

CPM *Manual*

*Contemporary Popular Music Courses
Manual of Syllabuses 2001*

Guitar



Australian
Music
Examinations
Board

Issued by
authority of
the Board

CONTENTS

Preface	3
Introduction to CPM	4

Guitar

Advancing Steps 1–4

Assessment Criteria	5
---------------------	---

Advancing

Step 1	5
Step 2	6
Step 3	8
Step 4	10

Contemporary Popular Music (CPM) courses are presented by the AMEB to provide goals and standards for the developing contemporary popular musician. They consist of carefully graded printed material, backing recordings and an assessment program that can lead candidates from beginning to tertiary entrance levels.

The CPM courses were written by highly regarded musicians in this field. Course writing was guided by extensive consultation with specialist musicians and teachers across Australia. This process has ensured the provision of a relevant, high quality Australian product. The consultation process will continue throughout the life of the course and we value the input of teachers and candidates.

The Australian Music Examinations Board has a long history as the most widely used assessment body in Australia for music and speech and drama. Since 1918 the AMEB has offered syllabuses in various music areas including piano, singing, brass, strings and woodwind. Both in Australia and overseas, the AMEB provides a benchmark for musical standards. The AMEB is established by the following educational institutions and authorities: the Universities of Melbourne, Adelaide and Western Australia, the Minister for Education and Training New South Wales, the Minister for Education, Queensland, and the Minister for Education, Tasmania through the University of Tasmania.

CPM courses are carefully graded to provide contemporary popular musicians with goals and standards.

Examinations are also available at the end of each Step in order to provide candidates with a measure of achievement against these standards. After each examination, a report is provided with an overall result. A certificate of achievement confirms completion of each Step.

CPM courses are available in Keyboard, Vocal, Drum Kit, Guitar and Bass. The Keyboard course encompasses two levels: Fundamental and Advancing. There are four Steps in each level.

The Keyboard Fundamental course covers basic music skills over four Steps. This course is also relevant to other instrumentalists and vocalists. Fundamental Step 1 is designed for candidates of any age who have been learning for about one year.

Keyboard, Vocal, Drum Kit, Guitar and Bass courses are available at Advancing level. Advancing Step 1 is geared to candidates who have already acquired some basic music skills. Then Advancing courses progress through to Step 4, which is designed to meet the entrance requirements of tertiary institutions offering contemporary popular music.

COURSE OUTLINE

The CPM Course is divided into a number of sections:

Performance

- Technical Work
- Set Works
- Free Choice
- Creative

Materials

- Knowledge and Understanding
- Aural Skills
- Reading Skills

ADVANCING STEPS 1–4

ASSESSMENT CRITERIA

The following assessment criteria provide a focus for study and will form the basis of assessment.

General performance

- The ability to set up for the assessment within the 5 minute time-limit, including tuning the guitar
- The setting of an appropriate volume throughout the assessment
- The ability to perform all set work and free choice pieces within the 15 minute time-limit

Technical work

- Well balanced playing posture
- Hand and finger positions that facilitate performance
- An appropriate tempo as indicated
- A steady, even rhythm
- An accurate performance of the technical work piece
- Systematic fingering
- Fluent playing
- Each note clearly articulated
- Tonal control
- Effective pick technique

Set works

- A steady sense of time and rhythm
- An appropriate tempo
- An accurate performance of the pieces
- Articulation and phrasing appropriate to the style of the pieces
- Dynamics and tone appropriate to the style of the pieces
- A convincing stylistic interpretation of the pieces
- A range of styles
- Memory of one piece — either a set work or a free choice piece (Advanced Step 2 and 3 only)
- The ability to play with other musicians (Advanced Step 3 and 4 only)
- A convincing presentation as a performer (Advanced Step 3 and 4 only)
- Individual style (Advanced Step 4 only)

- Memory of two pieces — set works and/or free choice pieces (Advanced Step 4 only)

Free choice

- A steady sense of time and rhythm
- An appropriate tempo
- An accurate performance of the pieces
- Articulation and phrasing appropriate to the style of the pieces
- Dynamics and tone appropriate to the style of the pieces
- A convincing stylistic interpretation of the pieces
- A range of styles
- Chosen pieces at an appropriate level of difficulty
- Memory of one piece — either a set work or a free choice piece (Advanced Step 2 and 3 only)
- The ability to play with other musicians (Advanced Step 3 and 4 only)
- A convincing presentation as a performer (Advanced Step 3 and 4 only)
- Individual style (Advanced Step 4 only)
- Memory of two pieces — set works and/or free choice pieces (Advanced Step 4 only)

