

## Section One: Recital (80 marks)

Select four pieces from the following list (20 marks each)

As an alternative to the pieces below, candidates may perform up to 4 free choice pieces.  
For guidance on selecting and approving free choice pieces please [click here](#)

Composer/Artist	Title	Book/Cat. Ref	Publisher/ Buy Here
Moore	Waltz No.12	25 Graded Studies for Plectrum Guitar	Hampton - <a href="#">Purchase here</a>
Christopher Walker	Wandering Thoughts No. 16	25 Graded Studies for Plectrum Guitar	Hampton - <a href="#">Purchase here</a>
Debussy	Images	Challenge the Masters p25	Hal Leonard - <a href="#">Purchase here</a>
Roy Buchanan	Sweet Dreams	cat. ref: 151691	<a href="#">sheetmusicdirect.com</a>
Dire Straits	Sultans of Swing	cat. ref: 25280	<a href="#">sheetmusicdirect.com</a>
Iron Maiden	Hallowed Be Thy Name	cat. ref: 42727	<a href="#">sheetmusicdirect.com</a>
Jimi Hendrix	Hey Joe	cat. ref. 83633	<a href="#">sheetmusicdirect.com</a>
Andy McKee	Drifting	cat. ref. 76700	<a href="#">sheetmusicdirect.com</a>
Gary Moore	Walking by Myself	cat. ref: 84554	<a href="#">sheetmusicdirect.com</a>
Robert Johnson	Love in Vain	cat. ref: 158442	<a href="#">sheetmusicdirect.com</a>
Django Reinhardt	Minor Swing	cat. ref.: 21970	<a href="#">sheetmusicdirect.com</a>

## Technical Exercises (20 marks)

Prepare all the technical exercises required for this grade which can be downloaded from the website (syllabus page) - [see next page](#)

# Technical Exercises

## Technical Exercise 1

This may be played with or without an audible metronome/click. This may be played fingerstyle or with a plectrum.

The tablature positions are to be observed. However, if a candidate's guitar is restricted above the 12th fret, the D Aeolian and E Locrian scales may be presented in a lower position from a fifth string starting note.

♩=70

### F Ionian mode

Guitar

Guitar

T A B

1 3 5 1 3 5 2 3 5 2 3 5 3 5 1 5

Gtr.

Gtr.

T A B

3 5 3 2 5 3 2 5 3 1 5 3 1

### G Dorian mode

Gtr.

Gtr.

3 5 6 3 5 7 3 5 7 3 5 7 5 6 3 6

Gtr.

Gtr.

5 — 7 — 5 — 3 — 7 — 5 — 3 — 7 — 5 — 3 — 6 — 5 — 3

### A Phrygian mode

Gtr.

Gtr.

5 — 6 — 8 — 5 — 7 — 8 — 5 — 7 — 8 — 5 — 7 — 5 — 6 — 8 — 5 — 8

Gtr.

Gtr.

6 — 5 — 7 — 5 — 8 — 7 — 5 — 8 — 7 — 5 — 8 — 6 — 5

### Bb LYDIAN

Gtr.

Gtr.

6 — 8 — 10 — 7 — 8 — 10 — 7 — 8 — 10 — 7 — 9 — 10 — 8 — 10 — 6 — 10

Gtr.

Gtr.

8 10 9 7 10 8 7 10 8 7 10 8 6

### C Mixolydian mode

Gtr.

Gtr.

8 10 12 8 10 12 8 10 12 9 10 8 10 11 8 11

Gtr.

Gtr.

10 8 10 9 12 10 8 12 10 8 12 10 8

### D Aeolian mode

Gtr.

Gtr.

10 12 13 10 12 13 10 12 14 10 12 14 11 13 10 13



## Technical Exercise 2

This may be played with or without a metronome/click. This may be played fingerstyle or with a plectrum/pick

$\text{♩} = 100$

**Guitar**

**Guitar**

**Gtr.**

**Gtr.**

**Gtr.**

**Gtr.**

Chords: Dm, Am, E, Am, Dm, Am, E7

Measure numbers: 6, 11

Fingering: 0, 1, 2, 3



### Technical Exercise 3

This may be played with or without a metronome/click. The repeat is to be played, 16 bars total.

