

UNISA

Jazz Guitar syllabus

2013 until further notice

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Directorate Music
PO Box 392
Unisa
0003
5-31 OR Tambo Administration Building
Preller Street
Muckleneuk Ridge
Pretoria

Tel: +27 (0)12 429 2535

Fax: +27 (0)12 429 3644

www.unisa.ac.za/music

Unisa

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General Information

Grade Examinations and Performance Level Assessments (PLAs) in

- Jazz Guitar

1 Prescribed Repertoire

- 1.1 The prescribed repertoire lists for each grade appear from page 10 in this publication. All Jazz Guitar pieces for all grades/levels must be chosen from these lists.
- 1.2 Candidates must perform a balanced programme which should be diverse in character and tempo.
- 1.3 Prescribed music should be purchased from the publishers, sheet music dealers or the internet. Only original printed music may be used in the examination room. Under no circumstances will candidates be allowed to use photocopies in the examination room, with the exception of one or two pages to facilitate page-turning.
- 1.4 The use of music that is in public domain and downloadable from the internet is permitted provided that no copyright restrictions are being violated. The source of this piece must be indicated on the sheet music.
- 1.5 Candidates must take cognisance of the fact that photocopying of music, without written permission from the publishers, is strictly prohibited by the Copyright Act (Act 98 of 1978, as amended). Examiners may refuse to conduct the examination if the original works are not present in the examination room. In such cases the examination will be downgraded to an Evaluation.
- 1.6 Copies of all the performance works must be submitted to the examiner at the examination, and will be destroyed after the examination.
- 1.7 Examiners may listen to either an entire work or only part of it. Repeats [||: :||] need not be played unless requested by the examiner, indicated as compulsory in the sheet music or if the section is repeated differently.
- 1.8 Candidates may use any edition of the prescribed works.
- 1.9 All works must be played in a swing style as a default, unless specified otherwise (straight, funk, etc).
- 1.10 Improvisation is an integral aspect of jazz performance. Candidates must play an improvised solo on the chord changes of standard repertoire, even when solo changes are not specified, unless the work is through-composed.
- 1.11 Works by South African composers are marked with an asterisk (*) in the repertoire lists.

2 Alternative and Own Choice Works

- 2.1 Candidates may request permission from the Directorate Music to present ONE alternative work. The official application form, published in the annual circular, must be used for this purpose.
- 2.2 Own choice works are applicable to the Performance Level Assessments only.
- 2.3 Applications to present an alternative or own choice work must:
- be made on the official application form obtainable from the internet or Directorate Music;
 - include a copy of the alternative work concerned which copy will not be returned;
 - reach the Deputy Director (Professional), Directorate Music not later than the closing date for entries (preferably with the entry form).
- 2.4 Alternative and own choice works should match the length, level of virtuosity, musical standard and style period of the work to be replaced.
- 2.5 The University of South Africa reserves the right to refuse permission for works which do not meet any or all of the criteria.
- 2.6 Requests to present an alternative or own choice work received after the closing date for entries, will only be considered in highly exceptional cases.

3 Specific requirements

- 3.2 **Page turners:** No page turners are allowed in the examination venue for up to and including Grade 7 examinations. Grade 8 candidates and their accompanists may make use of a page turner, but this person may not be the candidate's teacher. Examiners may not be asked to turn the pages.
- 3.3 **Equipment**
- 3.3.1 Candidates must provide their own instruments (Except piano. A piano will be available in the examination room). Candidates must provide backline equipment where necessary (amplifiers, drum sets and CD players, multi-plugs and cables). Singers are not permitted to use a PA system/microphone for the exam.
- 3.4 **Setting up of equipment**
- 3.4.1 Examiners will not assist with the setting up of the instrument.
- 3.4.2 Efficient setting up is a major part of the performance skill and is expected to be carried out quickly and fluently at all levels.
- 3.5 **Backing tracks**
- 3.5.1 Candidates may use backing tracks such as the available CD accompaniment for the prescribed works. Candidates must provide their own CD players with good sound quality. This must be set up timeously. While backing tracks are permitted, candidates are encouraged to use a 'live' accompanist.

