LEVEL EIGHT

Length of the examination: **35 minutes**

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

Co-requisite: **The THEORY 4 *written* examination must be completed successfully for the awarding of the Level 8 Practical Certificate.**

REQUIREMENTS & MARKING

Requirement	***Total Marks***
TWO PIECES Chosen from the following	
JAZZ	14
ROCK/BLUES *or*	14
OTHER GENRES	
ONE STUDY	10
ONE SUPPLEMENTARY	10
ONE IMPROVISATION	10
BACKGROUND INFORMATION	8
TECHNICAL TESTS	
Scales & Arpeggios	8
Chords	8
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 *Jazz, Rock/Blues* or *Other Genres*. Choices should contrast in style, key, and tempo. Your choices must include three different composers or arrangers.

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ROCK/BLUES

TEXAS BLUES GUITAR, MUSICIANS INSTITUTE SERIES (HAL LEONARD)
Cut # 30 – Slow Blues

BLUES FOR GUITAR, ROBBEN FORD (HAL LEONARD)

Hotline #1– 19 (12 Bar Blues – Four complete choruses)

HERB ELLIS JAZZ GUITAR METHOD SWING BLUES (ALFRED)

Bay Blues

JAZZ

ESSENTIAL JAZZ ETUDES, THE BLUES
Big Blue Swing **(MEL BAY)**
Too Sharpe Blues
Bossa Blues

GUITAR JOURNALS, JAZZ (MEL BAY)
Charlie's Etude
Rhythm Changes in F

ORIGINAL COMPOSITIONS BY MARC ATKINSON
http://www.marcatkinson.com/sheetmusic.html
"Til Next Time

BARRY GALBRAITH GUITAR SOLOS VOL. 1 (THE GUITAR MASTERS SERIES) (MEL BAY)
Alone Together
Born To Be Blue

OTHER

THE FUNKMASTERS, THE GREAT JAMES BROWN RHYTHM SECTION (WARNER BROTHERS)
Mother Popcorn
Cold Sweat
MUSICIANS INSTITUTE, FUNK GUITAR, THE ESSENTIAL GUIDE (HAL LEONARD)
Cuts #56, (both guitar 1 and 2)

LATIN GUITAR (THE ESSENTIAL GUIDE TO BRAZILIAN AND AFRO–CUBAN RHYTHMS) (HAL LEONARD)
Partido Alto (cut #43)

ORIGINAL COMPOSITION BY SHEILA TYRRELL
sjc@nexicom.net
Soliloqy on a Rainy Night

STUDIES

A MODERN METHOD FOR GUITAR VOLUME 3
Any of the Chord Etudes

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 piece should have a difficulty factor of LEVEL 8 or higher, 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, the difficulty factor as described in item (a) (above) will apply.

Marks will be given for originality, musical inventiveness, and compositional unity.

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

IMPROVISATION

The following points outline the improvisation requirements:

(a) Candidates will be required to improvise a melody line based upon a diatonic progression in the major keys of C, G, F or B♭.

(b) Candidates will be required to improvise a Imaj7, VIm7, IIm7, V7, Imaj7 chord progression with four note voicings in the major keys of C, G, F, and B♭.

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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 Eight

	Keys
Major	A♭, D♭
Minor	Fm, B♭m

SCALES

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

	Key	***Octaves***	***M.M.*** ♩=	***Articulation***
Major (Ionian)	A♭, D♭	2	70	all legato even 16ths
Natural Minor (Aeolian)	Fm, B♭m	2	70	all legato even 16ths
Harmonic Minor	Fm, B♭m	2	70	all legato even 16ths
Jazz Melodic Minor	Fm, B♭m	2	70	all legato even 16ths
Dorian	B♭, E♭	2	70	all legato even 16ths
Phrygian	C, F	2	70	all legato even 16ths
Lydian	D♭, G♭	2	70	all legato even 16ths
Mixolydian	E♭, A♭	2	70	all legato even 16ths
Minor Pentatonic	F♯m, C♯m Gm, Cm	2	70	all legato even 16ths
Blues	A, E, B♭, E♭	2	70	all legato even 16ths
Chromatic	Beginning on E♭	2	70	all legato even 16ths

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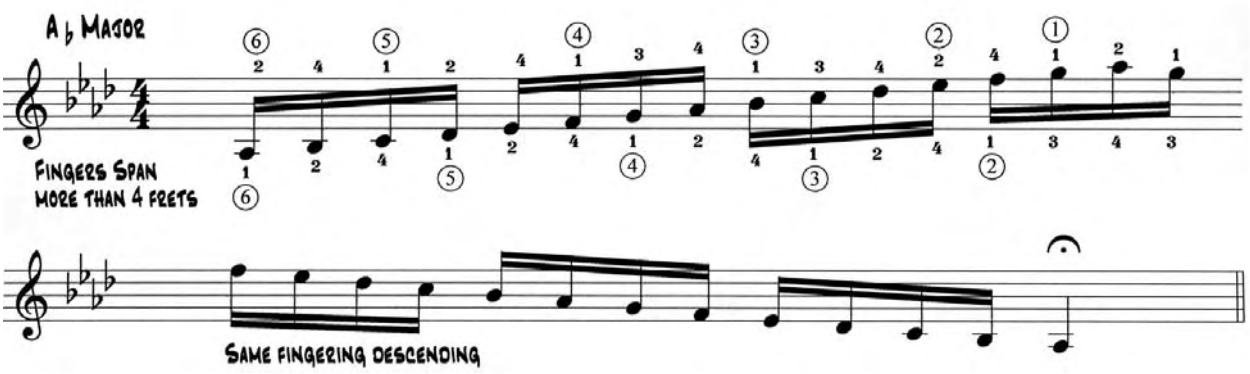
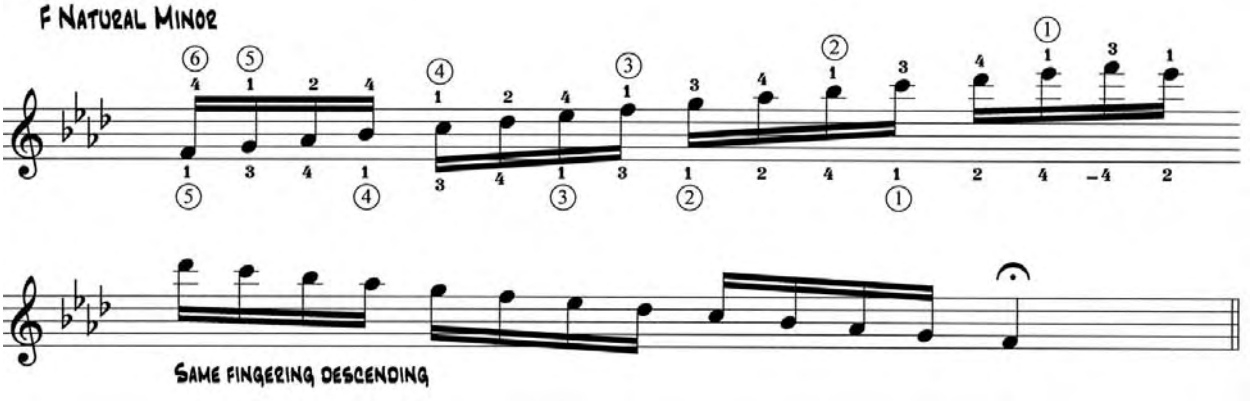
The scales *fingerings* given in the following examples are *only* suggestions. Any logical fingering is acceptable; however candidates should be *familiar* with the five basic position shapes introduced in LEVEL 5.

All scales and modes may be played with down and up picking or by alternating the right hand index and middle fingers. Where a scale has a lower and higher two octave possibility, candidates should prepare both.

The following examples demonstrate the required major scales with their corresponding natural, harmonic and jazz melodic minor scales.





