

# Grade 2

**G**rade 2 uses the same four scale types as Grade 1. The arpeggio types are also unchanged. Although there are still three keys at Grade 2, these are slightly different from Grade 1. The riff exercise is now based on a two-bar pattern and the test lasts for eight bars rather than four.

Technical Work	
Tempo	♩ = 80
Scales   Major	A, G & C
Scales   Natural Minor	A, G & C
Scales   Minor Pentatonic	A, G & C
Scales   Major Pentatonic	A, G & C
Arpeggios   Major	A, G & C
Arpeggios   Minor	A, G & C
Riff	Eight bars @ ♩ = 80

# Grade 2 Technical Exercises

## Group A: Scales | Major scales

1. A major

Musical notation for the A major scale in bass clef. The scale is written on a single staff with a key signature of two sharps (F# and C#). The notes are: A2, B2, C#3, D3, E3, F#3, G4, A4, B4, C#5, D5, E5, F#5, G6, A6. Below the staff is a line for fingering with three parts: T (Thumb), A (Index), and B (Middle). The fingering sequence is: 5, 7, 4, 5, 7, 4, 6, 7, 6, 4, 7, 5, 4, 7, 5.

2. G major

Musical notation for the G major scale in bass clef. The scale is written on a single staff with a key signature of one sharp (F#). The notes are: G2, A2, B2, C#3, D3, E3, F#3, G4, A4, B4, C#5, D5, E5, F#5, G6, A6. Below the staff is a line for fingering with three parts: T (Thumb), A (Index), and B (Middle). The fingering sequence is: 3, 5, 2, 3, 5, 2, 4, 5, 4, 2, 5, 3, 2, 5, 3.

3. C major

Musical notation for the C major scale in bass clef. The scale is written on a single staff with a key signature of no sharps or flats. The notes are: C2, D2, E2, F2, G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7. Below the staff is a line for fingering with three parts: T (Thumb), A (Index), and B (Middle). The fingering sequence is: 3, 5, 2, 3, 5, 2, 4, 5, 4, 2, 5, 3, 2, 5, 3.

# Grade 7

**G**rade 7 features two new modes (lydian and phrygian) and the jazz melodic minor scale in two fingerings from four different starting notes. The major scale is required over two octaves in one key. Three new arpeggios (major<sup>9</sup>, minor<sup>9</sup> and dominant<sup>9</sup>) from four starting notes are also required. A third chord type (major<sup>7</sup>) is added to the two covered in Grade 6. The Stylistic Studies follow the same procedure as Grade 6.

## Technical Work

Tempo	♩ = 100 (♩ played)
Modes   Lydian	F, A#/B <sup>b</sup> , D & D#/E <sup>b</sup>
Modes   Phrygian	F, A#/B <sup>b</sup> , D & D#/E <sup>b</sup>
Modes   Jazz Melodic Minor	F, A#/B <sup>b</sup> , D & D#/E <sup>b</sup>
Scales   Major	G
Arpeggios   Major <sup>9</sup>	F, A#/B <sup>b</sup> , D & D#/E <sup>b</sup>
Arpeggios   Minor <sup>9</sup>	F, A#/B <sup>b</sup> , D & D#/E <sup>b</sup>
Arpeggios   Dominant <sup>9</sup>	F, A#/B <sup>b</sup> , D & D#/E <sup>b</sup>
Chords   Dominant <sup>7</sup>	E & A
Chords   Minor <sup>7</sup>	E & A
Chords   Major <sup>7</sup>	E & A
Stylistic Studies	Rock/Metal Funk Jazz/Latin/Blues

# Grade 7 Technical Exercises

## 2. Funk: 16<sup>th</sup>-note slap grooves and string crossing



♩=105 *Funk*

E<sup>9</sup>

[3]

[5]

[7]