- 3.6 **Tuning of instrument:** Up to and including Grade 4 examinations, a teacher or accompanist may assist a candidate in turning his/her instrument. From Grade 5 onwards, the candidate must tune the instrument unassisted.
- 3.7 **Music stands:** Candidates must supply their own music stands in the examination room.

4 Technical work

- 4.1 All technical work must be played:
- from memory
 - ascending and descending according to the specified range
 - straight or swung or slurred, as requested by the examiner.
- 4.2 The recommended tempi for each grade should be observed, but accuracy, fluency and evenness of tone are most important.
- 4.3 All technical work to be performed *mf*.
- 4.4 The following abbreviations will be used to distinguish between the hands (where applicable):
LH = left hand
RH = right hand.
- 4.5 The compass of the prescribed scales is indicated with Roman numerals which are to be interpreted as follows (where applicable):
- I one octave
 - II two octaves
 - III three octaves
 - IV four octaves.

5 Sight-reading

Candidates must play one sight-reading test. Sufficient time will be allowed to study the piece without playing it. In preparation to play the sight-reading test, candidates will be permitted to silently finger the notes without making a sound.

6 Practical Musicianship

- 6.1 The requirements for each grade appear in a separate publication, available from the Directorate Music, free of charge.
- 6.2 The practical musicianship requirements per grade are the same for all instruments.
- 6.3 The examiner will play all practical musicianship tests on the piano.
- 6.4 The candidate must play the visualisation test on the examination instrument.

7 Theory of Music requirements

- 7.1 There are no theoretical requirements for Performance Level Assessments (PLAs).
- 7.2 The Theory of Music examinations required for the various practical grade examinations are as follows:

Grade Examinations	
Practical examination	Theory of Music requirement
Pregrade 1 to Grade 3	None
Grade 4	Grade 3
Grade 5	Grade 4
Grades 6, 7 & 8	Grade 5

- 7.3 If a Theory of Music examination is a requirement for a practical examination, and the candidate has not passed the required Theory of Music examination before the practical examination is played, the candidate must enter and pass the required Theory of Music examination by the third (October) session of 2019.
- 7.3.1 A candidate who passes a practical examination before the required Theory of Music examination will only receive the certificate once the relevant Theory of Music examination has been passed.
- 7.3.2 If a candidate passed the required Theory of Music examination at the same or an earlier examination session, the practical certificate will be issued without delay.
- 7.3.3 If a candidate only meets the Theory of Music requirement by the end of 2019, the Directorate Music must be contacted and requested to issue the practical certificate.
- 7.3.4 If a candidate does not meet the Theory of Music requirement by the end of 2019, the candidate must re-enter for the practical examination and play again.
- 7.4 Grade 8 practical candidates who do not yet meet the Theory of Music requirement must register for the practical and theory components in the same calendar year. (Theory of Music may be written earlier.) The Grade 5 Theory of Music paper must have been passed by the end of 2019.
- 7.5 Theory of Music Grades 6 and 7 examinations consist of two papers each. Candidates may enter for one or both papers (in any order) at any time and will retain credit for individual papers passed.
- 7.6 Candidates entering for the Grade 7 and 8 Theory of Music will have to pass both the examination papers in order for the Theory of Music qualification to be awarded. Grade 7 and 8 Theory of Music examinations are presented in the third (October) session of each year only.
- 7.7 Please do not contact Unisa to enquire about certificates if the candidate has not yet passed the required Theory of Music examination.

8 Exemptions

8.1 Grade 5 Theory of Music is the **COMPULSORY** Theory of Music examination for students entering for the Grade 8 Practical examination.

8.2 International music qualifications

Students in possession of international qualifications may apply for exemption from Grade 5 Theory of Music. These exemptions will be evaluated by the professional staff of the Directorate Music.

8.3 Application procedure

Please use the official *Request for Exemption* form (FORM B), obtainable from the internet or the Directorate Music. A certified copy of the candidate's academic record on an official letterhead of the Conservatoire/School/University where the student is studying must accompany the application.