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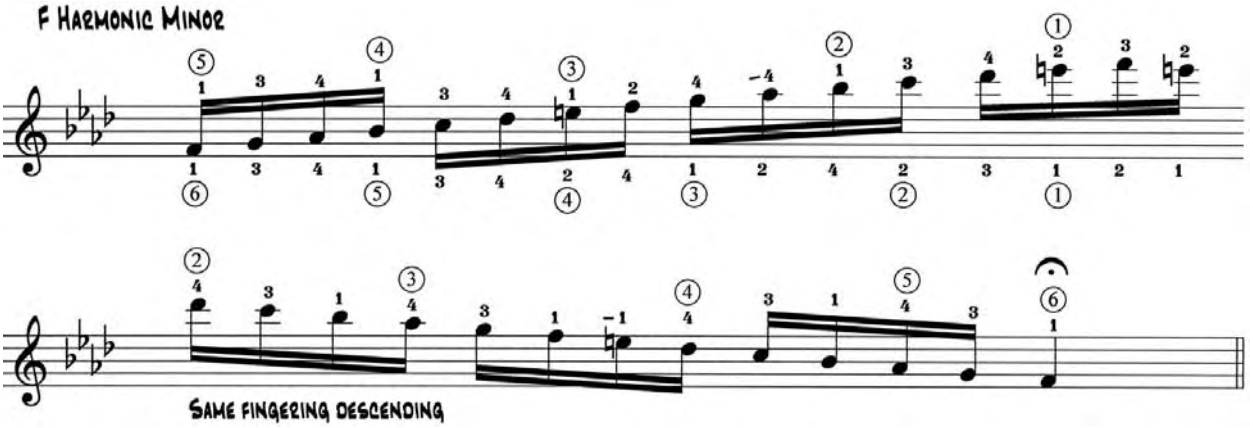
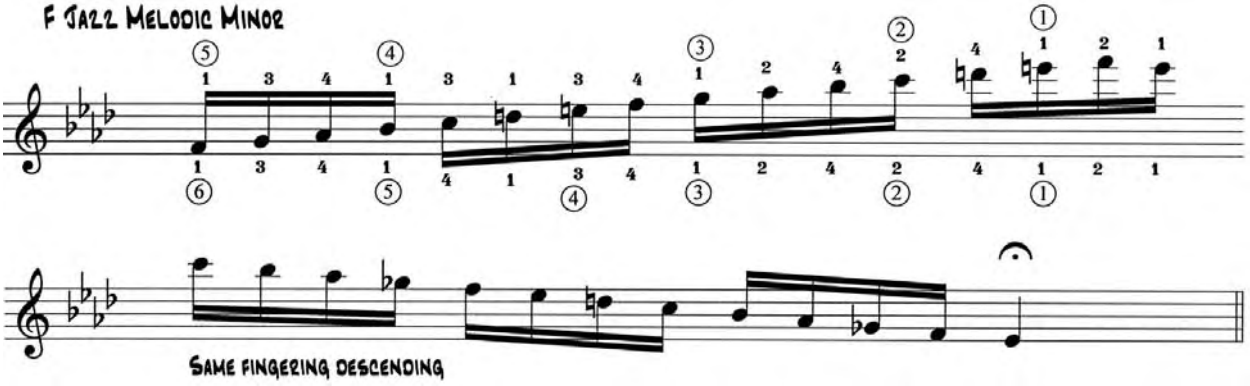
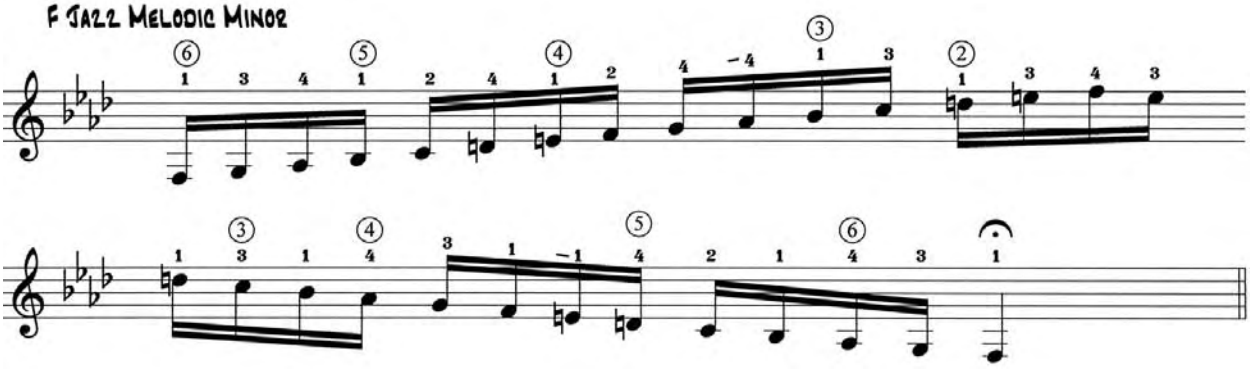
F HARMONIC MINOR



F JAZZ MELODIC MINOR



F JAZZ MELODIC MINOR



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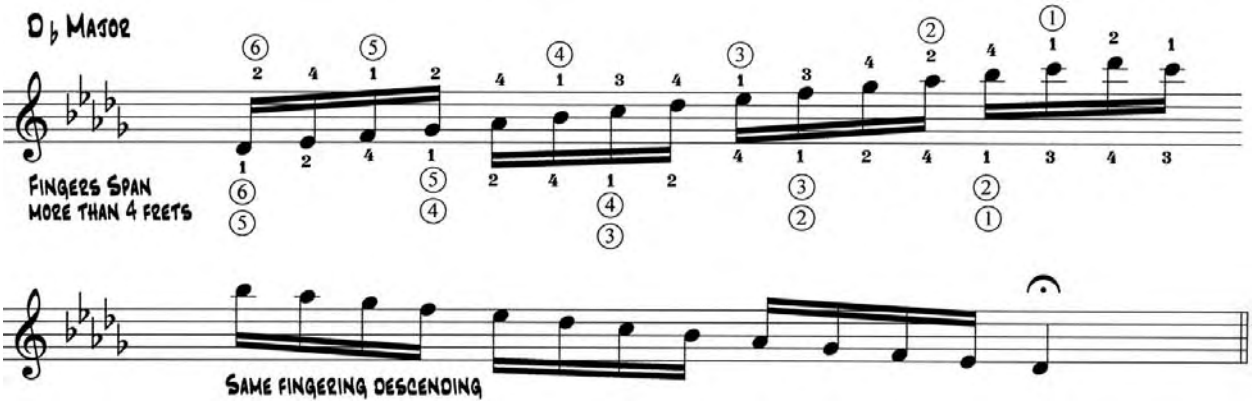