Creative

- Rhythmic and melodic creativity
- A steady sense of time and rhythm
- Appropriate articulation and phrasing
- Appropriate dynamics and tone

Knowledge and understanding

- A knowledge of key signatures and musical features of pieces
- Musical features of styles
- Naming of notes

Aural skills

- Interval recognition
- Chord recognition
- Scale recognition
- The ability to sing back a melodic phrase
- The ability to clap back a rhythmic phrase and state the time signature

Reading skills

- Accuracy in time and rhythm
- Accuracy in melody
- Appropriate dynamics, articulation and style

ADVANCING — STEP 1

For additional specific course details and examination requirements, please refer to the CPM course book relevant to this step — AMEB publication: *CPM Guitar Advancing Step 1*.

TECHNICAL WORK

The CPM course book lists all of the technical work candidates may be asked to perform in the examination.

The examiner will choose what is to be performed. Play all of this technical work with a pick. Music may be used in the examination. The scales and arpeggios for this Step are written out with fingerings indicated above the notes, and strings below. All fingerings are suggestions only, and candidates are free to use other fingerings if they choose.

Scales

Learn all of the following scales for the examination. Candidates may be asked to play any of these. The tempo for scales is MM crotchet = 92.

- C major: one octave ascending and descending, in 1st position, including open strings
- C major: one octave ascending and descending, in 2nd position, from the 5th string
- G major: one octave ascending and descending, in 2nd position, from the 6th string
- G major: two octaves ascending and descending, including open strings
- F major: two octaves ascending and descending, including open strings
- E minor pentatonic: two octaves ascending and descending, including open strings
- E chromatic: two octaves ascending and descending, in 1st position

Exercises

Prepare the following exercises for performance in the examination. The tempo for the ligados is MM crotchet = 92.

- Hammer-ons and Pull-offs (ligados): two octaves ascending and descending, on E minor pentatonic scale as shown
- Bend and release: Semitone on 3rd string — A to B \flat as shown

Chords

Prepare the following chords for performance in the examination.

- Major: C, F and G
- Minor: A, D and E
- Power chords: E, F and G on 6th string; A, B and C on 5th string

Arpeggios

Prepare the following arpeggios for performance in the examination. The tempo for arpeggios is MM crotchet = 60.

- C major: one octave ascending and descending
- F major: two octaves ascending and descending

- G major:
two octaves ascending and descending
- D minor:
one octave ascending and descending
- A minor:
two octaves ascending and descending
- E minor:
two octaves ascending and descending

SET WORKS

Six set works have been chosen for this Step. These are printed in the course, which also has an accompanying CPM recording providing a backing for each of them. For assessment purposes, candidates need to choose and prepare TWO set works for performance.

In the assessment section, candidates need to perform one of the pieces without using the music — from memory. This could be one of the set work pieces, or free choice pieces. The set works for this Step are listed here, together with the original recording source for information purposes.

From the AMEB CPM Guitar Step 1 Advancing Course and Assessment Kit.

- 1. Guitar Boogie**
by Arthur Smith printed in *Dare to Be Different* by Tommy Emmanuel (Warner/Chappell)
- 2. Autumn Leaves**
by Joseph Kosma and Johnny Mercer printed in *The New Real Book* (Sher)
- 3. St Thomas**
by Sonny Rollins printed in *The New Real Song Book* (Sher)
- 4. Lily Was Here**
by Dave Stewart printed as a single sheet (BMG)
- 5. Marble Halls**
arranged by Enya, Nicky Ryan and Roma Ryan printed in *Shepherd Moons* (Hal Leonard)
- 6. Right Here Waiting**
by Richard Marx printed in *Classic Hits of the Eighties* (Wise)

FREE CHOICE

Free choice gives candidates the chance to perform music that is recently released — or music that is in a style that they particularly like. It also provides candidates with the opportunity to demonstrate their ability to perform across a range of styles.

For assessment purposes, candidates need to choose THREE free choice pieces for performance.

Choosing free choice pieces

The only criterion for selection of free choice pieces is that they be of a similar standard to the set work pieces for this Step. A list of possible

free choice pieces is provided which will also give an idea of the standard required. Free choice pieces could be any of the following:

- set work pieces that were not played in the set work section
- pieces from the sample free choice list
- any other piece of a similar standard
- self-composed pieces of a similar standard

CREATIVE

In this section, candidates will demonstrate their improvisation skills using the backings provided on the CPM recording (included in the CPM course book).