9 Duration

Performance Level Assessments	
Level 2	10 minutes
Level 3	10 minutes
Level 4	15 minutes
Level 5	20 minutes
Level 6	20 minutes
Level 7	25 minutes
Level 8	30 minutes
Performer's Assessment	45 minutes

Grade examinations	
Grade 2	20 minutes
Grade 3	20 minutes
Grade 4	25 minutes
Grade 5	30 minutes
Grade 6	35 minutes
Grade 7	40 minutes
Grade 8	50 minutes

10 Participation in the Unisa Music Scholarship Competitions

10.1 Age Restrictions

10.1.1 Candidates qualifying for the Unisa South African Music Scholarship Competition for Grade 8 should not be older than 21 years (Instrumentalists) or 23 years (Singers) on 31 October of the competition year and must have passed the required Grade 5 Theory of Music examination by the June session of that particular year. Candidates who only write the required Theory of Music Grade 5 examination in the October session of the relevant year, will not be eligible for participation as the results will not yet be available at the time of the competition.

10.2 Requirements for participation

The following requirements must be fulfilled in order to qualify for participation in the scholarship competitions:

10.2.1 Mark allocation

Grade 8

- achieve at least 85% in the examination as a whole
- achieve an average of at least 85% for the prescribed pieces.

10.2.2 Memorisation

Memorisation is not a requirement for participation in the South African Competitions.

10.2.3 No deferred participation

Candidates must participate in the scholarship competitions in the same year that they play the examination and qualify. Participation will not be deferred to the following year.

Basic Requirements and Allocation of Marks

1 Jazz Guitar Grade Examinations

1.1 General

- 1.1.1 Candidates will be allowed to enter at any grade for a grade examination.
- 1.1.2 Candidates will be allowed to switch from a grade examination to a Performance Level Assessment (PLA) or Evaluation. No excess fees will be returned.
- 1.1.3 One work must be chosen from each list: A, B and C.
- 1.1.4 One alternative work may be presented with prior permission (see page 2 paragraph 2).
- 1.1.5 A certificate will be issued upon successful completion of an exam and, where applicable, its theory requirement.

1.2 Technical Work

As prescribed.

1.3 Performance

Candidates must play three pieces, one selected from each of the prescribed lists. Playing from memory is not compulsory

1.4 Sight-reading

Candidates will be required to play a piece at sight.

1.5 Practical Musicianship

As prescribed in the Practical Musicianship syllabus.

2 Performance Level Assessments (PLAs)

2.1 General

- 2.1.1 Candidates will be allowed to enter at any level for a Performance Level Assessment.
- 2.1.2 Candidates will be allowed to change from a Performance Level Assessment to an Evaluation.
- 2.1.3 No Theory of Music requirements need to be met.
- 2.1.4 One own choice work may be presented.
- 2.1.5 A single overall symbol with commentary will be given. No individual marks will be allocated.
- 2.1.6 A statement and not a certificate will be issued upon successful completion of a particular level.
- 2.1.7 The Roll of Honour is not applicable to Performance Level Assessments.

2.2 Technical Work

No technical work is required.

2.3 Performance

Level 2 to Level 8

The prescribed pieces from the existing graded examinations will apply. Candidates must play three pieces, one selected from each of the prescribed lists A, B and C.

2.4 Sight-reading

No sight-reading is required.

2.6 Practical Musicianship

No Practical Musicianship is required.

3 Evaluations

3.1 The purpose of an evaluation is to encourage inadequately prepared candidates to play, rather than withdraw from a grade examination or Performance Level Assessment.

3.2 Candidates may change from a grade examination or Performance Level Assessment to an evaluation. This may be done up to the day of the examination, but excess fees will not be refunded. Please note that candidates cannot enter for an Evaluation specifically.

3.3 Any combination of work may be presented for an Evaluation and may include any of the three pieces, sight-reading, technical work or practical musicianship.

3.4 No marks or symbols are awarded, only commentary.

3.5 No certificate or special report is issued. The examiner report serves as confirmation of the evaluation.

3.6 One teacher or parent may be present at the evaluation.

4 Allocation of marks

Marks or symbols allocated by the examiners are final. No correspondence will be entered into regarding the outcome of an assessment or examination.