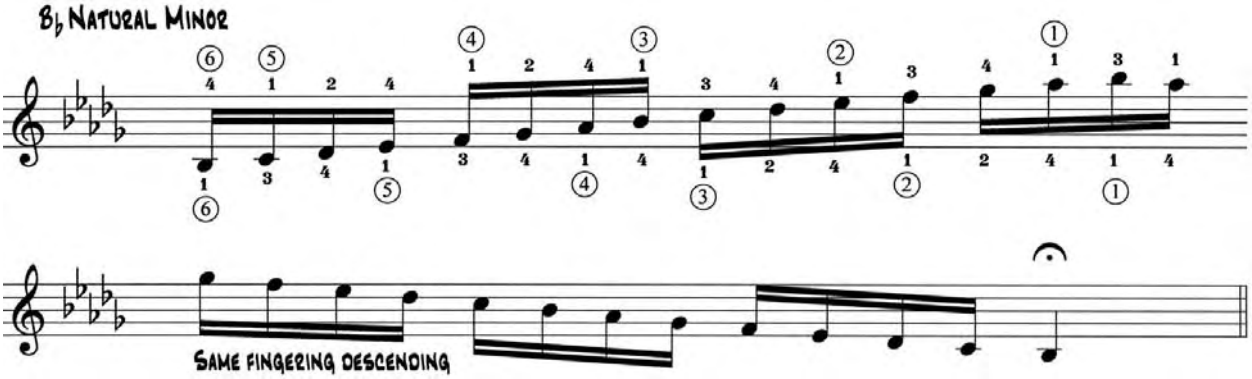

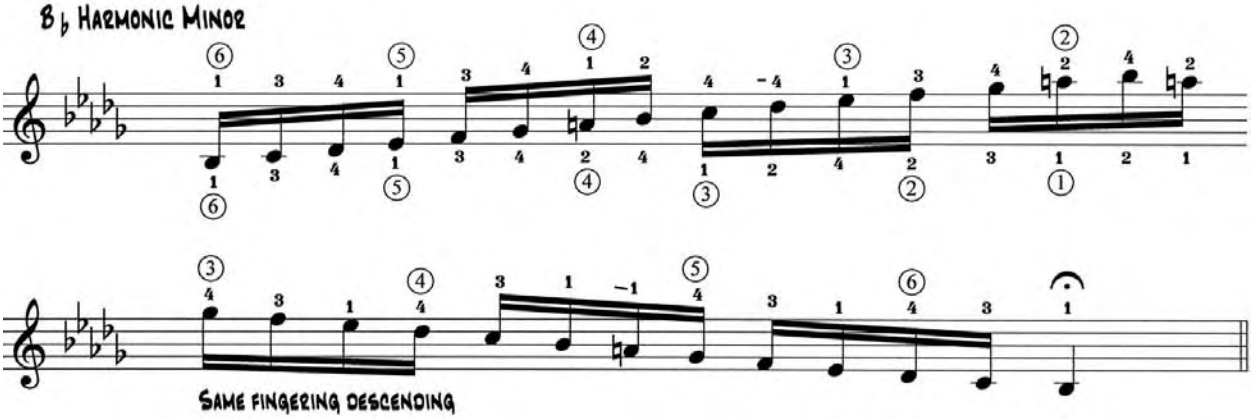

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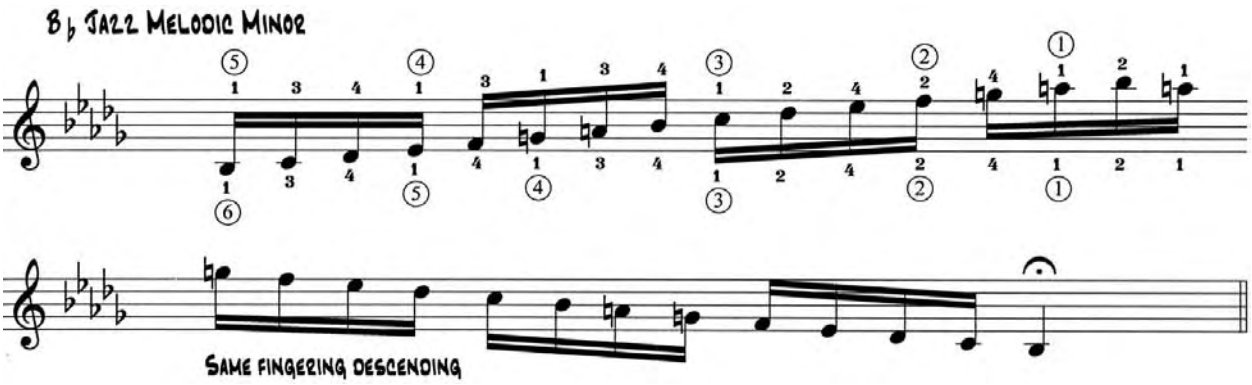
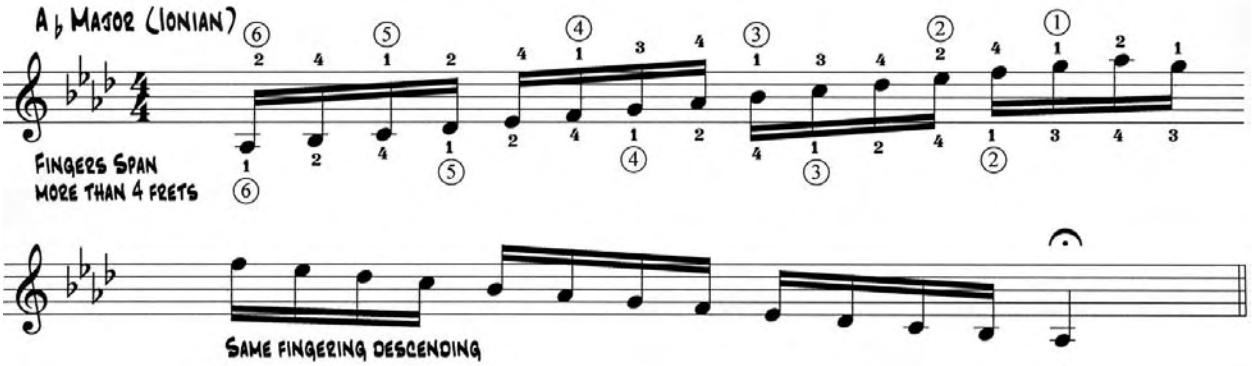
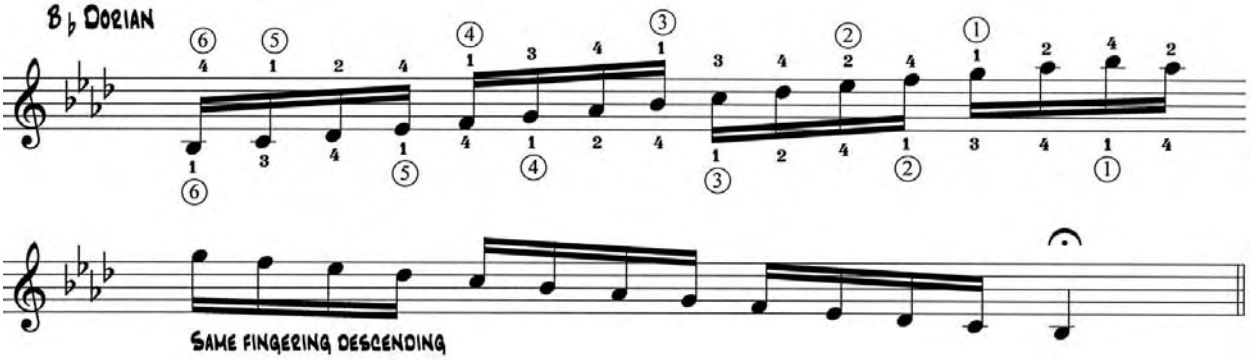


The following examples demonstrate the A♭ major scale with its corresponding modes. Note that the major scale is also known as the *ionian* mode, while the natural minor is the *aeolian* mode.





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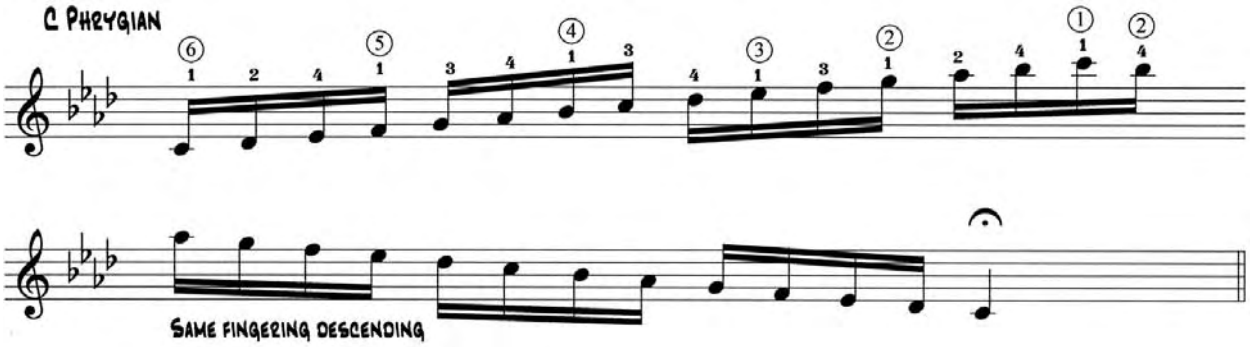

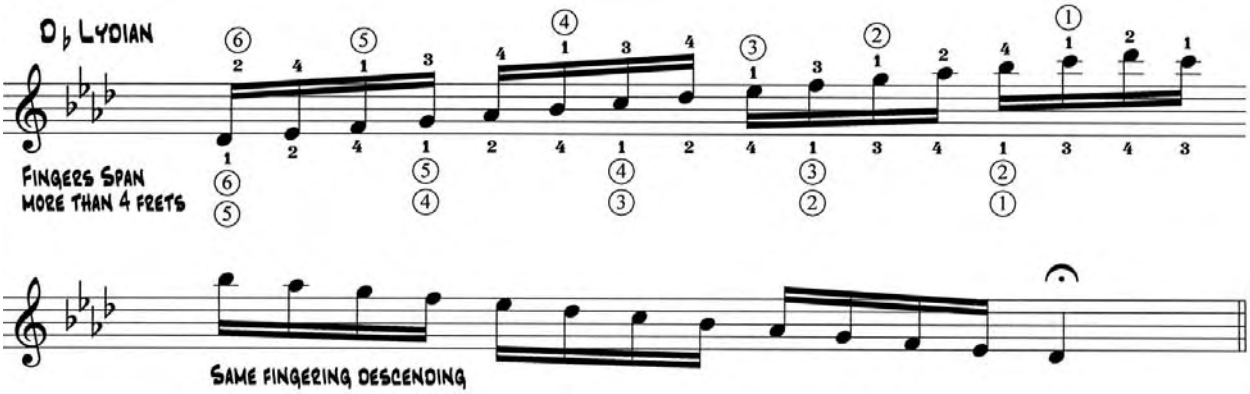

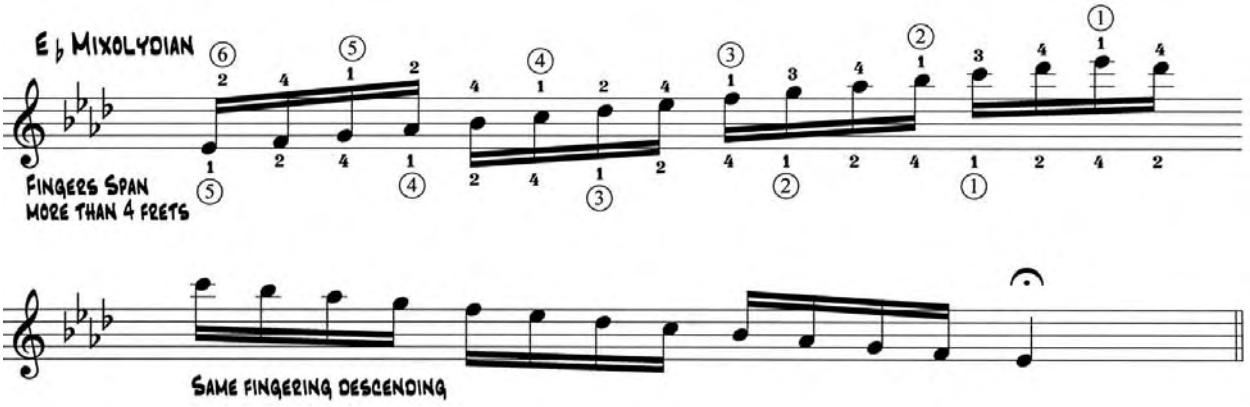

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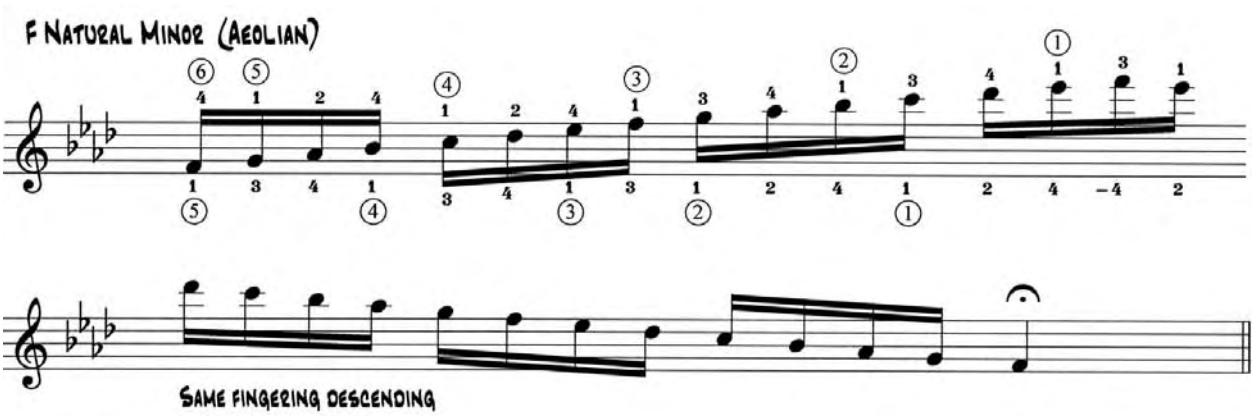
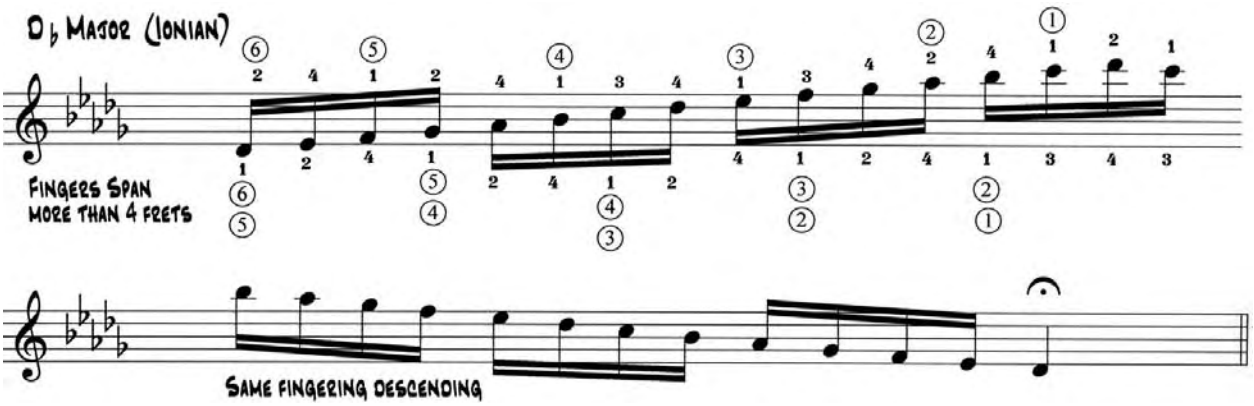
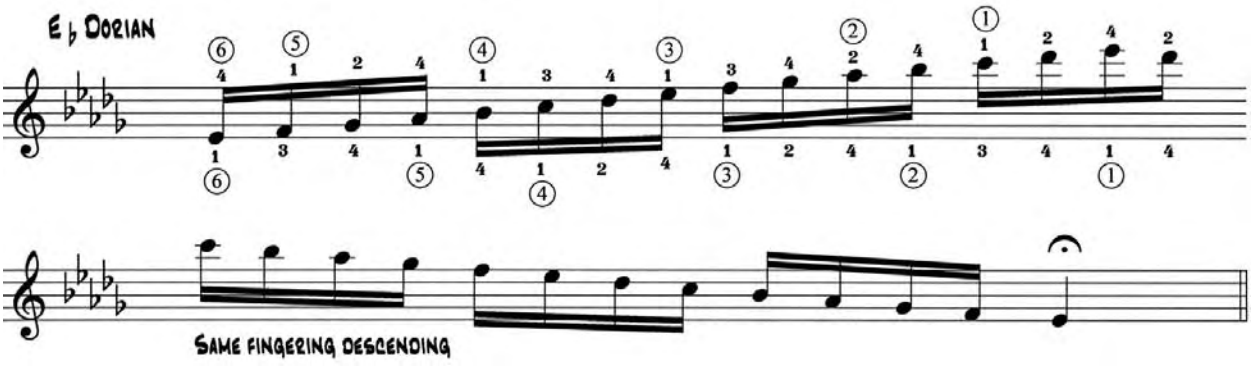


