

# Xaranga do Vôvô



**Composer:** Celso Machado

**Nationality:** Brazilian

**Source:** *Frêvo Bajado* (1985)

'Xaranga do Vôvô' is a piece composed by Brazilian multi-instrumentalist Celso Machado. The piece was published in the 1985 collection of works titled *Frêvo Bajado*. The very same year, Machado recorded a version of the piece for an album with French guitarist Thierry Rougier, who introduced him to several guitar festival organisers in Europe and which helped progress his musical career internationally.

Machado started publicly performing music at the age of seven as a street performer in his hometown. In the '70s he would move to the city of São Paulo, where his career would further develop after numerous public performances and the release of his first music recordings, eventually leading to an international music career touring across the world. He would later settle in Canada, where he remains as an active guitar teacher and composer. Machado takes influence from a broad and diverse range of music and cultures, being inspired by multiple traditional and folk music genres across the world. He has also worked as a film composer, and achieved a Leo Award for his musical contributions to the 2000 documentary *Company of Fear*.

## Performance Notes



This piece is often played as a guitar duet and this solo arrangement offers some fun challenges. In  $\frac{3}{4}$  time, the fairly quick tempo is accentuated by the semiquavers (16th notes) throughout. Keep a keen eye on the many accidentals throughout this piece and take note of the key change from G major to C major at bar 17. This lively piece contains a good deal of movement around the fretboard which will benefit from close and careful practice in small phrases, building up speed gradually over time. Despite the challenging fretting positions, the texture of the piece is quite light. Aim for a secure but light touch, allowing the picking-hand to pass across the string rather than picking from beneath.

# Moonlight Rose

By Naoko Ikeda

Andantino grazioso ♩ = 69

⑥ = D n.h. XIX

Musical notation for measures 1-3. The piece is in 4/4 time with a key signature of one flat (B-flat). Measure 1 starts with a treble clef and a B-flat. A circled number 3 is above the first measure. A slur covers measures 1, 2, and 3. The bass line has a 0 (open string) in measure 1, a 3 in measure 2, and a 1 in measure 3. The dynamic is *p legato*.

Musical notation for measures 4-7. Measure 4 starts with a treble clef and a B-flat. A circled number 4 is above the first measure. A slur covers measures 4, 5, and 6. The bass line has a 0 in measure 4, a 0 in measure 5, a 0 in measure 6, and a 2 in measure 7. The dynamic is *mp*. The word *sim.* appears at the end of measure 7.

Musical notation for measures 8-11. Measure 8 starts with a treble clef and a B-flat. A circled number 2 is above the first measure. A slur covers measures 8, 9, and 10. The bass line has a 3 in measure 8, a 0 in measure 9, and a 0 in measure 10. The dynamic is *mf*. The word *sim.* appears at the end of measure 11.

Musical notation for measures 12-15. Measure 12 starts with a treble clef and a B-flat. A circled number 2 is above the first measure. A slur covers measures 12, 13, and 14. The bass line has a 0 in measure 12, a 0 in measure 13, and a 0 in measure 14. The dynamic is *mf*. The word *sim.* appears at the end of measure 15.

Musical notation for measures 16-19. Measure 16 starts with a treble clef and a B-flat. A circled number 4 is above the first measure. A slur covers measures 16, 17, and 18. The bass line has a 0 in measure 16, a 0 in measure 17, and a 0 in measure 18. The dynamic is *mf*. The word *sim.* appears at the end of measure 19.

# Contemporary Improvisation & Interpretation

In the exam, you have a choice between either a Sight Reading test or a Contemporary Improvisation & Interpretation test. The examiner will ask you which one you wish to choose before commencing. Once you have decided you cannot change your mind.

In the Contemporary Improvisation & Interpretation test, the examiner will give you one of the following, to be performed to a backing track.

At Grade 6, you may improvise either melodic lines or a chordal accompaniment (*candidate choice*). The backing track will meet the following criteria:

- A repeated 8-bar blues in C minor or C# minor, containing occasional non-diatonic chords
- A 16-bar test in a contemporary genre (pop, soul, rock etc.) in E<sup>b</sup> major or E major, including II-V-I progressions and occasional secondary dominant chords

You will first be given 90 seconds to practise, before which you will be given the choice of a metronome click throughout or a one-bar count-in at the beginning. Following the initial practice time, the examiner will play the backing track twice. The first time is for you to practise and the second time is for you to perform the final version for the exam. For each playthrough, the backing track will begin with a one-bar count-in.

The backing track is continuous, so once the first playthrough has finished, the count-in of the second playing will start immediately.

## Contemporary Improvisation & Interpretation | Example 1

Soul/Motown ♩ = 105

Chord progression for the 16-bar backing track:

1-4: E<sup>b</sup>maj7 | Fm<sup>7</sup> | B<sup>b</sup>7(sus4) | E<sup>b</sup>maj7

5-8: Dm<sup>7</sup>(b5) | G<sup>7</sup> | Cm<sup>7</sup> | F<sup>7</sup> | B<sup>b</sup>7(sus4) | G<sup>7</sup>

9-12: Cm<sup>7</sup> | Cm<sup>7</sup>/B<sup>b</sup> | F<sup>7</sup>

13-16: A<sup>b</sup>maj7 | E<sup>b</sup>/G | Fm<sup>7</sup> | B<sup>b</sup>7(sus4) | E<sup>b</sup>maj7

Please note: The test shown is an example. The examiner will give you a different version in the exam

# 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 metronome click, using the E<sup>b</sup> major scale or the C<sup>#</sup> harmonic minor scale. The examiner will state the key before playing the test for the first time. The first note of the melody will be the root note or the fifth, and the first interval will be **either** ascending **or** descending. You will hear the test twice, after which you must play back the melody on your instrument.

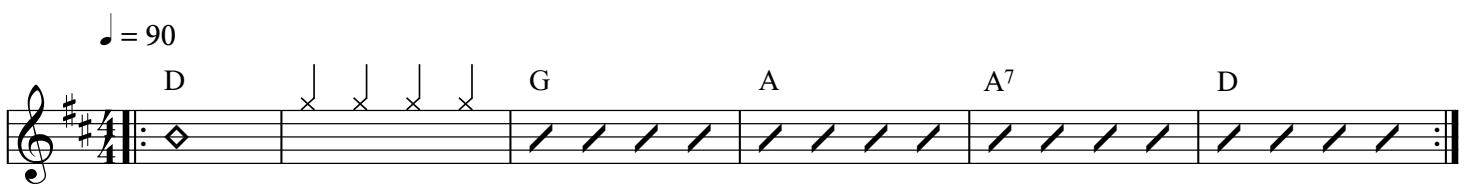
Each time the test is played the sequence is: four clicks, root note, four clicks, melody. There will be a short gap for you to practise after you have heard the test for the second time. You will then hear the four clicks and root note for the third time, followed by a vocal count-in and you will then play the melody to the metronome click. 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 metronome click. The sequence will be drawn from the I, II<sup>m</sup>, III<sup>m</sup>, IV, V and VI<sup>m</sup> chords and may occur in any combination. Chord V may be a major chord or a dominant 7th chord. You will be asked to identify the chord sequence, stating the progression either with the chord names (e.g. D, Em) or numerals (e.g. I, II<sup>m</sup>).

Each time the test is played the sequence is: four clicks, tonic, four clicks, chords. There will be a short gap for you to practise after you have heard the test for the second time. You will then be asked to state the chord progression. The tempo is ♩ = 90.



*Please note: The tests shown are examples. The examiner will give you a different version in the exam.*