Performance Level Assessment			
A++	90-100%	C+	65-69%
A+	85-89%	C	60-64%
A	80-84%	D+	55-59%
B+	75-79%	D	50-54%
B	70-74%	E	49% and below

Grade Examinations		
	Grade 2 to Grade 7	Grade 8
Technical work	20	15
Sight-reading	10	10
Practical Musicianship	10	10
Performance List A	20	20
List B	20	25
List C	20	20
<i>Total 100; Pass 50; Merit 70; Distinction 80; Roll of Honour 90 (Grade 2 to Grade 7), Roll of Honour 85 (Grade 8)</i>		

5 Marks categories

For the marks categories please refer to Annexure 1 on page 24.

Technical work and Repertoire

JAZZ GUITAR

All technical work must be played:

- from memory
- ascending and descending according to the specified range
- straight or swung or slurred, as requested by the examiner.

The recommended tempi for each grade should be observed, but accuracy, fluency and evenness of tone are most important.

All technical work to be performed *mf*.

Grade 2

Technical work

	Compass and Key	Minimum Tempo
Major scales	II: C II ⑤, D II ⑥, II: G II ⑥ up to the 9 th	♩ = 60
Harmonic minor	II: g III ⑥, c III ⑤	♩ = 60
Major 7 th arpeggios	I: C II, II: G II	♩ = 60
Minor 7 th arpeggios	II: g III ⑥ II: c III ⑤	♩ = 60
Modes of the major scale	II: A dorian II ⑥ I: D dorian II ⑤ I: G mixolydian II ⑥	♩ = 60

Repertoire

Three pieces, one selected from each of List A, List B and List C

List A

Leavitt, W	<i>Studyno 1, <u>Melodic Rhythms for Guitar</u></i> (Berklee Press)
Leavitt, W	<i>Studyno 1A, <u>Melodic Rhythms for Guitar</u></i> (Berklee Press)
Leavitt, W	<i>Studyno 2, <u>Melodic Rhythms for Guitar</u></i> (Berklee Press)
Leavitt, W	<i>Studyno 2A, <u>Melodic Rhythms for Guitar</u></i> (Berklee Press)
Snidero, J	<i>Groove Blues, <u>Jazz Conception</u></i> (Advance Music)
Snidero, J	<i>Amen, <u>Jazz Conception</u></i> (Advance Music)

List B

- Musso, P** *Mexico City Blues, Graded Fingerstyle Jazz Guitar Solos (Mel Bay)*
Musso, P *Topsy, Graded Fingerstyle Jazz Guitar Solos (Mel Bay)*
Musso, P *Blues-O-Matic 4000, Graded Fingerstyle Jazz Guitar Solos (Mel Bay)*
Musso, P *Autumn Waltz, Graded Fingerstyle Jazz Guitar Solos (Mel Bay)*
Musso, P *Counterpoint Blues, Graded Fingerstyle Jazz Guitar Solos (Mel Bay)*
Parker, C *Now's the Time, Charlie Parker, Vol 26 (Hal Leonard)*

List C

- Aebersold, J** *F Blues (Tootsie), Maiden Voyage, Vol 54 (Aebersold)*
Aebersold, J *Slow Blues in F, Nothin' but Blues, Vol 2 (Aebersold)*
Carcassi, M *Caprice, Classical Studies for the Pick-Style Guitar (Berklee Press)*
Carcassi, M *Allegro, Classical Studies for the Pick-Style Guitar (Berklee Press)*
Dorham, K *Solar Flair, Blue Bossa or Blue Bossa, The Real Book*
Hancock, H *Watermelon Man, Maiden Voyage, Vol 54 (Aebersold)*

Grade 3

Technical work

	Compass and Key	Minimum Tempo
Major scales	II: D IV ⑤, A II ⑥ II: F II ⑥	♩ = 80
Jazz melodic minor	II: g II ⑥, c III ⑤	♩ = 80
Pentatonic Scales	II: G II ⑥ II: g II ⑥	♩ = 80
Dominant 7 th arpeggios	I: C II ⑤ II: G II ⑥	♩ = 80
Minor 7 th arpeggios	II: g III ⑥ II: c III ⑤	♩ = 80
Modes of the major scale	II: D Mixolydian II ⑤ II: C Lydian II ⑤ I: D Locrian III ⑤	♩ = 80