The following examples demonstrate the D♭ major scale with its corresponding modes. Note that the major scale is also known as the *ionian* mode, while the natural minor is the *aeolian* mode.





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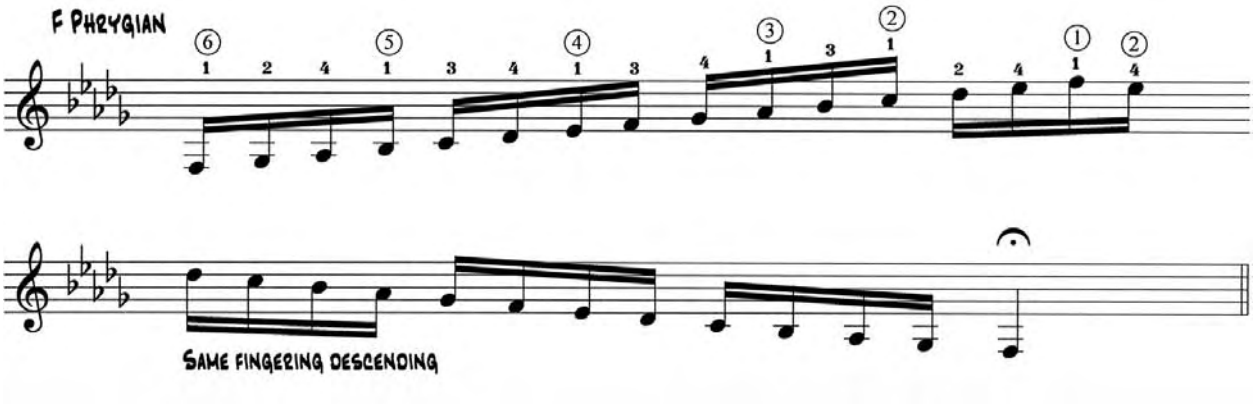

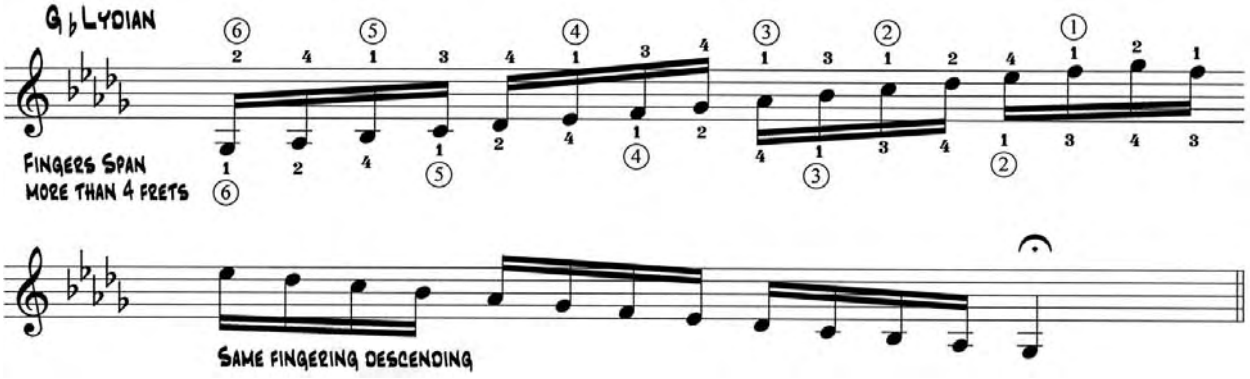

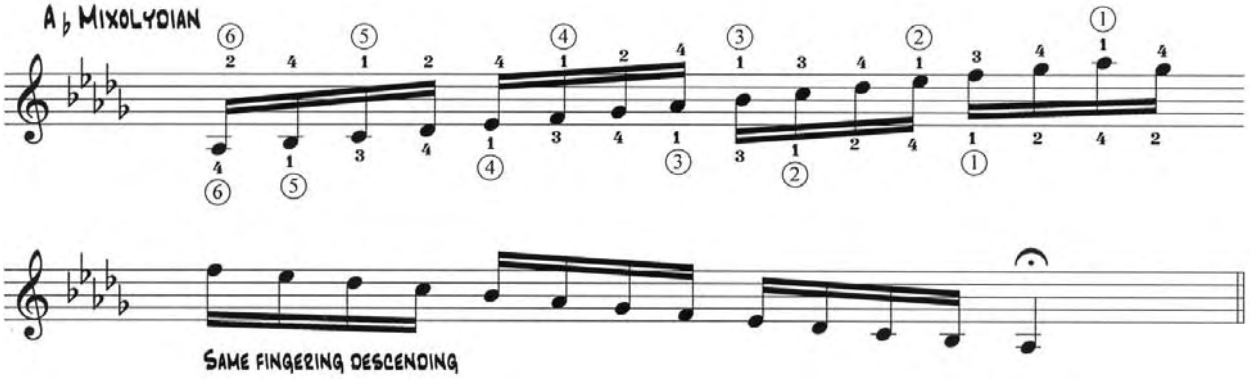

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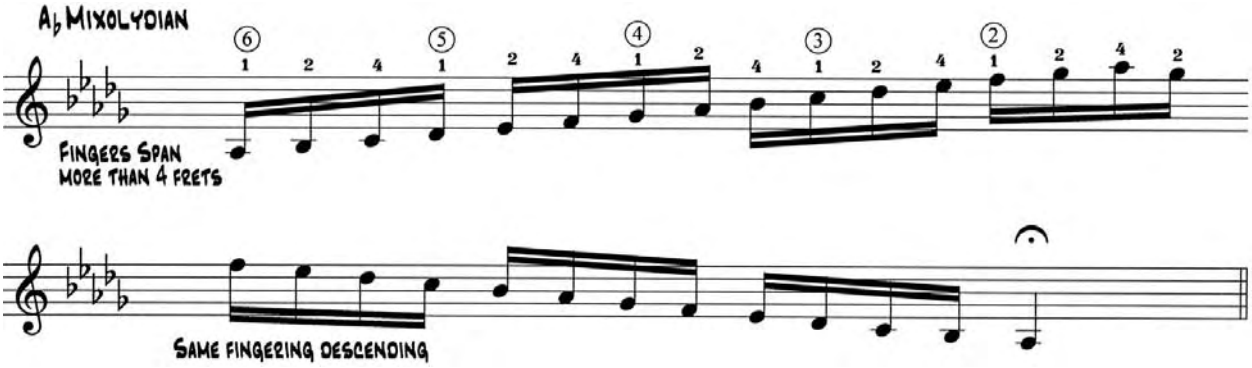
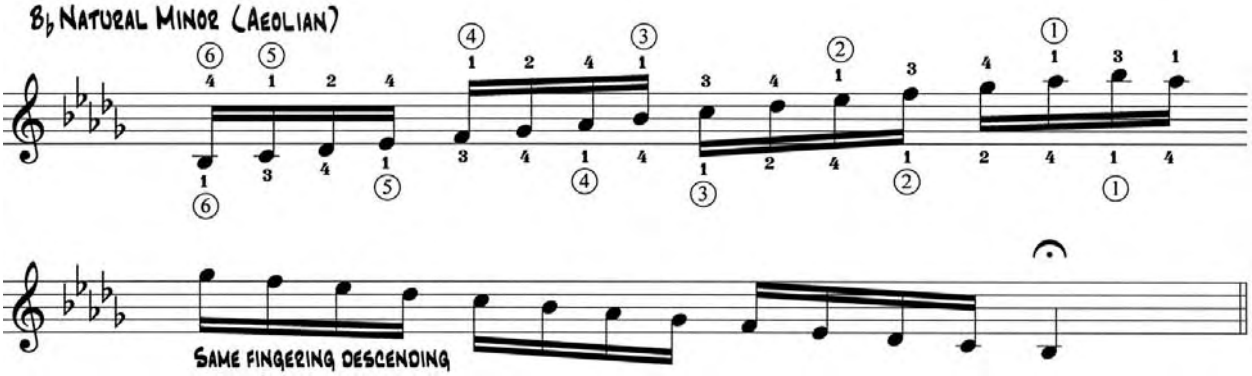
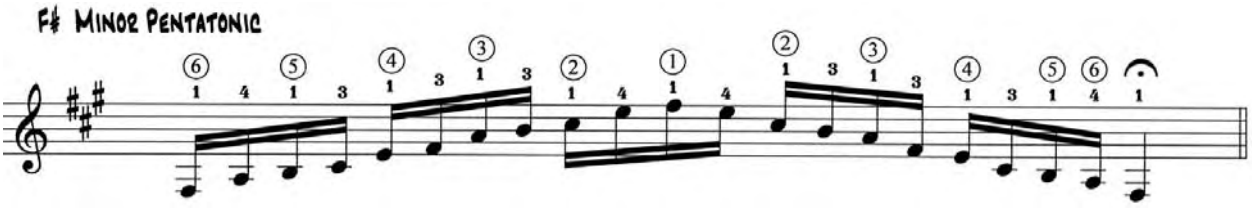
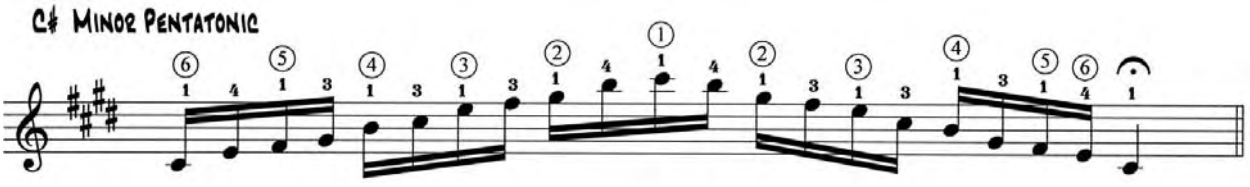




