

Striped Shirt

Kit Morgan

♩=64 Jazz

A A/B B^b/C A/B

mp

T	2	3	3	2
A	2	3	3	2
B	2	3	3	2

Bm Bm⁷/A Gmaj⁷

let ring (where possible)

T	3	3	3	3	3
A	4	2	4	4	0
B	2	4	4	4	3

[5]

Em⁹ F#⁷#5 Bm⁹ 1. F#⁷ 2.

T	3	3	2	4	3	2	5
A	4	0	2	2	4	3	2
B	0	2	2	2	4	3	2

[9]

B Gmaj⁷ Em¹¹ F#m⁷ Bm⁷ Bm⁷/A

T	12	7	7	10	5/7	7	9	9	6	7	7	9	7	10
A	9	4	7	7	2/4	7	9	9	6	7	7	9	6	7
B	9	4	5	7	7	5	7	7	4	5	7	9	6	7

[14]

Gmaj⁷ Em¹¹ A/B B B/A

T	12	7	7	10	5/7	7	9	9	9	11	8	11	12	11	12	14
A	9	4	7	7	2/4	7	9	9	9	11	8	11	12	11	12	14
B	9	4	5	7	7	5	7	7	9	9	8	11	12	11	12	14

[18]

E/G# Em/G B/F# A#m⁷b⁵ D#⁷/G G#m⁷ B/F#

T	14	12	12	14	12	11	11	14	12	9	9	11	9	7	7
A	11	9	9	11	9	8	11	12	11	9	6	6	8	6	7
B	11	9	9	11	9	8	11	12	11	9	6	6	8	6	7

[22]

Cranial Contraption

Charlie Griffths

A $\text{♩} = 105$ *Metal*

Em C

mp Let ring

T	4	0	0	2	[2]	0	0	0	0	0	0
A	0	4	0	0	0	0	0	0	0	0	0
B	0	0	0	0	0	0	0	3	4	0	0

Am G/B Em B/D#

(let ring)

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

[5]

B Em C

f

T	5	5	5	5	5	5	5	5	5	5	7	7	7	7	7	8	8	8	8	8	8	8	8	
A	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	4	4	4	4	4	4	4	4	4
B	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	5	5	5	5	5	5	5	5	5

[9]

Am

T	8	8	8	8	8	8	8	8	8	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10
A	5	5	5	5	5	5	5	5	5	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7
B	5	5	5	5	5	5	5	5	5	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7

[12]

G F#m Em D#dim

T	12	12	12	12	12	12	12	12	10	10	10	10	10	10	10	10	8	8	8	8	8	8	8	7
A	9	9	9	9	9	9	9	9	7	7	7	7	7	7	7	7	5	5	5	5	5	5	5	4
B	9	9	9	9	9	9	9	9	7	7	7	7	7	7	7	7	5	5	5	5	5	5	5	4

[15]

Group D: Chords

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. Chords should be strummed and then picked (arpeggiated).

1. Minor 7^b5 (G minor 7^b5 shown, root on E string)

2. Diminished 7 (C diminished 7 shown, root on A string)

Group E: Stylistic Studies

You will prepare a technical study from one group of styles from the list below. Your choice of style will determine the style of the Quick Study Piece.

1. Rock/Metal: tapping and legato phrasing

$\text{♩} = 100$ *Rock*

The study consists of four systems of music, each with a treble clef staff and a guitar tablature staff. The first system has two measures: E5 and C5. The second system has two measures: E5 and B5. The third system has three measures: E5, C5, and D5. The fourth system has five measures: B5, C5, D5, G5, and E5. The tablature includes tapping (circled numbers) and legato phrasing (arcs).

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.

The musical notation for Test 1 consists of three staves. The top staff is a treble clef with a key signature of one flat (Bb) and a 4/4 time signature. The tempo is marked as ♩=90. The melody begins with a whole note G4. This is followed by a two-bar sequence of eighth notes: G4, A4, B4, A4, G4. The bottom two staves are labeled T (Tenor), A (Alto), and B (Bass). The bass line consists of a single bass note G2. The drum line shows a simple pattern of eighth notes.

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.

The musical notation for Test 2 consists of a single staff in a treble clef with a key signature of two sharps (D major) and a 4/4 time signature. The tempo is marked as ♩=90. The sequence begins with a tonic chord D. This is followed by a four-bar sequence of chords: G, A, A⁷, and D. The rhythm is a simple eighth-note pattern.