Two backings are provided on the CPM recording for practice. In the assessment, the examiner will choose one of these for improvisation. Extensive pre-preparation of this section is not intended and written-out examples will not be appropriate in the examination.

Each backing is based on a familiar chord pattern — the 12 bar blues progression; and the I–vi–ii–V progression. The examples in the CPM course book are a guide to what is expected. These examples are not to be reproduced in the examination.

KNOWLEDGE AND UNDERSTANDING

Candidates will be asked questions and will need to be able to discuss and/or demonstrate their responses.

Key signatures

Demonstrate knowledge of the following key signatures:

- Major — C, G, D, F, B \flat
- Minor — A, E, B, D, G,

Pieces

Demonstrate knowledge of the musical features of the pieces played:

- style
- key
- chords and their relationship to the key
- rhythmic patterns
- notes, signs and terms

Styles

Set work, free choice and creative pieces will represent a variety of different styles. Demonstrate knowledge of, and ability to verbally describe the musical features of these styles.

Note names

Demonstrate knowledge of all the notes on the treble clef.

AURAL SKILLS

The examiner will ask questions and assess skills in any of the areas listed below.

Intervals

Recognise the following intervals played melodically and harmonically:

- major 3rd
- minor 3rd
- perfect 5th

Chords

Recognise the sound of the following chords:

- major triads in root position
 - minor triads in root position
- Recognise the sound of the following chords played after the tonic chord in a major key:

- I
- IV
- V

Scales

Recognise the sound of the following scales, which will be played one octave ascending and descending:

- major
- harmonic minor
- minor pentatonic

Melody

Sing back a melodic phrase, played by the examiner, in a major key of between five and eight notes. The melody will not exceed the range of a 5th.

Rhythm

Clap back a rhythmic phrase, played by the examiner, of not more than two bars in either 3/4, or 4/4. The phrase will not begin with an upbeat. The phrase will include rhythmic values up to quaver pairs and will not include any dotted quavers. Candidates will be asked to state the time signature.

READING SKILLS

The examiner will provide candidates with an extract for reading in the examination.

The following examples indicate the standard of reading that candidates will perform in the assessment. The examiner may choose to use shorter examples in the examination.

- **Modern Method for Guitar** Volume 1 by William Leavitt (Berklee Press) — pages 4 to 14
- **Progressive Guitar Method** Volume 1 edited by Turner/White (Koala Publications) — anything from this book
- **Sight Melodies** Volume 1 by Brent Block (PMP Publications) — melodies 1–11 on pages 2–9

ADVANCING — STEP 2

For additional specific course details and examination requirements, please refer to the CPM course book relevant to this step — AMEB publication: *CPM Guitar Advancing Step 2*.

TECHNICAL WORK

The CPM course book lists all of the technical work candidates may be asked to perform in the examination.

The examiner will choose what is to be performed. Play all of this technical work with a pick. Music may be used in the examination. The scales and arpeggios for this Step are written out with fingerings indicated above the notes, and strings below. All fingerings are suggestions only, and candidates are free to use other fingerings if they choose.

Scales

Learn all of the following scales for the examination.

Candidates may be asked to play any of these. The tempo for scales is MM crotchet = 138.

All scales except chromatic scales to be played two octaves ascending and descending.

Pattern 1 — starting on the 5th string

- C major: 2nd and 5th position
- D major: 4th and 7th position
- E major: 6th and 9th position

Pattern 2 — starting on the 6th string

- G major: 2nd position
- A major: 4th position

Pattern 3 — starting on the 6th string

- F minor pentatonic: 1st position
- F blues: 1st position
- A \flat major pentatonic: 1st position
- G minor pentatonic: 3rd position
- G blues: 3rd position
- B \flat major pentatonic: 3rd position
- A minor pentatonic: 5th position
- A blues: 5th position
- C major pentatonic: 5th position

Chromatic scales — using 1st, 5th and 9th positions for each scale; ascending and descending one octave from open string to 12th fret and descending to open string

- E on 1st string
- B on 2nd string
- G on 3rd string
- D on 4th string
- A on 5th string
- E on 6th string

Exercises

Prepare the following exercises for performance in the examination. The tempo for the ligados is MM crotchet = 138.

Four-note hammer-ons and pull-offs (ligados): two octaves ascending and descending on G minor pentatonic scale in 3rd position as shown.