The following examples demonstrate the required Minor Pentatonic scales:





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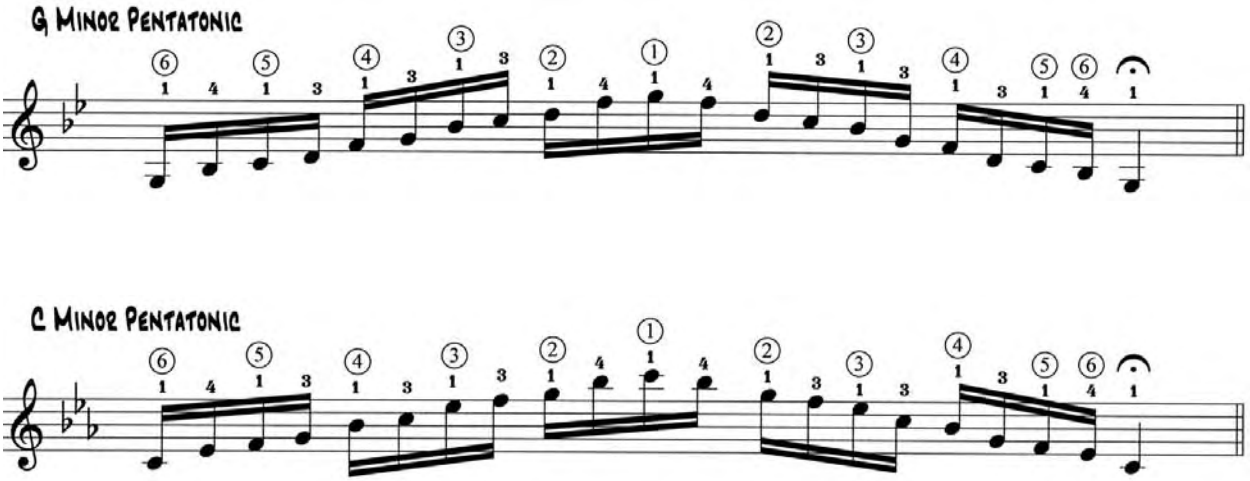
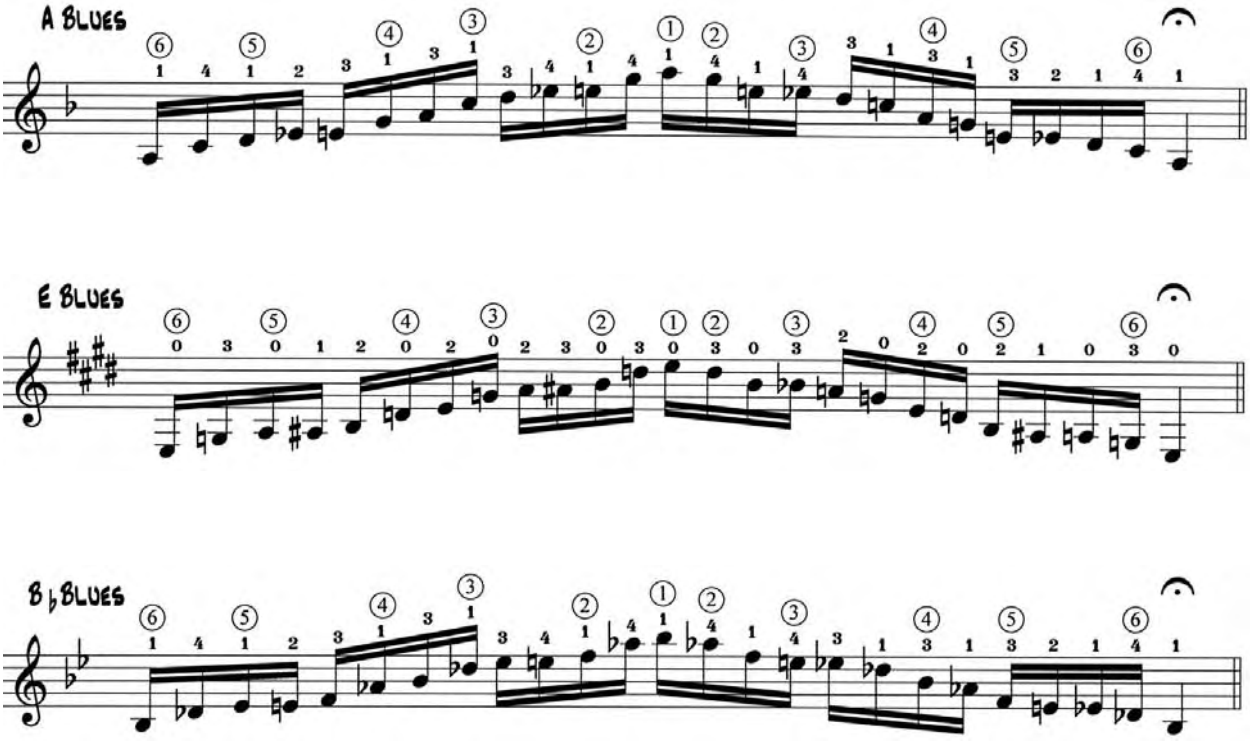


The following examples demonstrate the required Blues scales:



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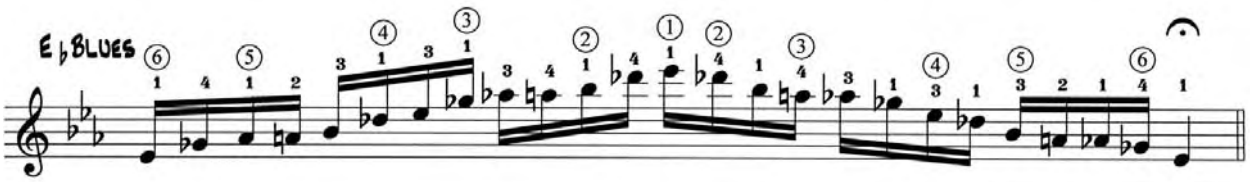


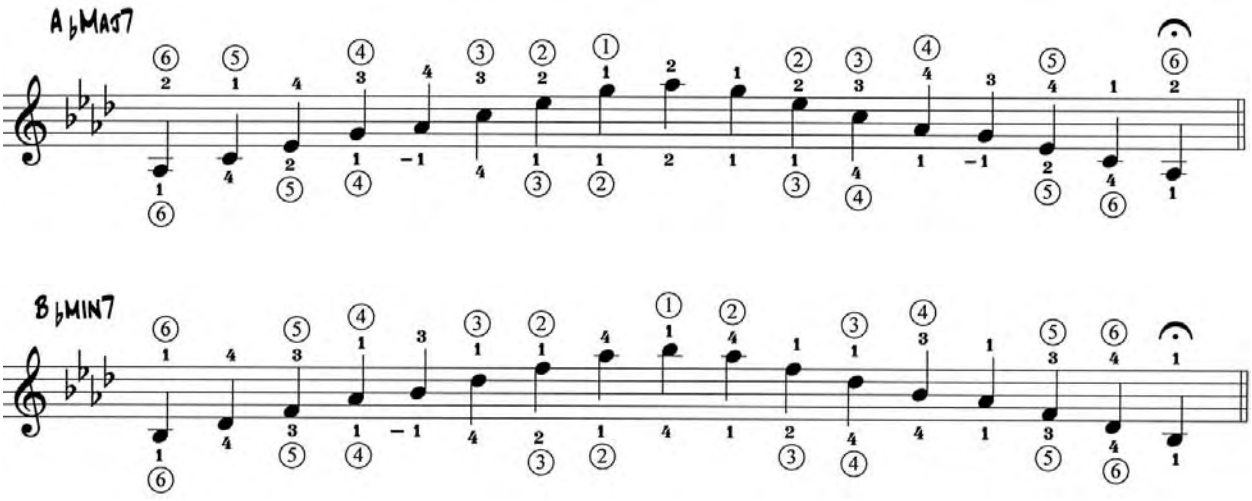
The following examples demonstrate the required Chromatic scale:

ARPEGGIOS

To be played ascending *and* descending in the keys stated. The candidate is free to use any logical fingering; however, the examples provided are common for shape and speed (when slurring is desired). They also accommodate the octave range of both acoustic and electric guitar necks.