This chart may be interpreted with any guitar tone to appropriately define any one of the six examples of playing style. The tempo is for guidance and suggestion alongside each example of interpretation. Fill/solo sections may be single line or chordal, appropriate to the style/genre chosen.

Before the start of this section of the exam, clearly state the chosen genre/style, For example : " Exercise 3, style 2, heavy rock...."

4/4

G                      G                      Fill                      C                      G                      Fill

C                      G                      Em                      G                      D7                      G                      Fill

#### 1. Pop

This is widely known as an acoustic accompaniment style but may be played on an electric with an appropriate clean tone. A hip-hop influenced groove, the percussive element may be stated strongly or less prominently.

Appropriate fills include open string melodies, suspended 4ths and suspended 2nds as brief substitutions. The fills are arranged around an imaginary vocal.

The suggested tempo is 120 bpm but slower tempos work well. The pattern below is an example. Different chords will require different string groups.

♩ = 120

G

fingers placed back on strings creating a percussive "slap"

Guitar

Guitar

T 3 3 3 3

A 0 0 0 0

B 3 3 3 3



## 2. Heavy Rock/Metal

The instrument and tone choice is vital to capture this style. This notated power chord substitution should be seen as an example only. The chord sequence may be presented with any appropriate chord/riff to define the style/genre.

Fills may be based on any stylistic guitar technique and the role here is for fill projection and prominence.

$\text{♩} = 75$   
G power chord

Guitar

Guitar

T A B

5 5 3 5 5 3 5 5 3 5 5 3

## 3. Funk

The instrument and tone choice is vital to capture this style. This notated "up the neck" chord substitution should be seen as an example only. The chord sequence may be presented with any appropriate chord/riff to define the style/genre.

Fills may be based on any stylistic guitar technique and the role here is for diversity and development of a funky groove.

$\text{♩} = 75$   
G

Guitar

Guitar

T A B

6 7 8 7 8 7 8 7 8 7 8 7

## 4. Jazz

Tone choice is vital to capture this style. The notated chord substitution should be seen as an example only. Stylistically appropriate chords ie. major 7ths, minor 7ths, 9ths, 13ths etc. are to be used throughout. Fills should "play through" the changes with stylistically appropriate harmonic relationships.

Any appropriate tempo and swung jazz rhythm may be presented.

$\text{♩} = 100$

G major 7th

Guitar

Guitar

T 3 3

A 4 4

B 4 3

## 5. Blues

This may be presented with any appropriate tone, acoustic or electric.

The notated "shuffle" should be seen as an example only. Fills should be based on "the blues scale," major or minor. Any appropriate tempo may be presented.

$\text{♩} = 80$

G blues shuffle

Guitar

Guitar

T

A

B 5 5 7 7 5 5 7 7 3 3 3 3 3 3 3 3

## 6. Country Fingerpicking

This may be presented with any appropriate tone, acoustic or electric.

The notated pattern on G is an example only. Different chords require different string groups.

The alternate thumb pattern should be a constant and maintained under the fills. A brisk tempo as marked is to be presented.

The image displays a musical score for a guitar exercise. The top staff, labeled 'Guitar', is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. A tempo marking of '♩ = 70' is present. The notation consists of a series of chords and single notes, with some notes beamed together. The bottom three staves are labeled 'Guitar' and contain fingerings for the Thumb (T), Annular (A), and Middle (B) fingers. The Thumb staff shows a constant pattern of '3' (index) and '3' (middle) fingers. The Annular staff shows a pattern of '3', '4', '5', '4', '5', '5', '5'. The Middle staff shows a pattern of '3', '3', '3', '3'. The exercise is marked with a brisk tempo and is to be presented as a constant pattern.