Repertoire

Three pieces, one selected from each of List A, List B and List C

List A

Leavitt, W	<i>Solo in D</i> <u>A Modern Method for Guitar</u> (Berklee Press)
Leavitt, W	<i>Solo in G</i> <u>A Modern Method for Guitar</u> (Berklee Press)
Mintzer, B	<i>Blues 2, 15 Easy Jazz, Blues, Funk Etudes</i> (Warner Bros ELM00029CD)
Mintzer, B	<i>Blues 3, 15 Easy Jazz, Blues, Funk Etudes</i> (Warner Bros ELM00029CD)
Mintzer, B	<i>Swing-O-Rama, 15 Easy Jazz, Blues, Funk Etudes</i> (Warner Bros ELM00029CD)
Snidero, J	<i>Miles, Jazz Conception</i> (Advance Music)

List B

Elington, D	<i>Satin Doll, Maiden Voyage, Vol 54</i> (Aebersold)
Gershwin, G/Hayward, D	<i>Summertime, Maiden Voyage, Vol 54</i> (Aebersold)
Kern, J/Harbach, O	<i>Yesterdays, Yesterdays, Jerome Kern's Jazz Classics, Vol 55</i> (Aebersold)
Mercer, J/ Kosma, J	<i>Autumn Leaves, Maiden Voyage, Vol 54</i> (Aebersold)
Parker, C	<i>Scrapple from the Apple, Charlie Parker, Vol 26</i> (Hal Leonard)
Parker, C	<i>Billie's Bounce, Charlie Parker, Vol 26</i> (Hal Leonard)

List C

Aebersold, J	<i>Home Stretch, <u>Nothin' but Blues</u>, Vol 2 (Aebersold)</i>
Aebersold, J	<i>Slow Blues in G, <u>Nothin' but Blues</u>, Vol 2 (Aebersold)</i>
Aebersold, J	<i>C Minor Blues (Who said that?), <u>Minor Blues in All Keys</u>, Vol 57 (Aebersold)</i>
Carcassi, M	<i>Study in F, <u>Classical Studies for the Pick-Style Guitar</u> (Berklee Press)</i>
Hancock, H	<i>Cantaloupe Island, <u>Maiden Voyage</u>, Vol 54 (Aebersold)</i>
Parker, C	<i>My Little Suede Shoes, <u>Charlie Parker</u>, Vol 26 (Hal Leonard)</i>

Grade 4

Technical work

Scales (♩ = 96)

The following scales with: roots on the sixth string and fifth string, played with the first finger, second finger and fourth finger. (All to be played up to the full range in the position.)

Major scale	Pentatonic major
Dorian	Jazz melodic minor
Lydian	Blues scale
Locrian	Diminished (whole/half)
Mixolydian	Chromatic
Pentatonic minor	

Arpeggios (♩ = 69)

The following arpeggios with: roots on the sixth string and fifth string, played with the first finger, second finger and fourth finger. (All to be played up to the full range in the position.)

Dominant 7 th	Minor major 7 th
Major 7 th	Major 7 th (b5)
Minor 7 th	Minor 7 th (b5)

Repertoire

Three pieces, one selected from each of List A, List B and List C

List A

Diorio, J	<i>Modern Swing</i> , <u>Fusion Guitar</u> (Warner Bros EL02787A)
Raney, J	<i>Nowhere</i> , <u>Jimmy Raney</u> (Aebersold, Vol 20)
Snidero, J	<i>Bird Blues</i> , <u>Jazz Conception</u> (Advance Music)
Snidero, J	<i>Blue Minor</i> , <u>Jazz Conception</u> (Advance Music)
Snidero, J	<i>Somewhere</i> , <u>Jazz Conception</u> (Advance Music)
Snidero, J	<i>Rose</i> , <u>Jazz Conception</u> (Advance Music)

