

# Soma

Simon Troup

*♩* = 55 Blues

**A**

*mp*

Bm Bm(maj<sup>7</sup>) Gadd<sup>9</sup>

TAB: 12(14) 10 11 9(10) 7 9

Esus<sup>4</sup> E A/B B<sup>7</sup> Em<sup>7</sup>

TAB: 7 9 7 9 9 8 7 8 7 9 8 9 9 8 7 14 12 12 14

Rake - 1

[3]

Bm<sup>7</sup> F#sus<sup>4</sup> F# Bm<sup>7</sup>

*p* Let ring - - - |

TAB: 12 15 12 15 14 13 12 14 15 17 15

[6]

**B**

*mp*

Bm Bm(maj<sup>7</sup>) Gadd<sup>9</sup> Esus<sup>4</sup> E

TAB: 10 14 10 14 10 11 9(10) 7 10 7 7 9 7 7 7 9

[9]

A/B B<sup>7</sup> Em<sup>7</sup> *8va* - -

TAB: 8 9 9 8 7 5 7 5 7 6 7 9 7 9 8 9 7 8 10 7 10 12 17 14

[12]

# Chaos Pad

James Uings & Duncan Jordan

♩ = 107 Rock

**A** Am C<sup>5</sup> Fadd<sup>9</sup> Am G<sup>5</sup>

PM PM PM PM

TAB: 12-14-14-16-14-16 | BU BU BD 16(17)-16-14-16(17)(16)-14-13-14 | 12-14-14-16-14-16 | 12-12

Fadd<sup>9</sup> Am G<sup>5</sup> N.C.

PM PM

TAB: BU BU BD 16(17)-16-14-16(17)(16)-14-14 | 12-14-14-16-14-16 | 12-12

[4]

**B** N.C.

TAB: 0-0-14-15-0-0-12-14-0-0-10-12-0-0-8-10 | 0-0-7-8-0-0-5-7-0-0-3-5-3-2-0

[7]

TAB: 0-14-15-0-12-14-0-10-12-0-8-10-0-7-8-0 | 5-7-0-3-5-0-2-3-0-3-5-0-5-7-0-8

[9]

**C** A<sup>5</sup> G<sup>#5</sup> F<sup>5</sup> 2° To Coda

PM - - - - | PM - - - - | PM - | PM - - - - | PM - - - - | PM - - | PM - - - - | PM - - - - | PM - - |

TAB: 7-7-7-7 7-5 7-7-7-7 7-5 7-5 | 6-6-6-6 7-5 6-6-6-6 7-5 6-6 7-5 | 5-7 5-7 5-7 | 8-8-8-8 8-8-8-8 8-8

[11]

1. E<sup>5</sup> 2. E<sup>5</sup>

PM - - - - - | PM - - - - - | PM - - - | PM - - - |

TAB: 5-4 7-6-7 4-5-7 5-4 7-6 | 4-5 5-7 7-9 | 7-7-7-7 8-8 10-10

[14]

# 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 and modes, arpeggios and chords you can use when playing the pieces. In Group D 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.

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 ♩ = 100.

## Group A: Scales and Modes

Two octaves, two positions. The first position is to be prepared on the E string from the starting notes of G–B chromatically. The second position is to be prepared on the A string from the starting notes of C–E chromatically.

1. Lydian (G lydian shown, root on E string)

Musical notation for the Lydian scale exercise. The top staff shows the scale in treble clef with a key signature of one sharp (F#). The bottom staff shows the guitar fretboard with strings T, A, and B labeled. The notes are: E (open), F# (2), G (3), A (4), B (5), C (7), D (9), E (10), F# (12), G (13), A (14), B (15), C (17), D (19), E (20).

2. Phrygian (B phrygian shown, root on E string)

Musical notation for the Phrygian scale exercise. The top staff shows the scale in treble clef with a key signature of one sharp (F#). The bottom staff shows the guitar fretboard with strings T, A, and B labeled. The notes are: E (open), F (1), G (2), A (3), B (4), C (5), D (7), E (9), F (10), G (11), A (12), B (13), C (14), D (15), E (17).

3. Jazz melodic minor (C jazz melodic minor shown, root on A string)

Musical notation for the Jazz melodic minor scale exercise. The top staff shows the scale in treble clef with a key signature of two flats (Bb, Eb). The bottom staff shows the guitar fretboard with strings T, A, and B labeled. The notes are: A (open), Bb (1), C (2), D (3), Eb (4), E (5), F (7), G (9), Ab (10), A (11), Bb (12), C (13), D (14), Eb (15), E (17).

## Group B: Arpeggios

One octave, two positions. The first position is to be prepared on the E string from the starting notes of G–B chromatically. The second position is to be prepared on the A string from the starting notes of C–E chromatically.

1. Major<sup>9</sup> arpeggios (A major<sup>9</sup> arpeggio shown, root on E string)

Musical notation for the Major<sup>9</sup> arpeggio exercise. The top staff shows the arpeggio in treble clef with a key signature of two sharps (F#, C#). The bottom staff shows the guitar fretboard with strings T, A, and B labeled. The notes are: E (open), F# (2), G# (3), A (4), C# (7), E (9).