Tone bend and release in 3rd position as shown:

- C to D on 3rd string
- F to G on 2nd string
- B \flat to C on 1st string

Demonstrate and name the harmonics on the 12th fret.

Chords

Prepare the following chords for performance in the examination.

- Major — using open strings: D, A and E
- Major — in 3rd position: C and G
- Minor — in 3rd position: C and G
- Dominant 7ths — in 3rd position: C and G

- Triads
 - B \flat in root position: 1st position
 - F in 1st inversion: 1st position
 - D in 2nd inversion: 2nd position

Arpeggios

Prepare the following arpeggios for performance in the examination.

The tempo for arpeggios is MM crotchet = 92.

- C major: two octaves ascending and descending
- C minor: two octaves ascending and descending
- C7: two octaves ascending and descending
- G major: two octaves ascending and descending
- G minor: two octaves ascending and descending
- G7: two octaves ascending and descending

SET WORKS

Six set works have been chosen for this Step. These are printed in the CPM course book, which also has an accompanying CPM recording providing a backing for each of them. For assessment purposes, candidates need to choose and prepare TWO set works for performance.

In the assessment section, candidates need to perform one of the pieces without using the music — from memory. This could be one of the set works, or free choice pieces.

The set works for this Step are listed here, together with the original recording source for information purposes.

From the AMEB CPM Guitar Step 2 Advancing Course and Assessment Kit.

- 1. You Shook Me All Night Long (Solo)**
by Angus Young (AC/DC) printed in *Dr Licks* Volume IV (Hal Leonard)
- 2. Slightly Out Of Tune (Desafinado)**
by Antonio Carlos Jobim, Jon Hendricks and Jessie Cavanaugh printed in *The New Real Book* (Sher)
- 3. Wonderful Land**
by Jerry Lordan printed in *Hits of the Shadows: Off the Record* (IMP)
- 4. All I Wanna Do**
by Sheryl Crow, Wyn Cooper, Kevin Gilbert, Bill Bottrell and David Baerwald printed in *Sheryl Crow: Tuesday Night Music Club* (Warner/Chappell)
- 5. Rush You**
by De Marchi, Parise and Leslie (Baby Animals) printed in *Baby Animals: Five of the Best* (EMI)

6. Come As You Are

by Kurt Cobain (Nirvana) printed in *Nirvana: Nevermind* (EMI/Hal Leonard)

FREE CHOICE

Free choice gives candidates the chance to perform music that is recently released — or music that is in a style that they particularly like. It also provides candidates with the opportunity to demonstrate their ability to perform across a range of styles.

For assessment purposes, candidates need to choose THREE free choice pieces for performance.

Candidates are required to play at least TWO of their 5 pieces with backing musician(s).

Choosing free choice pieces

The only criterion for selection of free choice pieces is that they be of a similar standard to the set work pieces for this Step. A list of possible free choice pieces is provided which will also give an idea of the standard required. Free choice pieces could be any of the following:

- set work pieces that were not played in the set work section
- pieces from the sample free choice list
- any other piece of a similar standard
- self-composed pieces of a similar standard

CREATIVE

In this section, candidates will demonstrate their improvisation skills using the backings provided on the CPM recording (included in the CPM course book).

Two backings are provided on the CPM recording for practice. In the examination, the examiner will choose one of these for improvisation. Extensive preparation of this section is not intended and written-out examples will not be appropriate in the examination.

Each backing is based on a basic chord pattern. The examples in the CPM course book are a guide to what is expected. These examples are not to be reproduced in the examination.

KNOWLEDGE AND UNDERSTANDING

Candidates will be asked questions and will need to be able to discuss and/or demonstrate their responses.

Key signatures

Demonstrate knowledge of the following key signatures:

- Major — C, G, D, A, E, F, B \flat , E \flat , A \flat
- Minor — A, E, B, F \sharp , C \sharp , D, G, C, F

Pieces

Demonstrate knowledge of the musical features of the pieces played:

- style
- key

- chords and their relationship to the key
- rhythmic patterns
- notes, signs and terms

Styles

Set work, free choice and creative pieces will represent a variety of different styles. Demonstrate knowledge of, and ability to verbally describe the musical features of these styles.

Note names

Demonstrate knowledge of all the notes on the treble clef.

AURAL SKILLS

The examiner will ask questions and assess candidates' skills in any of the areas listed below.