List B

Davis, M	<i>Tune Up</i> , <u>Maiden Voyage</u> , Vol 67 (Aebersold)
Davis, M	<i>Four</i> , <u>Maiden Voyage</u> , Vol 67 (Aebersold)
Gordan, M /Warren, H	<i>There will never be another You</i> , <u>Maiden Voyage</u> (Aebersold)
Parker, C	<i>Yardbird Suite</i> , <u>Charlie Parker</u> , Vol 26 (Hal Leonard)
Symes, M/Jones, I	<i>There is no Greater Love</i> , <u>Jam Session</u> , Vol 34 (Aebersold)
Tizol J	<i>Perdido</i> , <u>Maiden Voyage</u> , Vol 67 (Aebersold)

List C

Bonfa, L/Sigmand, C	<i>Manha de Carnaval</i> , <u>New Real Book</u> , Vol 2 (Sher Music)
Hubbard, F	<i>Little Sunflower</i> , <u>New Real Book</u> , Vol 1 (Sher Music)
Jobim, AC	<i>The Girl from Ipanema</i> , <u>Antonio Carlos Jobim Bossa Nova</u> , Vol 98 (Aebersold)
Jobim, AC	<i>How Insensitive</i> , <u>Antonio Carlos Jobim Bossa Nova</u> , Vol 98 (Aebersold)
Rollins, S	<i>St. Thomas</i> , <u>Latin Jazz</u> , Vol 74 (Aebersold)
Santamaria, M	<i>Afro Blue</i> , <u>Salsa Latin Jazz</u> , Vol 64 (Aebersold)

Grade 5

Technical work

Scales (♩ = 116)

The following scales with: roots on the sixth string and fifth string, played with the first finger, second finger and fourth finger. (All to be played up to the full range in the position.)

Major scale	Jazz melodic minor
Dorian	Lydian Dominant
Lydian	Blues scale
Locrian	Diminished (whole/half)
Mixolydian	Altered Dominant (Diminished wholetone)
Aeolian	

Arpeggios (♩ = 76)

The following arpeggios with: roots on the sixth string and fifth string, played with the first finger, second finger and fourth finger. (All to be played up to the full range in the position.)

Dominant 9 th	Major 7 th (b5)
Major 9 th	Minor 7 th (b5)
Minor 9 th	Dominant 7 th (b5)
Minor major 7 th	

Repertoire

Three pieces, one selected from each of List A, List B and List C

List A

Mintzer, B	<i>The End</i> p 14, <u>15 Easy Jazz, Blues, Funk Etudes</u> (Warner Bros ELM00029CD)
Raney, J	<i>Autumn</i> , <u>Jimmy Raney</u> , Vol 20 (Aebersold)
Raney, J	<i>Confirmed</i> , <u>Jimmy Raney</u> , Vol 20 (Aebersold)
Snidero, J	<i>Friends</i> , <u>Jazz Conception</u> (Advance Music)
Snidero, J	<i>Bird Blues</i> , <u>Jazz Conception</u> (Advance Music)
Thomas, J	<i>I Should Have Thought About Me</i> : p 98, <u>Voice Leading for Guitar</u> (Berklee Press)

List B

Brown, C	<i>Jordu</i> , <u>New Real Book</u> , Vol 2 (Sher Music)
Kern, J/Hammerstein, O	<i>All the Things You Are</i> , <u>New Real Book</u> , Vol 1 (Sher Music)
Montgomery, JL	<i>Four on Six</i> , <u>New Real Book</u> , Vol 1 (Sher Music)
Parker, C	<i>Moose the Mooche</i> , <u>Charlie Parker</u> , Vol 26 (Hal Leonard)
Parker, C	<i>Au Privave</i> , <u>Charlie Parker</u> , Vol 26 (Hal Leonard)
Silver, H	<i>Nica's dream</i> , <u>New Real Book</u> , Vol 2 (Sher Music)

List C

- Davis, M** *So What (Fast Version), The Magic of Miles Davis, Vol 50 (Aebersold)*
- Ellington, D/Mills, I & Tizol, J** *Caravan, New Real Book, Vol 3 (Sher Music)*
- Harrell, T** *Moon Alley, Tom Harrell, Vol 63 (Aebersold)*
- Jobim, AC** *Desafinado, New Real Book, Vol 1 (Sher Music)*
- Jobim, AC** *Wave, Antonio Carlos Jobim Bossa Nova, Vol 98 (Aebersold)*
- Jobim, AC/Gimbel, N & DeMoraes, V** *One Note Samba, Antonio Carlos Jobim Bossa Nova, Vol 98 (Aebersold)*

Grade 6

Technical work

Scales (♩ = 120)

The following scales with: roots on the sixth string and fifth string, played with the first finger, second finger and fourth finger. (All to be played up to the full range in the position.)

