

LEVEL SIX

Length of the examination: 30 minutes

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

Co-requisite: The THEORY 2 *written* examination must be completed successfully for the awarding of the Level 6 Practical Certificate.

REQUIREMENTS & MARKING

<i>Requirement</i>	<i>Total Marks</i>
TWO PIECES Chosen from the following	
JAZZ/BLUES	14
ROCK <i>or</i>	14
OTHER GENRES	
ONE STUDY	10
ONE SUPPLEMENTARY	10
ONE IMPROVISATION	10
BACKGROUND INFORMATION	8
TECHNICAL TESTS	16
Scales & Triads	
Chords	
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.

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ROCK

SOLO BLUES GUITAR (HAL LEONARD)

Solo #29, or 46

MEL BAY'S GUITAR JOURNALS BLUES (MEL BAY)

Frogs For Snakes

SUSPENDED ANIMATION (ALFRED)

JOHN PETRUCCI

Glasgow Kiss (main theme)

MUSICNOTES.COM

Ozzy Osbourne - Crazy Train (intro, rhythm riff, 1st solo)

- Dire Straits - Sultans Of Swings (outro solo)

JAZZ/BLUES

MEL BAY'S GUITAR JOURNALS JAZZ

(MEL BAY)

Blues in Bb

JAZZ GUITAR MADE EASY (MEL BAY)

Blues Too

Little Bossa

ALL TIME STANDARDS (HAL LEONARD)

(Jazz Guitar Chord Melody Solos) Georgia on My Mind

BARRY GALBRAITH GUITAR SOLOS

VOL. 2 (THE GUITAR MASTERS SERIES)

(MEL BAY)

I've Grown Accustomed To Her Face

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 B^b, or A.
- (b) Candidates will be required to play a II^m, V7, I **four** note voicing on the major keys of B^b, and A.

OTHER

HOT COUNTRY GUITAR (HAL LEONARD)

Highlander Boogie

Sugarfoot Rag

The Claw

Foggy Mountain Breakdown

ORIGINAL COMPOSITIONS BY SHEILA TYRRELL

sjc@nexicom.net

Reverie

Minor-Major

ORIGINAL COMPOSITIONS BY MARC ATKINSON

<http://www.marcatkinson.com/sheetmusic.html>

Morning Glory

Cinque Terre (up to measure 34)

STUDIES

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

#34 Samba (With anticipation)

THE FUNKMASTERS,

THE GREAT JAMES BROWN

RHYTHM SECTIONS (WARNER BROS)

I Got You (I Feel Good)

Talkin' Loud & Sayin' Nothing (Guitar part 1)

MUSICIANS INSTITUTE, FUNK GUITAR THE

ESSENTIAL GUIDE (HAL LEONARD)

Cuts #21, 22, and 23 (All three)

Cuts #52, 53, and 54 (All three)

MASTERS OF ROCK COUNTRY GUITAR (MEL BAY)

Licks 3,4,5,6, or 7

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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 Six.

Keys	
Major	B ^b , A
Minor	Gm, F [#] m

SCALES

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

	Keys	Octaves	M.M. ♩ =	Articulation
Major (Ionian)	B ^b , A	2	120	all legato, even 8ths
Major (5 position shapes)	G	2	70	all legato, even 16ths
Natural Minor (Aeolian)	Gm, F [#] m	2	120	all legato, even 8ths
Harmonic Minor	Gm, F [#] m	2	120	all legato, even 8ths
Jazz Melodic Minor	Gm, F [#] m	2	120	all legato, even 8ths
Dorian	C, B	2	120	all legato, even 8ths
Mixolydian	F, E	2	120	all legato, even 8ths
Phrygian	D, C [#]	2	120	all legato, even 8ths
Blues	B ^b , A	2	120	all legato, even 8ths
Chromatic	Beginning on G	1	120	all legato, even 8ths

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Example: Required Scales

B \flat IONIAN



A musical staff in treble clef with a key signature of two flats (B-flat and E-flat). The scale is written as a sequence of eighth notes: B-flat, C, D, E-flat, F, G, A, B-flat, C, D, E-flat, F, G, A, B-flat, C.

C DORIAN



A musical staff in treble clef with a key signature of two flats (B-flat and E-flat). The scale is written as a sequence of eighth notes: C, D, E-flat, F, G, A, B-flat, C, D, E-flat, F, G, A, B-flat, C.

D PHRYGIAN



A musical staff in treble clef with a key signature of two flats (B-flat and E-flat). The scale is written as a sequence of eighth notes: D, E-flat, F, G, A, B-flat, C, D, E-flat, F, G, A, B-flat, C, D.

F MIXOLYDIAN



A musical staff in treble clef with a key signature of two flats (B-flat and E-flat). The scale is written as a sequence of eighth notes: F, G, A, B-flat, C, D, E-flat, F, G, A, B-flat, C, D, E-flat, F.