Intervals

Recognise the following intervals played melodically and harmonically:

- major 3rd
- minor 3rd
- perfect 5th
- minor 7th
- perfect 4th

Chords

Recognise the sound of the following chords:

- major triads in root position
- minor triads in root position
- diminished triad
- augmented triad
- dominant 7th

Cadences

Recognise the sound of the following chords played after the tonic chord in a major key:

- Perfect
- Plagal

Scales

Recognise the sound of the following scales, which will be played one octave ascending and descending:

- major
- harmonic minor
- minor pentatonic
- aeolian mode
- melodic minor
- chromatic
- blues
- major pentatonic

Melody

Sing back a melodic phrase played by the examiner in a major or minor key of between five and eight notes. The melody will not exceed the range of a 5th.

Rhythm

Clap back a rhythmic phrase played by the examiner of not more than two bars in either 3/4 4/4 or 6/8. The phrase will not begin with an upbeat. The phrase will include rhythmic values up to quaver pairs and may include dotted quavers. Candidates

will be asked to state the time signature.

READING SKILLS

The examiner will provide candidates with an extract for reading in the examination.

The following examples indicate the standard of reading that candidates will perform in the assessment. The examiner may choose to use shorter examples in the examination.

Reading from a written score

- **Modern Method for Guitar** Volume 1 by William Leavitt (Berklee Press) — pages 4 to 14
- **Progressive Guitar Method** Volume 1 edited by Turner/White (Koala Publications) — anything from this book
- **Sight Melodies** Volume 1 by Brent Block (PMP Publications) — melodies 1–11 on pages 2–9

Reading from a chord chart

Candidates also need to be able to play the chords through a given chord progression. The following reference gives an idea of the standard of reading expected in this part of the course.

- **Progressive Rhythm Guitar** by Turner/White (Koala Publications) — lessons 1–13.

ADVANCING — STEP 3

For additional specific course details and examination requirements, please refer to the CPM course book relevant to this step — AMEB publication: *CPM Guitar Advancing Step 3*.

TECHNICAL WORK

The CPM course book lists all of the technical work candidates may be asked to perform in the examination. The examiner will choose what is to be performed. Play all of this technical work with a pick. Music may be used in the examination. The scales and arpeggios for this Step are written out with fingerings indicated above the notes, and strings below. All fingerings are suggestions only, and candidates are free to use other fingerings if they choose.

Scales

Learn all of the following scales for the examination. Candidates may be asked to play any of these. The tempo for scales is MM minim = 126.

Major scales: two octaves

- C, C \sharp , D, E \flat , E and F starting on the 5th string using pattern 1
- F \sharp , G, A \flat , A, B \flat and B starting on the 6th string using pattern 2

Mixolydian scales: two octaves

- C starting on the 5th string
- G starting on the 6th string

Dorian scales: two octaves

- C starting on the 5th string
- G starting on the 6th string

Minor pentatonic scales: three octaves

- E starting on the 6th string
- F starting on the 6th string

Exercises

Prepare the following exercises for performance in the examination.

- Demonstrate and name the natural harmonics on the 12th, 9th, 7th, 5th and 4th frets
- Sweep picking arpeggio exercise moving through F major in 1st position; F \sharp major in 2nd position; G major in 3rd position; A \flat major in 4th position; A major in 5th position; B \flat major in 6th position; B major in 7th position and C major in 8th position
- Right hand tapping exercise

Chords

Prepare the following chords for performance in the examination.

- C Δ , Cm7, C \circ , C+, C9, C7(\sharp 9)
- G Δ , Gm7, G \circ , G+, G7(\sharp 9)
- Four dominant chord shapes: E7, C7, A7 and F \sharp 7

Arpeggios

Prepare the following arpeggios for performance in the examination.

The tempo for arpeggios is MM crotchet = 138

- C Δ : two octaves ascending and descending
- Cm7: two octaves ascending and descending
- G Δ : two octaves ascending and descending
- Gm7: two octaves ascending and descending

SET WORKS

Six set works have been chosen for this Step. These are printed in the CPM course book, which also has an accompanying CPM recording providing a backing for each of them. For assessment purposes, candidates need to choose and prepare TWO set works for performance.

In the assessment section, candidates need to perform one of the pieces without using the music — from memory. This could be one of the set works, or free choice pieces. The set works for this Step are listed here, together with the original recording source for information purposes.

From the AMEB CPM Guitar Step 3 Advancing Course and Assessment Kit.

