

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>
THREE PIECES Chosen from the following JAZZ/BLUES ROCK OTHER GENRES	10 10 10
ONE STUDY	8
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.

LIST PIECES

Candidates must be prepared to play three pieces, from each of 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.

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)
Sections 2,3,5.

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

JAZZ GUITAR MADE EASY (MEL BAY)
Minor Things

**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
RHYTHMSECTIONS** (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 (Both)

**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)
Have I Told You Lately

FINGERPICKING ACOUSTIC (HAL LEONARD)
You've Got A Friend
Tears In Heaven

FINGERPICKING POP (HAL LEONARD)
Imagine

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 IIIm, 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.

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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, Gm	2	100	all legato, even 8ths
Harmonic Minor	Dm, Gm	2	100	all legato, even 8ths
Jazz Melodic Minor	Dm, Gm	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

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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.

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B Aeolian



B Harmonic Minor



B Jazz Melodic Minor



F Major Pentatonic



D Minor Pentatonic



D Major Pentatonic



B Minor Pentatonic



A Chromatic



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 a sequence of eight chords. The musical notation below each staff shows these chords in a 4/4 time signature, with a quarter note for each chord. The chords are as follows:

- F MAJOR:** F, Gm (3fr.), Am, Bb, C7, Dm, Em7(b5), F.
- D MINOR:** Dm, Em7(b5), F, Gm (3fr.), A7, Bb, C7, Dm.
- D MAJOR:** D, Em, F#m, G, A7, Bm, C#m7(b5) (4fr.), D.
- B MINOR:** Bm, C#m7(b5) (4fr.), D, Em, F#7, G, A7, Bm.

SIGHT READING

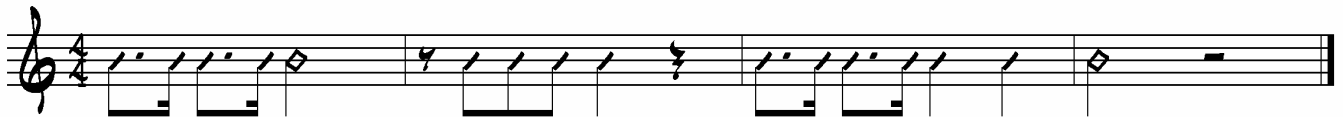
Candidates are required to perform at sight:

- (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

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Example: Melodic Passage



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

Example: Chord Chart

