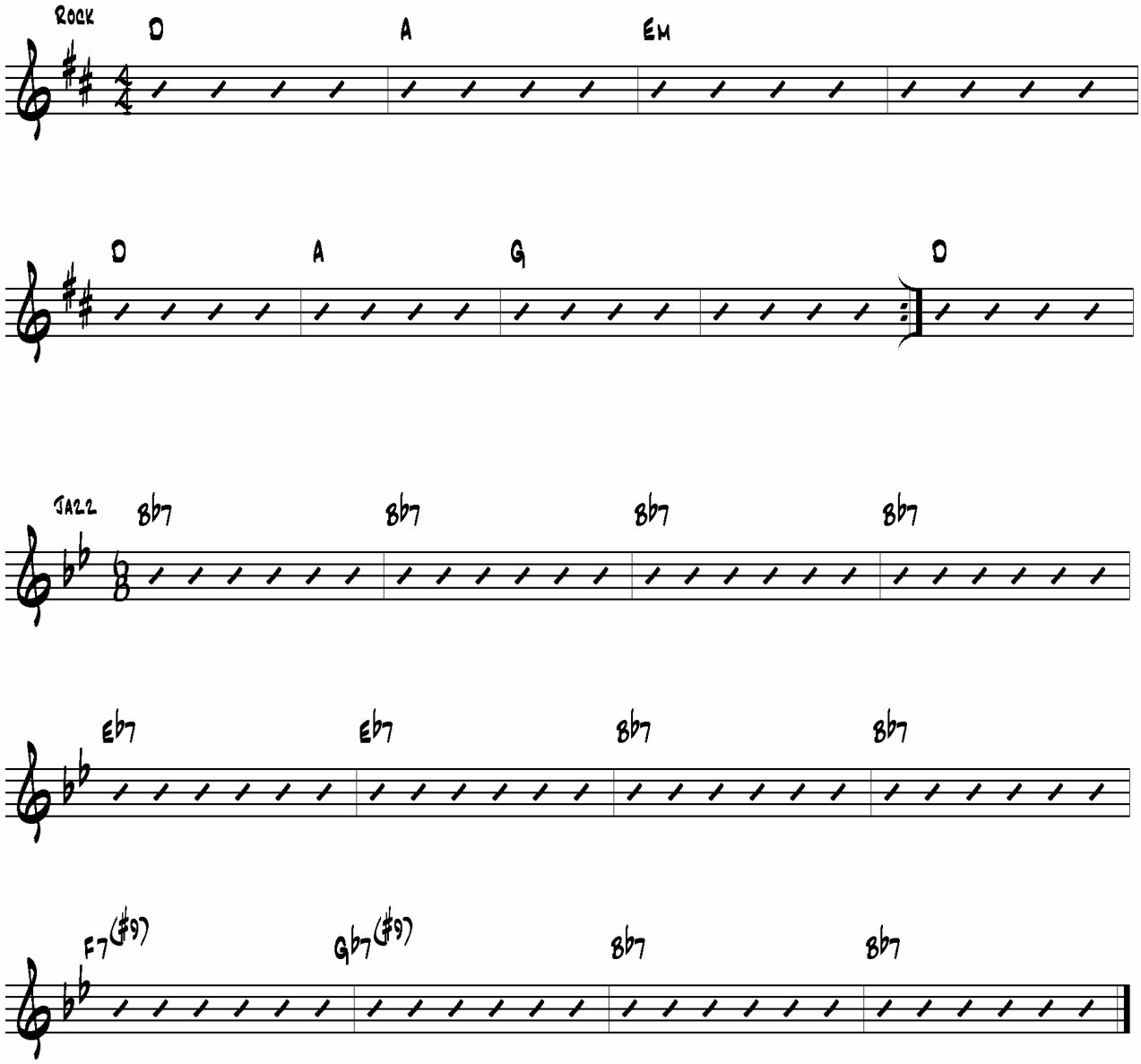


© Conservatory Canada 2011

Chord Charts	
The candidate is free to interpret the rhythm and chord voicings freely while maintaining stylistic integrity.	
Length	

8–24 bars

Example: Chord Charts



© Conservatory Canada 2011

AURAL TEST

(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 D or B♭ will be used)

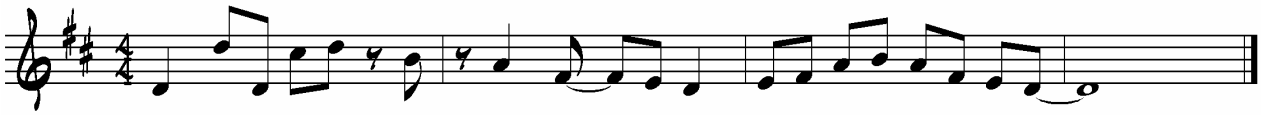
ii. play a four note chord on the tonic in broken form

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 is the approximate level of difficulty:

Example: Aural Passage



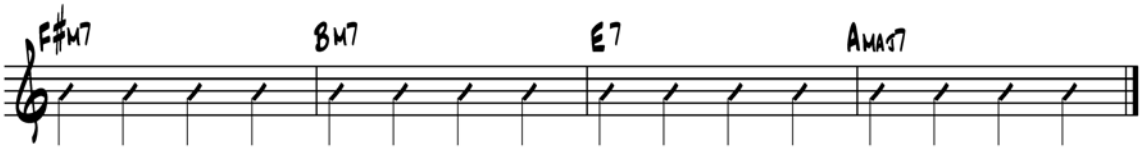
(b) Identify *maj7, min7*, d*om7* chord voicings played once by the examiner.

(c) Identify any of the following intervals after each one has been played once by the examiner in broken form:

ABOVE a given note:

Major3rd, 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.



© Conservatory Canada 2011

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

© Conservatory Canada 2011