1. Stairway To Heaven

by Jimmy Page and Robert Plant, *Led Zeppelin*, Jimmy Page (Atlantic Records, 1971)

2. **Sweet Child O' Mine**
by W Axl Rose, Slash, Izzy Stradlin', Duff McKagan and Steven Adler, *Appetite for Destruction*, Guns 'N' Roses (Geffen Records, 1987)

3. **'Round Midnight**
by Thelonious Monk, Cootie Williams and Bernie Hanighen, *'Round Midnight*, Volume 40, Thelonious Monk (Jamey Aebersold, 1987)

4. **Hearts Grow Fonder**
by Tommy Emmanuel, *Dare To Be Different*, Tommy Emmanuel (Sony Music, 1990)

5. **Still Got The Blues**
by Garry Moore, *Blues Alive*, Garry Moore (Virgin Records, 1993)

6. **Malam (Evening)**
by Jan Gold (no recording available)

FREE CHOICE

Free choice gives candidates the chance to perform music that is recently released — or music that is in a style that they particularly like. It also provides candidates with the opportunity to demonstrate their ability to perform across a range of styles.

For assessment purposes, candidates need to choose THREE free choice pieces for performance.

Choosing free choice pieces

The only criterion for selection of free choice pieces is that they be of a similar standard to the set work pieces for this Step. A list of possible free choice pieces is provided which will also give an idea of the standard required. Free choice pieces could be any of the following:

- set work pieces that were not played in the set work section
- pieces from the sample free choice list
- any other piece of a similar standard
- self-composed pieces of a similar standard

Candidates are required to play at least TWO of their 5 pieces with backing musician(s).

CREATIVE

In this section, candidates will demonstrate improvisation skills using the backings provided on the CPM recording (included in the CPM course book).

Two backings are provided on the CPM recording for practice. In the assessment, the examiner will choose one of these for improvisation.

Extensive pre-preparation of this section is not intended and written-out examples will not be appropriate in the examination.

Each backing is based on a basic chord pattern. The examples in the

CPM course book are a guide to what is expected. These examples are not to be reproduced in the examination.

KNOWLEDGE AND UNDERSTANDING

Candidates will be asked questions and will need to be able to discuss and/or demonstrate their responses.

Key signatures

Demonstrate knowledge of all major and minor key signatures.

Pieces

Demonstrate knowledge of the musical features of the pieces played:

- style
- key
- chords and their relationship to the key
- rhythmic patterns
- notes, signs and terms

Styles

Set work, free choice and creative pieces will represent a variety of different styles. Demonstrate knowledge of, and ability to verbally describe the musical features of these styles.

Scale tone 7th chords

- Demonstrate knowledge of the ii-V-I progression; the Cycle of Fifths chord relationships; and the scale tone seventh chords.

Demonstration of style sounds

Drawing from the styles of the two set work pieces, candidates need to be able to perform and demonstrate their basic feels.

Modes

Demonstrate understanding of the structure of the seven modes: ionian, dorian, phrygian, lydian, mixolydian, aeolian and locrian.

AURAL SKILLS

The examiner will ask questions and assess candidates' skills in any of the areas listed below.

Intervals

Recognise the following intervals played melodically and harmonically:

- minor 2nd
- major 2nd
- minor 3rd
- major 3rd
- perfect 4th
- perfect 5th
- major 6th
- minor 7th
- major 7th

Chords

Recognise the sound of the following chords in root position:

- major triad
- minor triad
- diminished triad
- augmented triad
- dominant 7th chord

- major 7th chord
- minor 7th chord

Progressions and cadences

The examiner will play the tonic chord and a phrase of music in a major key. Recognise the sound of the following cadences and/or progression at the end of the phrase.

Cadences

Perfect (excluding perfect cadences which are a part of a ii-V7-I progression)

- Plagal
- Interrupted
- Imperfect

Progression

- ii-V7-I

Scales

Recognise the sound of the following scales, which will be played one octave ascending and descending:

- major
- harmonic minor
- minor pentatonic
- aeolian mode
- melodic minor
- chromatic
- blues
- major pentatonic
- whole tone
- mixolydian
- dorian

Melody

Sing back a melodic phrase, played by the examiner, in a major key of between five and eight notes. The melody will not exceed the range of an octave.

Rhythm

Clap back a rhythmic phrase, played by the examiner, of not more than two bars in either 3/4, 4/4 or 6/8. The phrase may begin with an upbeat. The phrase will include rhythmic values up to quavers and may include dotted crotchets and quaver triplets. Candidates will be asked to state the time signature.