	Keys	***Position***	***M.M.*** ♩=	***Note Values***
Diatonic 7ths	A♭, D♭	Root	115	In quarter notes, each diatonic arpeggio played in sequence.

The following examples demonstrate the A♭ major scale arpeggios in sevenths:



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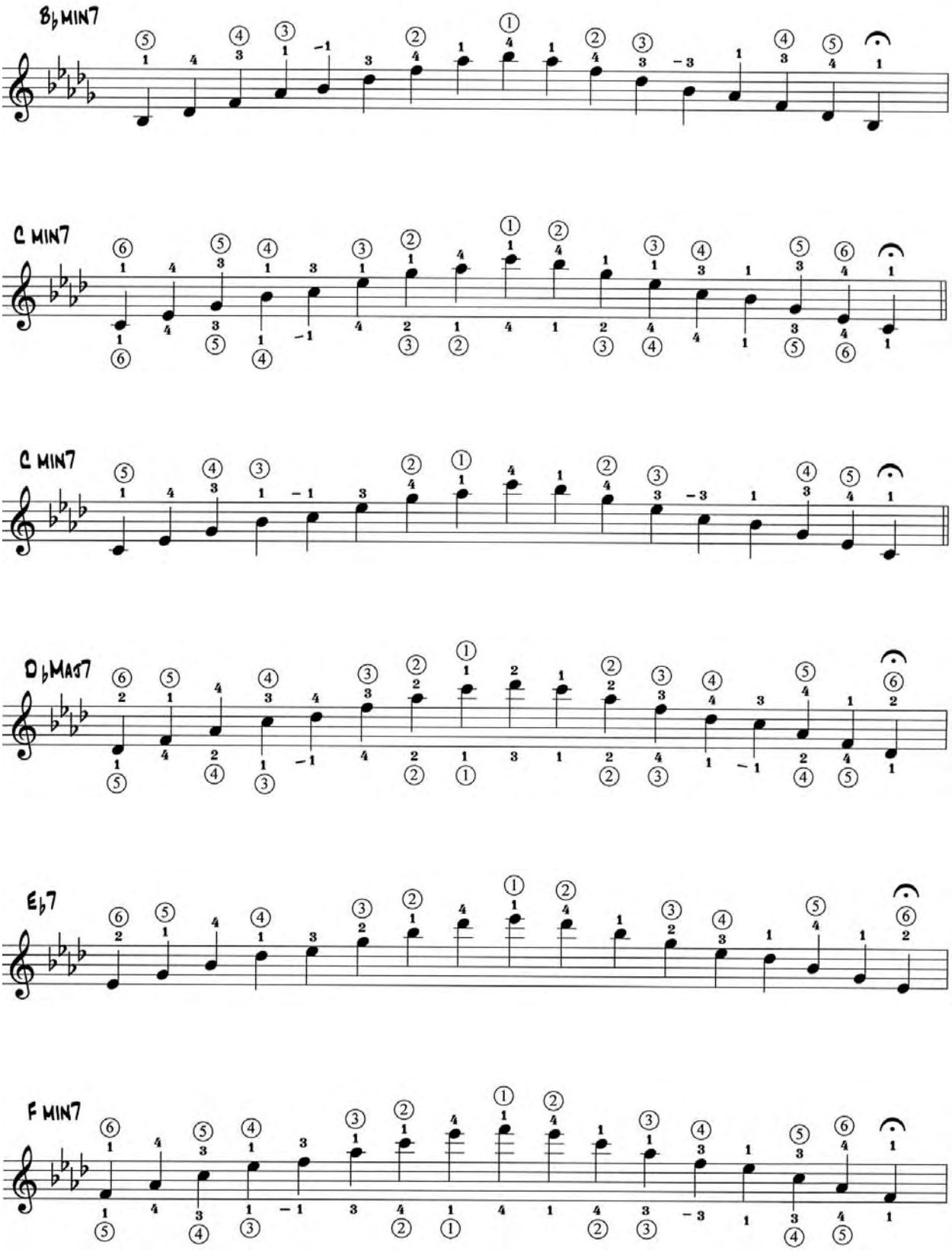

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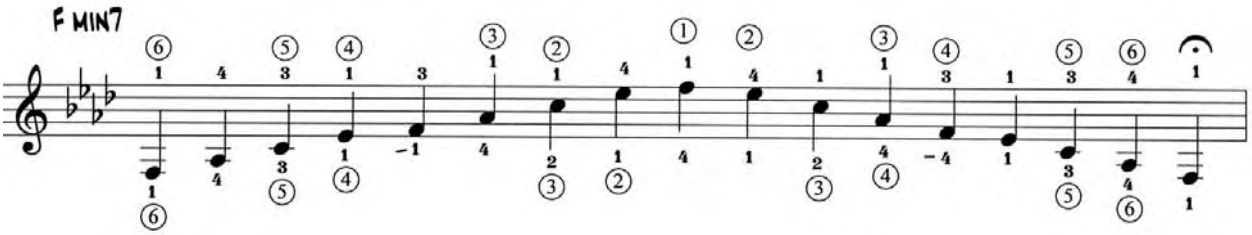
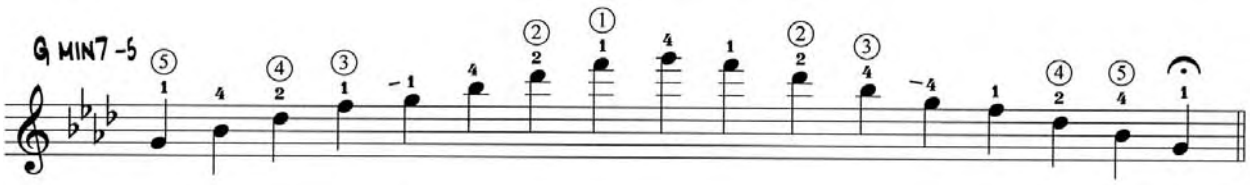
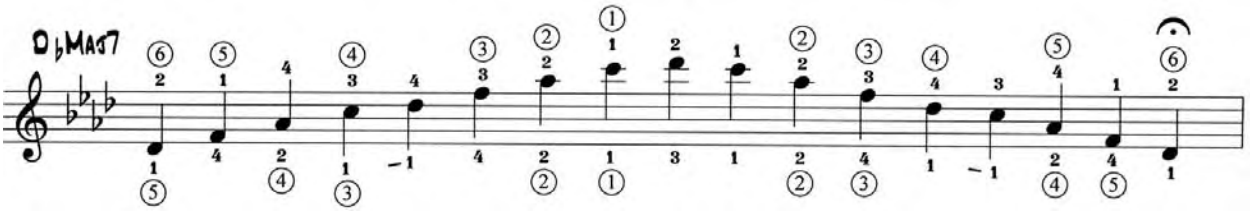
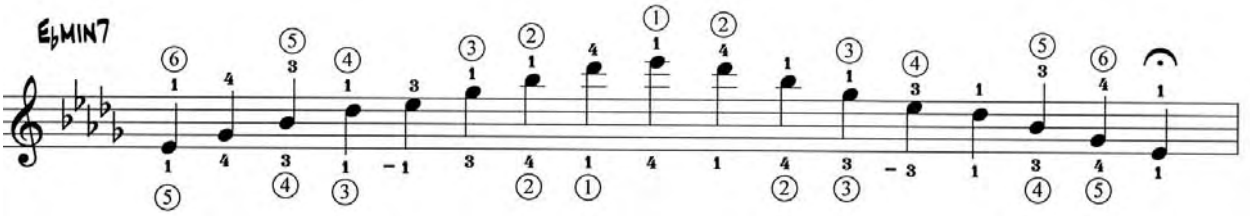




The following examples demonstrate the D♭ major scale arpeggios in sevenths:





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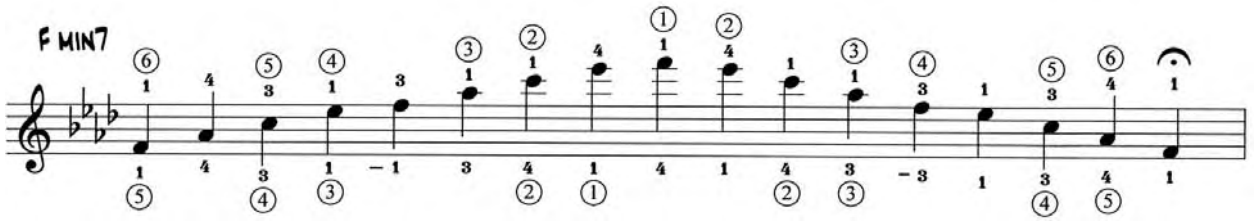

