

Fire And Rain

Session Style

James Taylor

Arranged by Tristan Sueme

♩=77 *Soft Rock / Folk Rock*

Capo 3rd fret (†)

Intro

† Capo notation in this syllabus is optimised for each arrangement – the following conventions have been used in this arrangement:

- Music notation and chord symbols are transposed for legibility in relation to the capo position. *Notation will sound three semitones higher than written.*
- The tablature numbers represent the distance from the capo. (e.g. tabbed 3rd fret is 3 frets above the capo).

[3]

Verse

[5]

Put Your Records On

Session Style

Corinne Bailey Rae

Arranged by Nat Martin

♩=96 R'n'B

Play fingerstyle

Intro

Chords: A, F#m6, E13, E9

MP

The intro consists of four measures. The first measure is in the key of A major (two sharps) and 4/4 time, with a melody of quarter notes and a bass line of quarter notes. The second measure has a melody of quarter notes and a bass line of quarter notes. The third measure has a melody of quarter notes and a bass line of quarter notes. The fourth measure has a melody of quarter notes and a bass line of quarter notes. The guitar tablature shows fingerings for the bass line: 5-5, 5, 6-6, 4-4, 6, 9-7, 9-7, 9-7, 7-7.

A Verse

Chords: A, F#m6

Melody: Three lit - tle birds sat on my win - dow

Musical notation and guitar tablature for the first two lines of the verse.

[4]

Chords: E13, E9, A

Melody: and they told me I don't need to wor - ry. Sum - mer came like cin - na -

Musical notation and guitar tablature for the second two lines of the verse.

[6]

Chords: F#m6, E13, E9, A

Melody: mon, so sweet. Lit - tle girls dou - ble dutch on the con - crete.

Musical notation and guitar tablature for the final two lines of the verse.

[9]

Technical Exercises

In this section the examiner will ask you to play a selection of exercises drawn from each of the four groups shown below. Groups A, B and C contain examples of the scales, arpeggios and chords you can use when playing the pieces. In Group D you will be asked to prepare the riff exercise and play it to the backing track in the exam. You do not need to memorise the exercises (and can use the book in the exam) but the examiner will be looking for the speed of your response. The examiner will also give credit for the level of your musicality.

Before you start the section you will be asked whether you would like to play the exercises along with the click or hear a single bar of click before you commence the test. The tempo is ♩ = 80.

Groups A and B should be prepared in two octaves in two positions. The first position is to be prepared on the E string from the starting notes of F, G and A. The second position is to be prepared on the A string from the starting notes of B, C and D. You may have to make adjustments for open strings in your fingerings of some scales. For each position, the examiner will choose from a starting note of either F, G, A (E string) or B, C, D (A string).

Below is a full list of *everything* you need to prepare for the Technical Exercises section of the exam. The examples on the following pages are a *sample* of what you need to need to prepare. The fingerings shown are suggestions and you may use any alternative you like provided the scale or arpeggio starts from the string specified.

Technical Summary	
Tempo	♩ = 80
Scales Major	F, G & A (on the E string) B, C & D (on the A string)
Scales Natural Minor	F, G & A (on the E string) B, C & D (on the A string)
Scales Harmonic Minor	F, G & A (on the E string) B, C & D (on the A string)
Scales Minor Pentatonic	F, G & A (on the E string) B, C & D (on the A string)
Scales Major Pentatonic	F, G & A (on the E string) B, C & D (on the A string)
Scales Blues	F, G & A (on the E string) B, C & D (on the A string)
Arpeggios Major	F, G & A (on the E string) B, C & D (on the A string)
Arpeggios Minor	F, G & A (on the E string) B, C & D (on the A string)
Chords Triads	Major & Minor (three inversions) Sequence in C
Riff	Eight bars at ♩ = 85

Ear Tests

There are two ear tests in this grade. The examiner will play each test to you twice. You will find one example of each type of test printed below.

Test 1: Melodic Recall

The examiner will play you a two-bar melody with a drum backing using either the D major pentatonic or A minor pentatonic scales. The first note of the melody will be the root note and the first interval will be descending. You will play the melody back on your instrument. You will hear the test twice.

Each time the test is played the sequence is: count-in, root note, count-in, melody. There will be a short gap for you to practise after you have heard the test for the second time. You will hear the count-in and root note for the third time followed by a *vocal* count-in and you will then play the melody to the drum backing. The tempo is ♩=90.

♩=90

Test 2: Harmonic Recall

The examiner will play you a tonic chord followed by a four bar chord sequence in the key of G major played to a drum backing. The sequence will be drawn from the I, IV, V and vi chords and may occur in any combination. You will be asked to play the chord sequence to the drum backing in the rhythm shown in the example below. This rhythm will be used in all examples of this test given in the exam. You will then be asked to identify the sequence you have played to the examiner. You will hear the test twice.

Each time the test is played the sequence is: count-in, tonic, count-in, chords. There will be a short gap for you to practise after you have heard the test for the second time. You will hear the count-in and tonic for the third time followed by a *vocal* count-in then you will play the chords to the drum backing. You should then name the chord sequence, including chord types (i.e. major or minor). The tempo is ♩=80.

♩=80