READING SKILLS

The examiner will provide candidates with an extract for reading in the examination.

The following examples indicate the standard of reading that candidates will perform in the assessment. The examiner may choose to use shorter examples in the examination.

Reading from a written score

• Modern Method for Guitar

Volume 2 by William Leavitt (Berklee Press) — anything from this book excluding ornaments, chordal examples and examples containing sixteenth-notes

• **Sight Melodies** Volume 1 by Brent Block (PMP Publications) — melodies 65–71 on pages 49–53

- **Sight Reading on Guitar** by Leigh Powers (PMP Publications) — anything from this book except melodies containing sixteenth-notes

Reading from a chord chart

Candidates also need to be able to play the chords through a given chord progression. The following reference gives an idea of the standard of reading expected in this part of the course.

- **Rock Guitar Style** by Mike Ihde (Berklee Press) — pages 15–29.
- **Rhythm Blues** by Robben Ford (Hal Leonard) — pages 1–3; 6–8; 13–15.

ADVANCING — STEP 4

For additional specific course details and examination requirements, please refer to the CPM course book relevant to this step — AMEB publication: *CPM Guitar Advancing Step 4*.

TECHNICAL WORK

The CPM course book lists all of the technical work candidates may be asked to perform in the examination. The examiner will choose what is to be performed.

Play all of this technical work with a pick. Music may be used in the examination.

The scales and arpeggios for this Step are written out with fingerings indicated above the notes, and strings below. All fingerings are suggestions only, and candidates are free to use other fingerings if they choose.

Scales

Learn all of the following scales for the examination.

Candidates may be asked to play any of these. The tempo for scales is MM minim = 176.

Modes in all keys: two octaves

- ionian
- dorian
- phrygian
- lydian
- mixolydian
- aeolian
- locrian

Minor scales: two octaves

- C harmonic minor
- C melodic minor
- G harmonic minor
- G melodic minor

Exercise

Be able to demonstrate the artificial harmonics on the 1st string.

Chords

Prepare the following chords for performance in the examination.

- C7sus, C13, C7(#5), C7(b5), C7(b9), C7(#9,#5), C7(b9,#5), C7(#9,b5), C7(b9,b5)
- G7sus, G13, G7(#5), G7(b5), G7(b9), G7(#9,#5), G7(b9,#5), G7(#9,b5), G7(b9,b5)
- FΔ, F7, F6, Fm7, Fm6, F[♯], F[♭]

Arpeggios

Prepare the following arpeggios two octaves ascending and descending for performance in the examination.

The tempo for arpeggios is MM crotchet = 148

- C[♯]
Starting in the 5th string
- C[♭]
Starting on the 5th string
- C+
- C[♯]
Starting on the 5th string
- G[♯]
Starting on the 6th string
- G[♭]
Starting on the 6th string
- G+
- G[♯]
Starting on the 6th string

SET WORKS

Six set works have been chosen for this Step. These are printed in the CPM course book, which also has an accompanying CPM recording providing a backing for each of them. For assessment purposes, candidates need to choose and prepare TWO set works for performance.

In the assessment section, candidates need to perform two of the pieces without using the music — from memory. This could be any two of the set works or free choice pieces. The set works for this Step are listed here, together with the original recording source for information purposes.

From the AMEB CPM Guitar Step 4 Advancing Course and Assessment Kit.

1. **On Green Dolphin Street**
Jazz Guitar Style: *Rhythm Guitar Book 1* with recording, Don Andrews (Alberts)
2. **November Rain**
Use Your Illusion I, Guns 'N' Roses (Geffen Records, 1991)
3. **Anthropology**
New Real Book Volume I: Jazz Classics, Charlie Parker (Sher Music, 1989)
4. **Getaway**
Talk to your Daughter, Robben Ford (Warner Bros Records, 1988)
5. **How High The Moon**
Bird Lives, Lewis/Hamilton (Charly Records, 1992)
6. **'Cause We Ended As Lovers**
Blow by Blow, Jeff Beck (CBS Records, 1975)

FREE CHOICE

Free choice gives candidates the chance to perform music that is recently released — or music that is

in a style that they particularly like. It also provides candidates with the opportunity to demonstrate their ability to perform across a range of styles.

For assessment purposes, candidates need to choose THREE free choice pieces for performance.