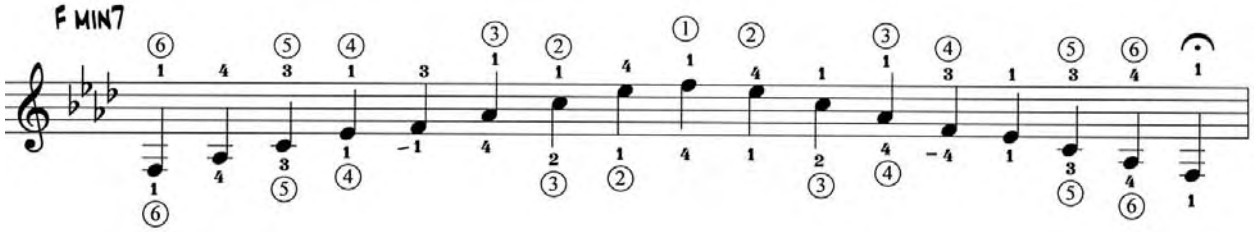

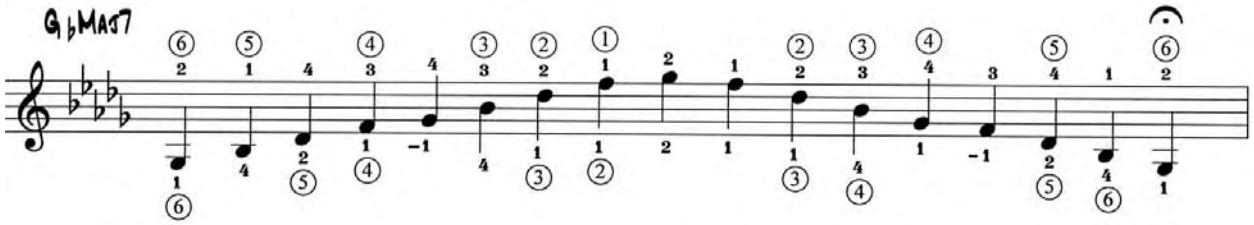

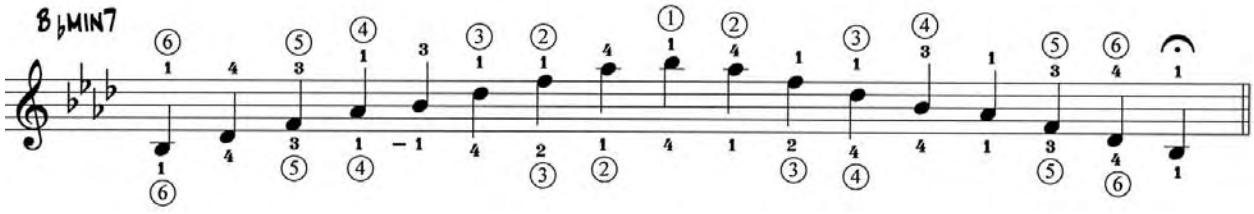

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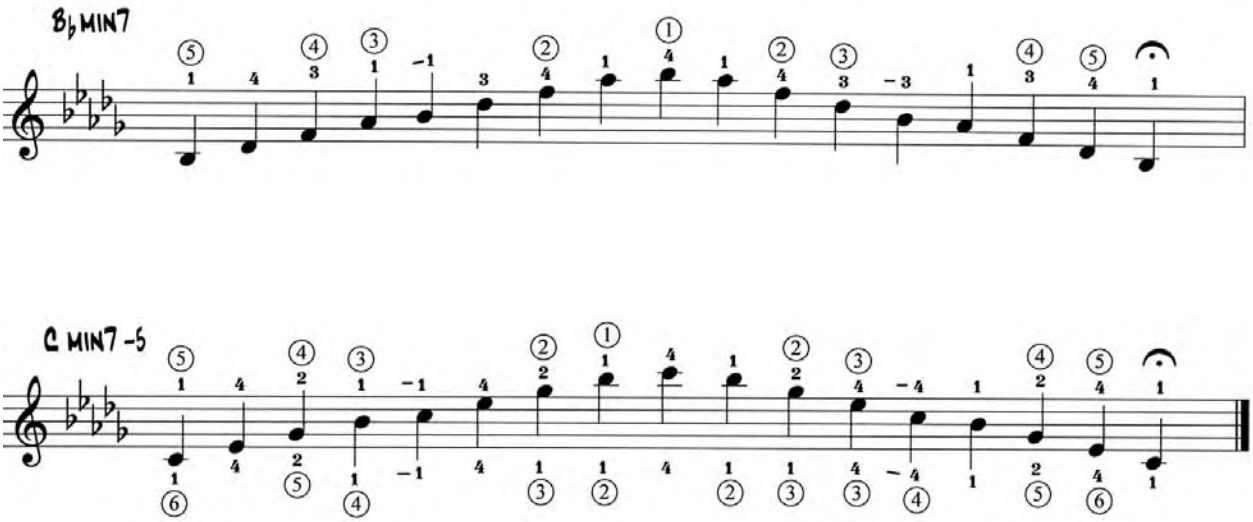
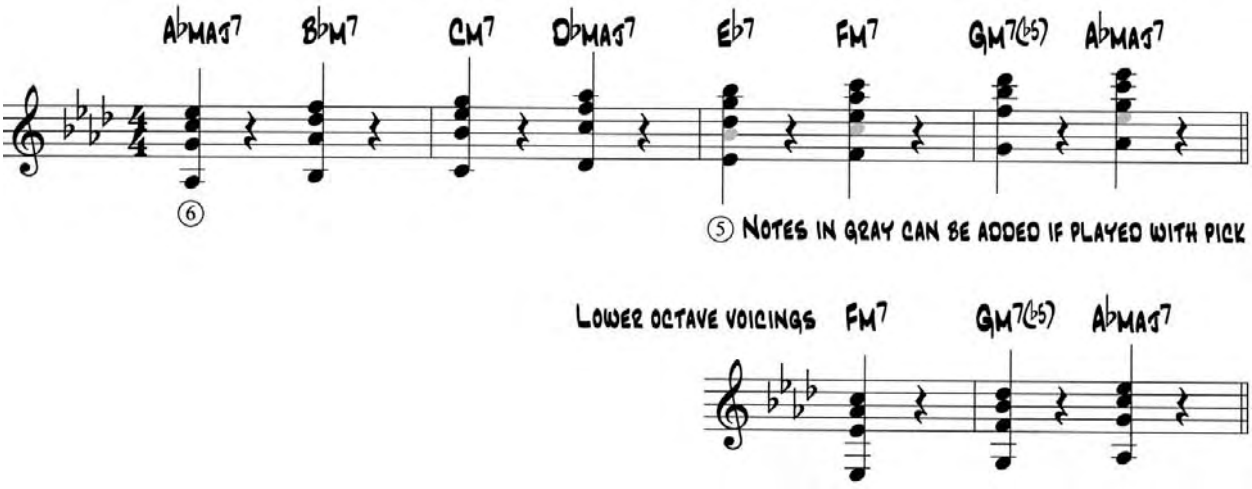


CHORDS

Using either Drop 2 or Drop 3 voicings play the following chord progressions in sequence:

Major Keys: I maj7, IIm7, IIIm7, IV maj7, V7, VIm7, VIIm7♭5, I maj7
Minor Keys: Im7, IIm7-5, ♭III maj7, IVm7, V7, ♭VImaj7, VII7dim, Im7



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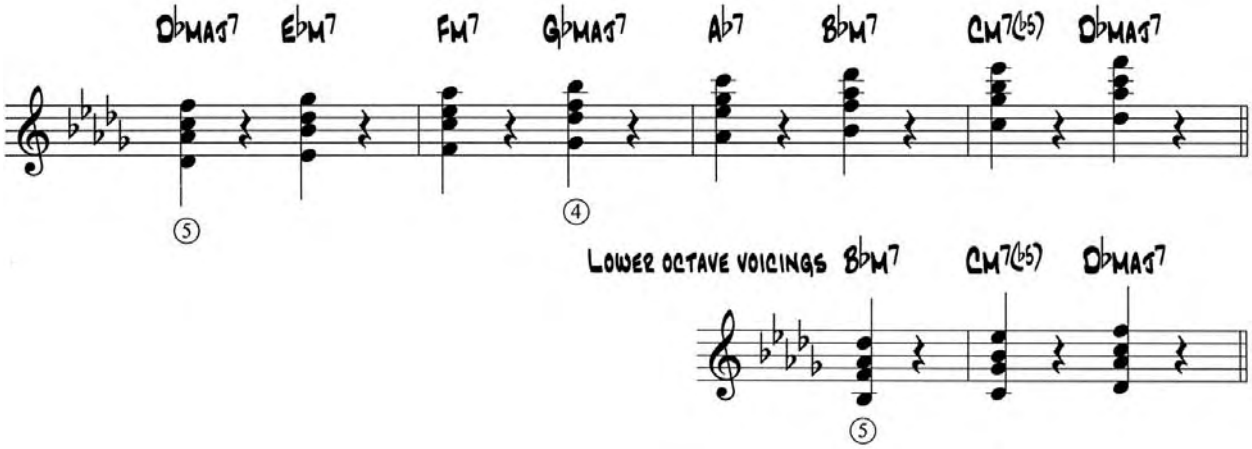