Major scale	Lydian Dominant
Dorian	Jazz melodic minor
Lydian	Blues scale
Locrian	Diminished (whole/half)
Mixolydian	Diminished (half/whole)
Phrygian	Altered Dominant (diminished/wholetone)

Arpeggios (♩ = 96)

The following arpeggios with: roots on the sixth string and fifth string, played with the first finger, second finger and fourth finger. (All to be played up to the full range in the position.)

Dominant 9 th	Major 7 th (b5)
Major 9 th	Minor 7 th (b5)
Minor 9 th	Dominant 7 th (b5)
Minor major 7 th	

Repertoire

Three pieces, one selected from each of List A, List B and List C

List A

Mintzer, B	<i>Easy Groove, 14 Blues and Funk Etudes</i> (Warner Bros)
Mintzer, B	<i>Bebop Special, 14 Blues and Funk Etudes</i> (Warner Bros)
Pass, J	<i>Blues, Joe Pass Solos</i> (Alfred)
Parker, C	<i>Au Privave</i> (No 1), <i>Charlie Parker Omni Book</i> (Atlantic Music Corp)
Parker, C	<i>Donna Lee, Charlie Parker Omni Book</i> (Atlantic Music Corp)
Snidero, J	<i>Two Plus Two, Jazz Conception</i> (Advance Music)

List B

Davis, M	<i>Solar, Millennium Blues, Vol 88</i> (Aebersold)
Davis, M	<i>Bye Bye Blackbird, New Real Book, Vol 2</i> (Sher Music)
Hart, L/Rodgers, R	<i>Have you met Miss Jones, All Time Standards, Vol 25</i> (Aebersold)
Mercer, J/Mancini, H	<i>Days of Wine and roses, Round Midnight, Vol 40</i> (Aebersold)
Montgomery, JL	<i>West Coast Blues, Wes Montgomery, Vol 62</i> (Aebersold)
Parker, C	<i>Confirmation, Charlie Parker, Vol 26</i> (Hal Leonard)

List C

Butler, J	<i>7th Avenue, <u>The Cape Jazz Collection</u> (Nick Green)</i>
Jobim, AC	<i>Chega De Saudade, <u>New Real Book</u>, Vol 1 (Sher Music)</i>
Mankunku W	<i>Crossroads, <u>The Cape Jazz Collection</u> (Nick Green)</i>
Morgan, Lee	<i>Ceora, <u>New Real Book</u>, Vol 3 (Sher Music)</i>
Silver, H	<i>Song for my Father, <u>Horace Silver</u>, Vol 17 (Aebersold)</i>
Silver, H	<i>Gregory is Here, <u>Horace Silver</u>, Vol 17 (Aebersold)</i>

PERFORMANCE LEVEL 7

List A

- Di Liddo, M *III/VI7/II/V7, Maiden Voyage Guitar Voicings* (Aebersold)
 Mintzer, B *Start with the Blues, 14 Jazz and Funk Etudes* (Warner Bros EL03949)
 Mintzer, B *A Funky State, 14 Jazz and Funk Etudes* (Warner Bros EL03949)
 Montgomery, John L (Wes) *D Natural Blues solo, The Wes Montgomery Guitar Folio* (Gopam Enterprises)
 Raney, J *Groove Blues in F, Jimmy Raney* (Aebersold, vol 20)
 Snidero, J *Passage, Jazz Conception* (Advance Music)