Choosing free choice pieces

The only criterion for selection of free choice pieces is that they be of a similar standard to the set work pieces for this Step. A list of possible free choice pieces is provided which will also give an idea of the standard required. Free choice pieces could be any of the following:

- set work pieces that were not played in the set work section
- pieces from the sample free choice list
- any other piece of a similar standard
- self-composed pieces of a similar standard

Candidates are required to play at least TWO of their 5 pieces with backing musician(s).

CREATIVE

In this section, candidates will demonstrate their improvisation skills using the backings provided on the CPM recording (included in the CPM course book).

Two backings are provided on the CPM recording for practice. In the assessment, the examiner will choose one of these for improvisation. Extensive pre-preparation of this section is not intended and written-out examples will not be appropriate in the examination.

Each backing is based on a basic chord pattern. The examples in the CPM course book are a guide to what is expected. These examples are not to be reproduced in the examination.

KNOWLEDGE AND UNDERSTANDING

Candidates will be asked questions and will need to be able to discuss and/or demonstrate their responses.

Key signatures

Demonstrate knowledge of all major and minor key signatures.

Pieces

Demonstrate knowledge of the musical features of the pieces played:

- style
- key
- chords and their relationship to the key
- rhythmic patterns
- notes, signs and terms

Styles

Set work, free choice and creative pieces will represent a variety of different styles. Demonstrate knowledge of, and ability to verbally describe the musical features of these styles.

Chord progressions

Demonstrate ability to analyse a given chord progression (for example, *Anthology* by Charlie Parker). Be able to:

- show the keys and the chord relationship within keys
- identify diatonic chords by roman numerals
- understand and explain basic substitutions
- identify modulations in the music.

Harmonics

Demonstrate knowledge of the natural harmonics on each string up to the eighth harmonic.

AURAL SKILLS

The examiner will ask questions and assess candidates' skills in any of the areas listed below.

Intervals

Recognise the following intervals played melodically and harmonically:

- unison
- minor 2nd
- major 2nd
- minor 3rd
- major 3rd
- perfect 4th
- diminished 5th
- perfect 5th
- minor 6th
- major 6th
- minor 7th
- major 7th
- octave

Chords

Recognise the sound of the following chords in root position:

- major triad
- minor triad
- diminished triad
- augmented triad
- dominant 7th chord
- major 7th chord
- minor 7th chord
- diminished 7th chord
- half diminished chord

Cadences and progressions

The examiner will play the tonic chord and a phrase of music in a major key. Recognise the sound of the following cadences and/or progression at the end of the phrase.

Cadences

Perfect (excluding perfect cadences which are a part of a ii-V7-I progression)

- Plagal
- Interrupted
- Imperfect

Progression

- ii-V7-I
- ii^ø-V7-i

Scales

Recognise the sound of the following scales, which will be played one octave ascending and descending:

- major
- harmonic minor
- minor pentatonic
- aeolian mode
- melodic minor
- chromatic
- blues
- major pentatonic
- whole tone
- mixolydian
- dorian
- diminished
- locrian

Melody

Sing back a melodic phrase, played by the examiner, in a major key of between five and eight notes. The melody will not exceed the range of an octave and may include some chromaticism.

Rhythm

Clap back a rhythmic phrase, played by the examiner, of not more than two bars in either 3/4, 4/4 or 6/8. The phrase may begin with an upbeat. The phrase will include rhythmic values up to semiquavers and may include dotted crotchets, dotted quavers and quaver triplets. Candidates will be asked to state the time signature.

READING SKILLS

The examiner will provide candidates with an extract for reading in the examination.

The following examples indicate the standard of reading that candidates will perform in the assessment. The examiner may choose to use shorter examples in the examination.

Reading from a written score

- **Modern Method for Guitar** Volume 2 by William Leavitt (Berklee Press) — anything from this book
- **Modern Method for Guitar** Volume 3 by William Leavitt (Berklee Press) — anything from this book that contains semiquavers
- **Sight Melodies** Volume 1 by Brent Block (PMP Publications) — anything from this book
- **Sight Reading on Guitar** by Leigh Powers (PMP Publications) — anything from this book
- **Simplified Jazz Guitar Solos** by Don Andrews (Alberts) — anything from this book

Reading from a chord chart

Candidates also need to be able to play the chords through a given chord progression. The following reference gives an idea of the standard of reading expected in this part of the course.

- **Rock Guitar Style** by Mike Ihde (Berklee Press) — pages 30–39.
- **Rhythm Blues** by Robben Ford (Hal Leonard) — pages 5; 10–12; 16.