

River Man

Session Style

Nick Drake

Arranged by Tristan Sueme

♩ = 115 Folk $\text{♩} = \overset{\text{3}}{\text{♩}}$

Capo 3rd fret (†)

Intro

Cadd⁹

T 2 2 0
A 4 4 2
B 2 2 0

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

- Music notation in this arrangement shows concert pitch.
- The tablature numbers represent the distance from the capo. (e.g. tabbed 3rd fret is 3 frets above the capo).

Verse

Cmadd⁹

E^bm¹¹

1. Bet - ty came by on her way, said she has a
2. Gon-na see the riv - er man, gon-na tell him

[5]

A^b

word to say
all I can 'bout things to - day,
a - bout the ban -

[8]

Cadd⁹

Cmadd⁹

and fall - en leaves. Said she had - n't
on feel - ing free. If he tells me

[11]

Ain't Misbehavin'

Acoustic Specialist (Solo)

Fats Waller

Arranged by Giorgio Serci

♩=80 Jazz Standard

Intro G/B B^bdim⁷ Am⁷ D¹³

T 1 2 3 3 3 3 3 3 6 7 3
A 0 0 0 0 0 0 0 1 4 5 X
B 2 1 1 0 0 0 4 5 0 1

G/B B^bdim⁷ Am⁷ E^b9sus⁴ D⁹sus⁴ D¹³ G E⁷

3 3 3 3 7 3 3
0 0 0 0 5 0 0
2 2 1 1 0 6 5 5 0 2 0 3 3
0 0 0 6 5 5 0 0 1 0 2 1

[3]

Am A[#]dim⁷ G/B B⁷#⁵ Cmaj¹³ Cm⁷ F⁷

0 0 3 3 2 5 3 0 0 3 2 1
0 2 0 2 0 0 4 2 0 0 1 1
0 2 0 1 1 2 0 3 2 3 0 0 3 1 2 1
0 2 0 1 1 2 2 2 3 3 1 1 1

[6]

1. G/B B⁷ Am⁷ D⁹sus⁴ C⁹sus⁴ Bm¹¹ E⁹#⁵ B^b1³

0 2 0 1 3 2 0 2 3 2 3 2 3 2 5 6 7 7 X
2 0 0 1 0 2 2 5 3 3 2 4 2 7 7
2 0 1 1 0 2 3 5 0 3 2 4 2 3 5 7 6

[9]

2. A¹³ E^b9sus⁴ D⁹sus⁴ A^b9#¹¹ Am⁷ D⁹sus⁴ G Cm¹¹ F¹³

7 5 6 5 3 2 0 2 5 7 5 5 3 3 6 4 3 1
6 5 6 5 4 2 2 2 5 5 5 3 0 0 3 6 4 3 1
5 6 0 5 4 0 2 3 5 0 3 3 3 3 3 3 1 1

[12]

Technical Exercises

In this section, you will be asked to play a selection of exercises, chosen by the examiner, from groups A, B, C & D.

In Group E you will be asked to prepare one stylistic study from the three printed. The choice of stylistic study will determine the style of the Quick Study Piece.

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.

Groups A, B, C & D need to be prepared as shown below. The examiner will play the click at the given tempo, and you should begin to play after four clicks.

Group E is played to a backing track.

Group A: Scales

Pentatonic Exercises. The examiner will ask for one major and one minor pentatonic exercise from the selection below. The tempo for this group is ♩ = 100.

1. F# minor pentatonic exercise

The first exercise is the F# minor pentatonic scale. It is written in treble clef with a key signature of two sharps (F# and C#). The notation consists of two systems. The first system shows the scale ascending and then descending over two measures. The second system shows the scale ascending and then descending over two measures, ending with a double bar line. Fingerings are indicated by numbers 1-5 on the strings.

2. F# major pentatonic exercise

The second exercise is the F# major pentatonic scale. It is written in treble clef with a key signature of three sharps (F#, C#, and G#). The notation consists of two systems. The first system shows the scale ascending and then descending over two measures. The second system shows the scale ascending and then descending over two measures, ending with a double bar line. Fingerings are indicated by numbers 1-5 on the strings.

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 bass and drum backing using either the D major pentatonic, D minor pentatonic or G natural minor scales. The first note of the melody will be *either* the root note *or* fifth and the first interval will be *either* ascending *or* 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 bass and drum backing. The tempo is ♩=90.

Test 2: Harmonic Recall

The examiner will play you a tonic chord followed by a four bar chord sequence in the key of D major played to a bass and drum backing. The sequence will use the I, ii, iii, IV, V and vi chords and will incorporate a dominant⁷ (V⁷) chord. You will be asked to play the chord sequence to the bass and 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, including any chord extensions. 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 and you will then play the chords to the bass and drum backing. You should then name the chord sequence, including the chord type and any extensions. The tempo is ♩=90.