G AEOLIAN



A musical staff in treble clef with a key signature of two flats (B-flat and E-flat). The scale is written as a sequence of eighth notes: G, A, B-flat, C, D, E-flat, F, G, A, B-flat, C, D, E-flat, F, G.

G HARMONIC MINOR



A musical staff in treble clef with a key signature of two flats (B-flat and E-flat). The scale is written as a sequence of eighth notes: G, A, B-flat, C, D, E-flat, F, G-sharp, A, B-flat, C, D, E-flat, F, G-sharp.

G JAZZ MELODIC MINOR



A musical staff in treble clef with a key signature of two flats (B-flat and E-flat). The scale is written as a sequence of eighth notes: G, A, B-flat, C, D, E-flat, F, G-sharp, A, B-flat, C, D, E-flat, F, G-sharp, A-flat.

B \flat BLUES



A musical staff in treble clef with a key signature of two flats (B-flat and E-flat). The scale is written as a sequence of eighth notes: B-flat, C, D, E-flat, F, G, A, B-flat, C, D, E-flat, F, G, A, B-flat, C.

A IONIAN



A musical staff in treble clef with a key signature of three sharps (F-sharp, C-sharp, G-sharp). The scale is written as a sequence of eighth notes: A, B, C, D, E, F-sharp, G, A, B, C, D, E, F-sharp, G, A.

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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:

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G MAJOR (SHAPE #1)

Musical notation for G Major (Shape #1) in 4/4 time. The first staff shows an ascending line with fingerings: 2, 4, 1, 2, 4, 1, 3, 4, 1, 3, 4, 2, 4, 1, 2, 1. The second staff shows the descending line with the instruction "SAME FINGERING DESCENDING".

G MAJOR (SHAPE #2)

Musical notation for G Major (Shape #2) in 4/4 time. The first staff shows an ascending line with fingerings: 1, 3, 4, 1, 4, 1, 2, 4, 1, 2, 4, 1, 3, 4, 1, 4. The second staff shows the descending line with the instruction "SAME FINGERING DESCENDING".

G MAJOR (SHAPE #3)

Musical notation for G Major (Shape #3) in 4/4 time. The first staff shows an ascending line with fingerings: 1, 2, 4, 1, 3, 4, 1, 3, 4, 1, 3, 1, 2, 4, 1, 4. The second staff shows the descending line with the instruction "SAME FINGERING DESCENDING".

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G MAJOR (SHAPE #4)

The first staff shows an ascending G major scale in treble clef with a key signature of one sharp (F#). Fingerings are indicated by circled numbers: 6 (finger 2), 4 (finger 4), 5 (finger 1), 2 (finger 2), 4 (finger 4), 1 (finger 1), 2 (finger 2), 4 (finger 4), 3 (finger 3), 1 (finger 1), 3 (finger 3), 4 (finger 4), 1 (finger 1), 3 (finger 3), 4 (finger 4), 1 (finger 1), 4 (finger 4). The second staff shows the same scale descending, with the text "SAME FINGERING DESCENDING" written below it.

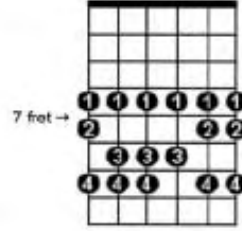
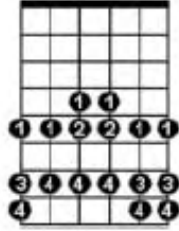
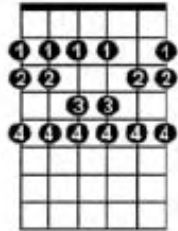
G MAJOR (SHAPE #5)

The first staff shows an ascending G major scale in treble clef with a key signature of one sharp (F#). Fingerings are indicated by circled numbers: 6 (finger 1), 3 (finger 3), 4 (finger 4), 5 (finger 1), 3 (finger 3), 4 (finger 4), 1 (finger 1), 4 (finger 4), 3 (finger 3), 1 (finger 1), 2 (finger 2), 4 (finger 4), 1 (finger 1), 2 (finger 2), 4 (finger 4), 1 (finger 1), 4 (finger 4). The second staff shows the same scale descending, with the text "SAME FINGERING DESCENDING" written below it.

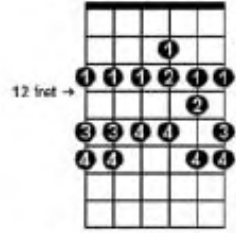
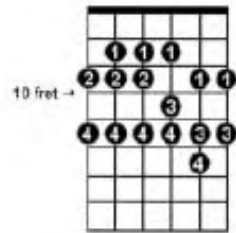
The following graphics on the next pages are given as a visual aid in *seeing* all Five Positions Shapes of the G major scale. While the above musical examples are written in two octaves, the graphic shapes given below often include one or two notes *above* or *below* the two octave span.