List B

- Bertoncini, G *My Funny Valentine, Gene Bertoncini plays Jazz Standards* (Hal Leonard Corporation)
 Montgomery, John L (Wes) *Pretty Blue Melody Statement & Solo, The Wes Montgomery Guitar Folio* (Gopam Enterprises)
 Pass, J *Misty, Joe Pass Chord Solos* (Alfred)
 Pass, J *Sunny, Joe Pass Chord Solos* (Alfred)
 Pass, J *Billy Joe, Joe Pass Chord Solos* (Alfred)
 Stein, J *My Foolish Heart, Berklee Jazz Standards for Solo Guitar* (Berklee Press)

List C

- Davis, M *Four, Four and More, Vol 65* (Aebersold)
 Davis, M *Solar, Four and More, Vol 7* (Aebersold)
 Kaper, B *Invitation, Jam Session, Vol 34* (Aebersold)
 Mandel, J *The Shadow of your Smile, Jam Session, Vol 34* (Aebersold)
 Shorter, W *Black Nile, Wayne Shorter Jazz Classics, Vol 33* (Aebersold)
 Shorter, W *Speak No Evil, Wayne Shorter Jazz Classics, Vol 33* (Aebersold)

PERFORMANCE LEVEL 8

List A

- Mintzer, B *Fast!, 14 Jazz and Funk Etudes* (Warner Bros EL03949)
 Mintzer, B *Make it Funky Again, 14 Jazz and Funk Etudes* (Warner Bros EL03949)
 Mintzer, B *Rhythm Changes - What's the Word?, 14 Jazz and Funk Etudes* (Warner Bros EL03949)
 Mintzer, B *Fourthright, 14 Jazz and Funk Etudes* (Warner Bros EL03949)
 Niehaus, L *C Blues "By the Book" 8 Choruses, Lennie Niehouse plays the Blues* (Jamey Aebersold)

List B

- Galbraith, B *Sole, Guitar Comping* (Aebersold B000HXVL2Q)
 Montgomery, John L (Wes) *West Coast Blues Melody Statement & Solo, The Wes Montgomery Guitar Folio* (Gopam Enterprises)
 Montgomery, John L (Wes) *Bud's Beaux Arts Melody Statement & Solo, The Wes Montgomery Guitar Folio* (Gopam Enterprises)
 Pass, J *Wine and Roses, Joe Pass Solos* (Alfred)
 Stein, J *Stella by Starlight, Berklee Jazz Standards for Solo Guitar* (Berklee Press)
 Stein, J *You Don't Know What Love Is, Berklee Jazz Standards for Solo Guitar* (Berklee Press)

List C

- Golsen, B *Along came Betty, Four and More, Vol 65* (Aebersold)
 Monk, T & Williams C *'Round Midnight, Round Midnight, Vol 40* (Aebersold)
 Silver, H *Ecorah, Horace Silver, Vol 18* (Aebersold)
 Silver, H *Room 608, Horace Silver, Vol 18* (Aebersold)
 Shorter, W *This is for Albert, Wayne Shorter Jazz Classics, Vol 33* (Aebersold)
 Shorter, W *Yes and No, Wayne Shorter Jazz Classics, Vol 33* (Aebersold)

Annexure 1: Marks Categories for Graded Exam and Performance Level Assessments across all instruments

Roll of Honour 90-100% (85-100%*)

An excellent exam showing perfect grasp of technical work, consistently high level of technical control in the repertoire, an outstanding rendition of various styles and from Gr 5 onwards enormous skill in musical communication.

Distinction 80-88% (80-83%*)

Ranging from an excellent to a very well prepared exam showing fluent grasp of technical work, consistently good technical control in the repertoire, a good rendition of various styles and from Gr 5 onwards skill in musical communication.

Merit 70-78%

A well prepared exam showing a convincing grasp of technical work, overall technical control in the repertoire with occasional slips, ability to present various styles and from Gr 5 onwards a feeling for musical communication.

Pass 50-68%

Ranging from an adequately prepared to a reasonably well prepared exam that shows sufficient control of technical work, some technical grasp in the repertoire, a fair ability to project different styles and from Gr 5 onwards some sense of basic musical shape.

Fail 20-47%

Ranging from a totally unprepared to an inadequately prepared exam that shows little or no control over technique in either technical work or repertoire, no variety in styles, lack of confidence and from Gr 5 onwards little or no musical insight.

* Grade 8