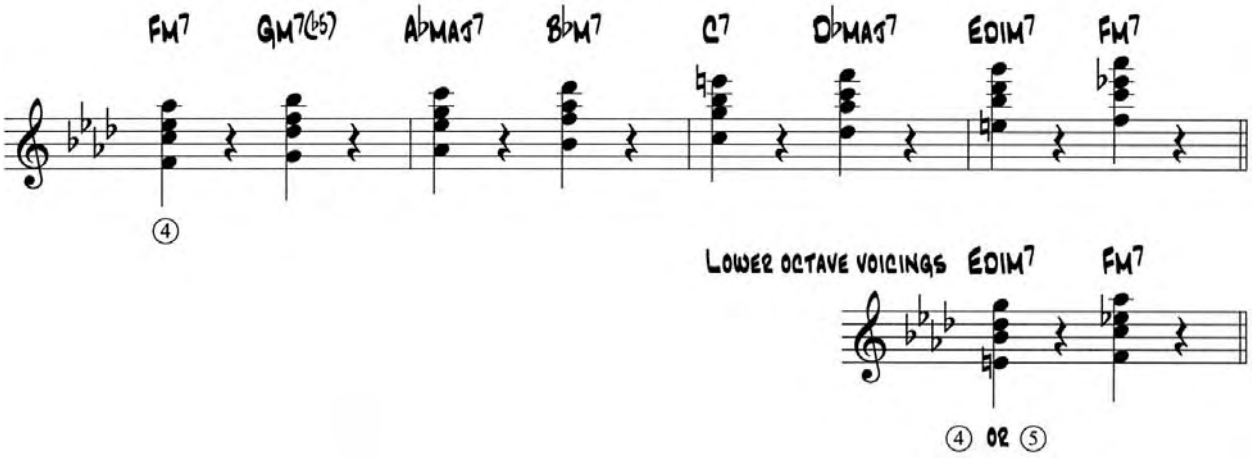

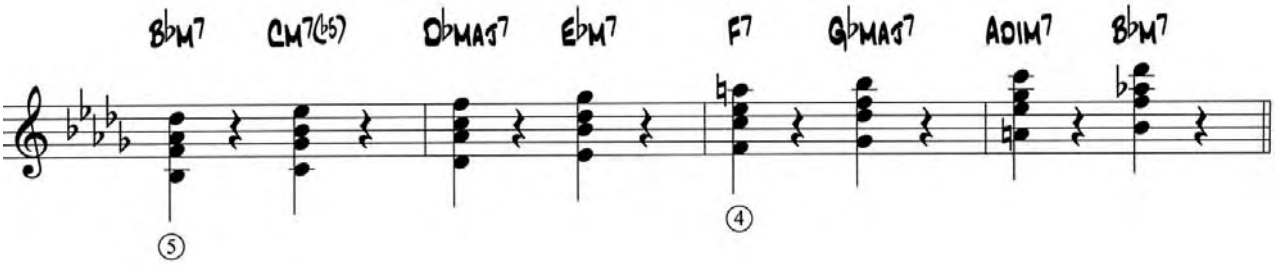

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Additional Chord Requirements		
The candidate should be prepared to play any the following chord types. Specific voicings are left at the candidate's discretion.		
Dominant Seventh Major 7 Minor 7	On any note	Name the scale degree of each tone in the chord form.
Major 6 Minor 6	On any note	Name the scale degree of each tone in the chord form.
Dominant 7 with 9 Dominant 7 with sharp 9 Dominant 7 with flat 9 Major 9 Minor 9	On any note	Name the scale degree of each tone in the chord form.
Augmented Diminished	On any note	Name the scale degree of each tone in the chord form.

SIGHT READING

Candidates are required to perform at sight:

- **(a)** A rhythmic exercise (one example given)
- **(b)** A melodic passage (two examples given)
- **(c)** A chord chart (four examples given)

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. (One example given)	
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.
Rests	whole, half, quarter, eighth

Rhythmic example:

Melodic Passage	
Sight read a short melody equal in difficulty to pieces of LEVEL 7. (Two examples given)	
Keys	C, G, D, or A
Minor	Am, Dm, Gm, or Cm
Length	4–12 bars

Melodic Passage Examples:

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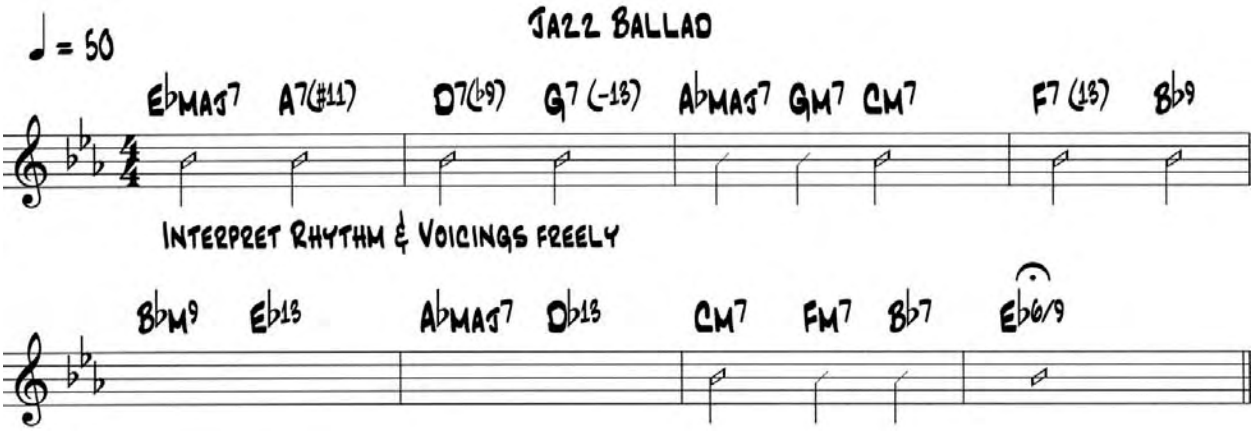
Chord Charts	
The candidate should interpret the rhythm and chord voicings *freely* while maintaining stylistic integrity. (Four examples given)	
Major Keys	C, G, D, A, F, B♭, or E♭
Minor Keys	Am, Em, Bm, F♯m, Dm, Gm, Cm
Length	8–24 bars

Chord Chart Examples:



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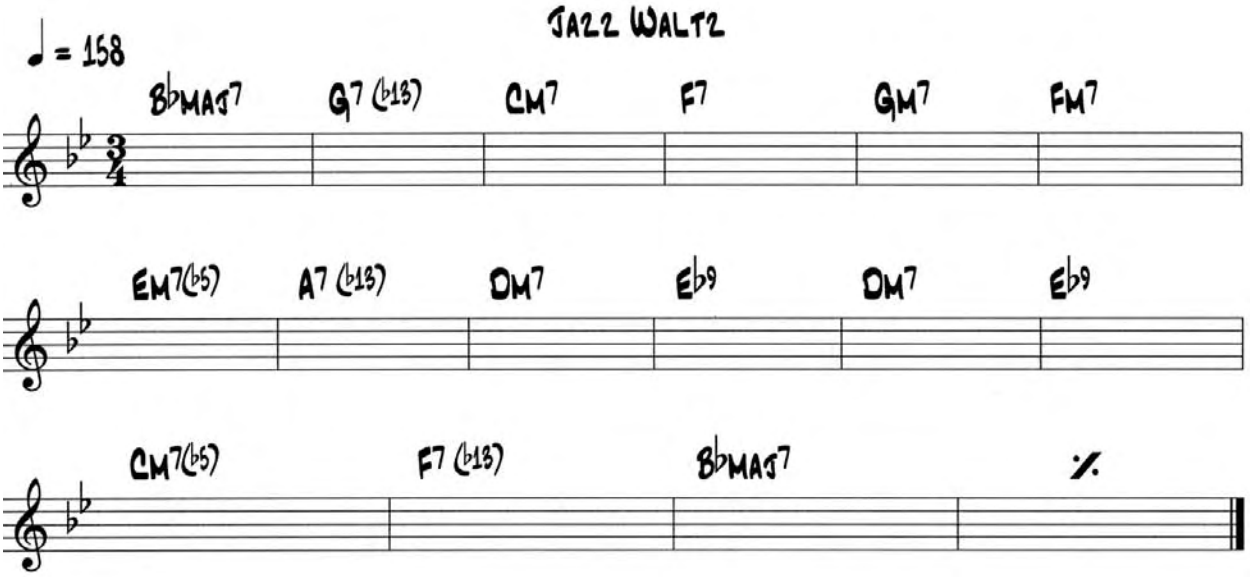

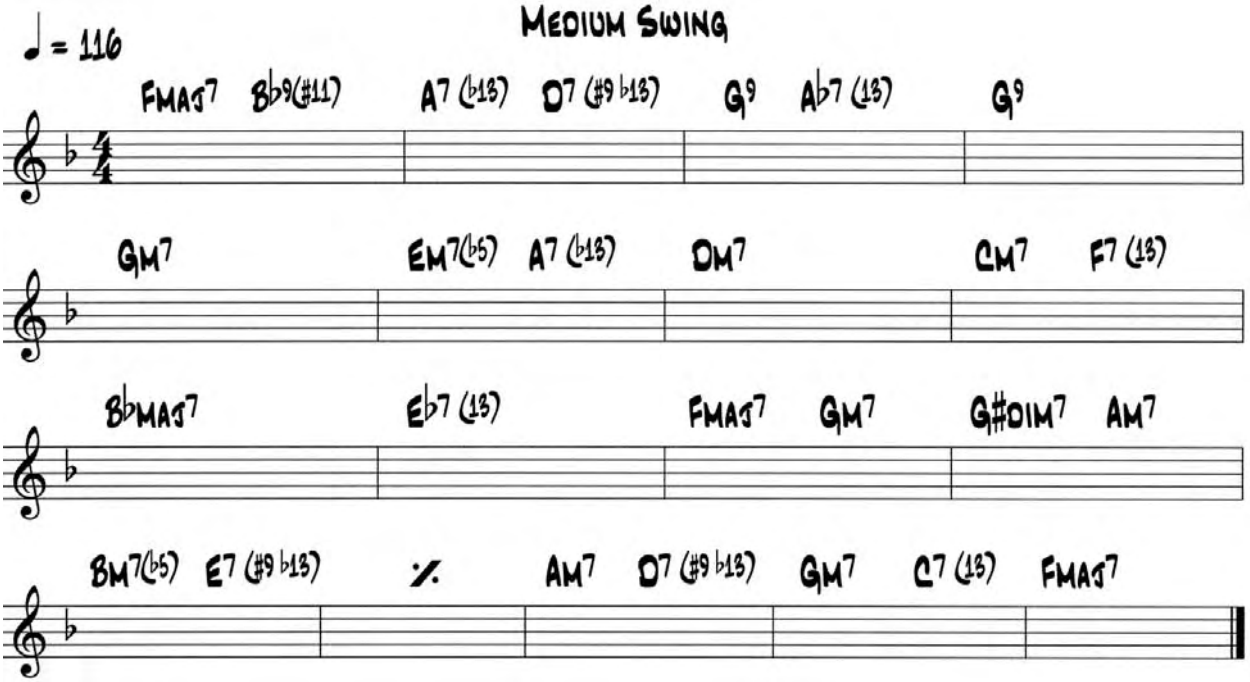

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AURAL TESTS

(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:

i. provide the key (limited to C, G, D, Am, Em, and Dm)

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

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The example below demonstrates is the approximate level of difficulty:

(b) Identify *maj7, min7*, d*om7, augmented, diminished, maj6 and min6* 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.

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

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