

LEVEL TWO

Length of the examination: 20 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 three categories: *Jazz/Blues*, *Rock* and *Other Genres*. Choices should contrast in style, key, and tempo. Your choices must include two different composers or arrangers.

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ROCK

MORE EASY POP MELODIES

Fields Of Gold pg. 13
Summer of 69 pg. 14

(HAL LEONARD)

JAZZ/BLUES

ADVANCED ROCK GUITAR TECHNIQUE

Don't Give Up pg.14

(MEL BAY)

JAZZ GUITAR MADE EASY

So Who? Pg.6
Spring Acorns Pg.24
Duke's Dolls Pg 28

(MEL BAY)

MARK ELF JAZZ INTERPRETATIONS VOL. 2

(MEL BAY)

Any Etude

OTHER

MORE EASY POP MELODIES

Oye Como Va pg.28

(HAL LEONARD)

STUDIES

BOOGIE BLUES RIFFS

Riffs No 1 through 5

(HAL LEONARD)

EASY ROCK RHYTHMS

Rhythm Riff #12 Pg.17

(HAL LEONARD)

12-BAR BLUES RIFFS

Riff's 1 through 3.

(HAL LEONARD)

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 C or G.
- (b) Candidates will be required to play a II_m - V₇ - I with standard chord shape on the major key of C.

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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 Two.

Keys	
Major	C, G
Minor	Am, Em

SCALES

To be played from memory, ascending AND descending, in the keys stated using any logical fingering.

	Keys	Octaves	M.M. ♩ =	Articulation
Major (Ionian)	C,G	2	80	all legato, even 8ths
Natural Minor, (Aeolian)	Am, Em	2	80	all legato, even 8ths
Harmonic Minor	Am, Em	2	80	all legato, even 8ths
Jazz Melodic Minor	Am, Em	2	80	all legato, even 8ths
(Dorian)	D, A	2	80	all legato, even 8ths
(Mixolydian)	G, D	2	80	all legato, even 8ths
Pentatonic	C, Am G, Em	2	80	all legato, even 8ths
Chromatic	Beginning on A	1	80	all legato, even 8ths

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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.

The following examples show all of the scales required for Level Two.

Example: Required Scales

C IONIAN



D DORIAN



G MIXOLYDIAN



A Aeolian



A HARMONIC MINOR



A JAZZ MELODIC MINOR



G IONIAN



A DORIAN



D MIXOLYDIAN



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E Aeolian

E Harmonic Minor

E Jazz Melodic Minor

C Major Pentatonic

A Minor Pentatonic

G Major Pentatonic

E Minor Pentatonic

A Chromatic

ARPEGGIOS

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

	Keys	Position	M.M. ♩ =	Note Values
Major	G, D	Root	80	in quarter notes
Minor	Am, Em	Root	80	in quarter notes

Example: Required Arpeggios



CHORDS

Play the following chord progressions in sequence:

Major Keys: Imaj, IIm, IIIm, IVmaj, V7, VIIm, VIIIm^b5, Imaj

Minor Keys: Im, IIm^b5, IIImaj, IVm, V7, VIImaj, VII7, Im

(See examples on the following page) ⇒

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Example: Required Chord Progressions

The image displays four musical staves, each representing a different key signature. Above each staff are guitar chord diagrams and a rhythmic notation in 4/4 time. The chords are as follows:

- C MAJOR:** C, Dm, Em, F, G7, Am, Bm7^{b5}, C
- A MINOR:** Am, Bm7^(b5), C, Dm, E7, F, G7, Am
- G MAJOR:** G, Am, Bm, C, D7, Em, F#m7^(b5), G
- E MINOR:** Em, F#m7^(b5), G, Am, B7, C, D7, Em

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	3/4 , 4/4
Note values	whole, dotted half, half quarter, dotted quarter, eighth
Rest values	whole, half, quarter, eighth

Example: Rhythmic Passage



Melodic Passage	
Sight read a short melody equal in difficulty to pieces of Level 1.	
Keys	C, G
Length	4 bars

Example: Melodic Passage



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Chord Charts	
The candidate is free to interpret the rhythm and chord voicings freely while maintaining stylistic integrity.	
Major Keys	C, G
Minor Keys	Am, Em
Length	8–24 bars

Example: Chord Chart

The image shows two musical staves, each with a treble clef and a key signature of one sharp (F#). The first staff contains four measures of music, each with a slash indicating a chord. Above the staves are the Roman numerals I, IV, I, and III M. The second staff also contains four measures of music with slashes. Above the staves are the Roman numerals IV, III M, V7, and I.

AURAL TESTS

The candidate will be required:

- (a) To play back a short melody starting on the tonic note after the examiner has:
- provided the key (only the major keys of C or G will be used)
 - played a four note chord on the tonic in broken form
 - played the melody twice

The melody will be in either 3/4 or 4/4 time

The example shown is the approximate level of difficulty:

Example: Playback Passage

The image shows a musical staff with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The melody consists of six notes: G (quarter), A (quarter), B (quarter), A (quarter), G (quarter), and F# (quarter).

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- (b) to identify *major* or *minor* chords after it has been played once by the examiner in root position.
- (c) to identify major or harmonic minor scales after it has been played once by the Examiner, ascending and descending, at a moderate tempo
- (d) to identify a given note after the examiner has played the four note tonic chord of any key in root position slowly ascending and descending. The examiner will then randomly play one note from the chord asking the student to identify the note by interval.

interval name [1, 3, 5, 8].

BACKGROUND INFORMATION

- (a) Candidates must be prepared to answer questions on the three pieces selected for the examination. The questions will include the following elements:
- (b) Musical signs – Find and explain all articulation markings, dynamic and tempo markings and other musical terms.
- (c) 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