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G Major Scale Position Shape #1	G Major Scale Position Shape #2	G Major Scale Position Shape #3
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G Major Scale Position Shape #4	G Major Scale Position Shape #5
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Additional Chord Requirements		
Major 6	Root Note A	Name the scale degree of each tone in the chord form.
Minor 6	Root Note B	Name the scale degree of each tone in the chord form.
Dominant Ninth	Root Note E	Name the scale degree of each tone in the chord form.
Major 9	Root Note A note	Name the scale degree of each tone in the chord form.
Minor 9	Root note F#	Name the scale degree of each tone in the chord form.
Sharp 9 and Flat 9	Root Note E	Name the scale degree of each tone in the chord form.
Augmented	Root Note E	Name the scale degree of each tone in the chord form.
Diminished	Root Note E note	Name the scale degree of each tone in the chord form.

EAUG EDIM BM7 BM6

E9 E7#9 E7b9 AMA#7 AMA#6

AMA#9 F#M9 BM7 BM6

E9 E7#9 E7b9 AMA#7 AMA#6 AMA#9

ARPEGGIOS

To be played ascending and descending in the keys stated.

	Keys	Position	M.M. ♩ =	Note Values
Major	B ^b , A	Root only	110	in quarter notes
Minor	Gm, F [#] m	Root only	110	in quarter notes

Example: Required Arpeggios

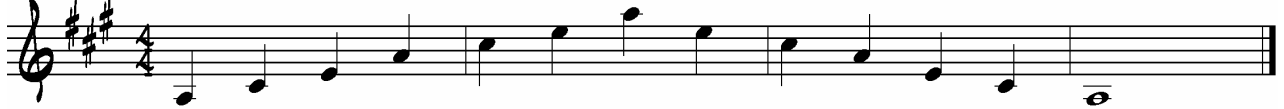
B^b MAJOR



G MINOR



A MAJOR



F[#] MINOR



CHORDS

Play the following chord progressions in sequence:

Major Keys: Imaj7, IIIm7, IIImaj7, IVmaj7, V7, VIm7, VIIIm7^{b5}, Imaj7

Minor Keys: Im7, IIIm7^{b5}, IIIImaj7, IVm7, V7, VIImaj7, VII7, Im7

Example: Required Chord Progressions

The example shows four chord progressions, each in a 4/4 time signature. Each chord is accompanied by a diagram showing the fret number and fingerings.

B^b MAJOR

- B^b MAJ7 (6fr.)
- CM7 (8fr.)
- DM7 (10fr.)
- E^b MAJ7 (6fr.)
- F7 (6fr.)
- GM7
- AM7 (b5) (4fr.)
- B^b MAJ7 (6fr.)

Drop annotations: (Drop3), (Drop3), (Drop3), (Drop2), (Drop3), (Drop3), (Drop3)

G MINOR

- GM7
- AM7 (b5) (4fr.)
- B^b MAJ7 (6fr.)
- CM7 (8fr.)
- D7 (3fr.)
- E^b MAJ7 (6fr.)
- F7 (6fr.)
- GM7

Drop annotations: (Drop3), (Drop3), (Drop3), (Drop3), (Drop2), (Drop3)

A MAJOR

- AMAJ7 (5fr.)
- BM7 (7fr.)
- C#M7 (9fr.)
- DMAJ7 (5fr.)
- E7 (5fr.)
- F#M7
- G#M7 (b5) (3fr.)
- AMAJ7 (5fr.)

Drop annotations: (Drop3), (Drop3), (Drop3), (Drop2), (Drop3), (Drop3), (Drop3)

F# MINOR

- F#M7
- GM7 (b5) (3fr.)
- AMAJ7 (5fr.)
- BM7 (7fr.)
- C#7
- DMAJ7 (5fr.)
- E7 (5fr.)
- F#M7

Drop annotations: (Drop3), (Drop3), (Drop3), (Drop3), (Drop2), (Drop3)

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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



Melodic Passage	
Sight read a short melody equal in difficulty to pieces of Level 4.	
Major	Bb, A
Minor	Gm, F#m
Length	4 - 12 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	B ^b , A
Minor	Gm, F [#] m
Length	8-24 bars

Example: Chord Charts

Rock B^b F Cm

B^b F E^b B^b

JAZZ A7 A7 A7 A7

D7 D7 A7 A7

E7(#9) F7(#9) A7 A7

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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 Bb or A will be used)
 - play a four note chord on the tonic in broken form
 - 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:



- (b) Identify *maj7*, *min7*, *dom7*, *augmented*, *diminished* 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 three 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