

Yamaha Grade Examination System

# **Electric Guitar Grade**

## **Grade 6**

# **SYLLABUS**

**Valid from 2011**

Current until further notice

Issued by authority of the

 **YAMAHA MUSIC FOUNDATION**

## PREFACE

Yamaha Music Foundation is an organization established by the authority of Japanese Ministry of Education, Culture, Sports, Science and Technology for the purpose of promoting music education and music popularization. Its unique, systematic teaching method and teacher training programs are highly evaluated not only in Japan but also in other countries.

The Yamaha Grade Examination System has been developed to enable students and teachers to ensure their own progress and thereby obtain self-confidence in their own music studies.

The result of the examination will help the applicants to acquire the richer ability of music.

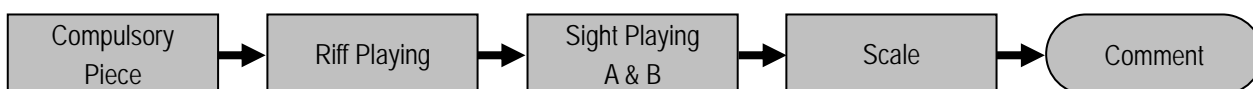
The YAMAHA GRADE EXAMINATION SYSTEM consists of thirteen grade levels, Grade 13 to Grade 1. The Examination evaluates the performing ability of the music lovers in general; the performing ability and the musical knowledge and techniques required for the instructors of the fundamentals stage; and also the performing competence of the professional musicians.

The Electric Guitar Grades are held from Grade 10 to Grade 6. These are for students of Yamaha Popular Music Course and music lovers.

## Yamaha Grade Examination System

# Electric Guitar Grade 6

### EXAMINATION PROCEDURE



### INSTRUMENT and EQUIPMENT

- Candidates need to bring an instrument and equipment needed for the exam. (An amplifier and a lead will be prepared in the exam room.)
- Candidates need to set a right sound and volume level for each subject on their own. Candidates may ask examiners a question if they don't understand how to use the amplifier in the exam room.
- Candidates may bring and use their own effectors.
- Candidates should tune their instrument to A=440Hz on their own. For Grade 6, quality of tuning will be one of the evaluation points. A tuning meter may be brought into exam room, and may be used during exam.
- If candidates should experience trouble on their instrument during the exam, for example, broken string, a spare instrument prepared in the exam room may be used. Any troubles prior to the exam should be fixed on their own.

### SUBJECT DETAILS

#### **I. COMPULSORY PIECE**

Candidates prepare all four compulsory pieces, and will be asked to play two, chosen by examiners, to the backing track.

Scores of the pieces are included at the end of this syllabus.

#### **Procedure**

1. Examiners choose a compulsory piece and ask candidates to play it.
2. Examiners play the beginning of the backing track for several bars, and candidates play to it so as to set an appropriate volume balance.
3. Candidates play the piece to the backing track from the beginning to the end.
4. Repeat the next piece in the same manner as 1-3.

#### **Note:**

- Candidates are allowed to see the scores either from the examination material or printed from this syllabus themselves.

## II. RIFF PLAYING

Candidates prepare three riff patterns, and will be asked to play one chosen by examiners to the backing track. Scores of the riff patterns are included at the end of this syllabus.

### Procedure

1. Examiners choose one riff pattern from the examination material and ask candidates to play it.
2. Examiners play the beginning of the backing track for several bars, and candidates play to it so as to set an appropriate volume balance.
3. Candidates play the riff pattern to the backing track from the beginning to the end.

## III. SIGHT PLAYING

Candidates will be asked to play by sight three pieces to the backing tracks. A piece from both Group-A and Group-B will be asked, as follows;

### Range

- Power chords : Root note 6<sup>th</sup> string & 5<sup>th</sup> string (compound chords - e.g. **D<sup>on</sup>F#**- may be included )  
Barre chords : Root note 6<sup>th</sup> string & 5<sup>th</sup> string, major triads, minor triads, major 7<sup>th</sup>, minor 7<sup>th</sup>, dominant 7<sup>th</sup>, diminish chords
- Time signature and Tempo: 4/4, 100-124 bpm
- Notation: Whole notes – Sixteenth notes will be used as a continuous sequence. Eighth-note anticipation, Eighth-note arpeggio, Eighth-note shuffle and *simile* may be used.

### Examples

#### Group-A (Power Chords)

♩=120

#### Group-B (Barre Chords)

##### Ex.1

♩=100

Ex.2

$\text{♩} = 100$

C<sub>7</sub> D<sub>m7</sub> E<sub>m7</sub> D<sub>m7</sub> C<sub>7</sub>

**Procedure**

1. Examiners present a score of the exam piece to the candidates.
2. Candidates read the score for 30 seconds.
3. Examiners play the beginning of the backing track so that candidates can confirm the tempo and the musical feel.
4. Candidates play the piece to the backing track.
5. Repeat the next pieces in the same manner as 1-4.

**Note:**

- Any movements, e.g. playing without sound, fingering/stroke motion practice etc., are not allowed during preview time.

## IV. SCALE

Candidates will be asked to play two scales. The scales will be given among following scales.

1. C Major Scale (2 octaves, from 8<sup>th</sup> fret on 6<sup>th</sup> string)

2. C Natural Minor Scale (2 octaves, from 8<sup>th</sup> fret on 6<sup>th</sup> string)

3. C Major Pentatonic Scale (2 octaves, from 8<sup>th</sup> fret on 6<sup>th</sup> string)

4. C Minor Pentatonic Scale (2 octaves, from 8<sup>th</sup> fret on 6<sup>th</sup> string)

5. C Blues Pentatonic Scale / C Minor Pentatonic Scale + Flatted 5<sup>th</sup> (2 octaves, from 8<sup>th</sup> fret on 6<sup>th</sup> string)

**Procedure**

1. The examiners give candidates information on the type, key, range and starting note of the scale to be played.
2. The examiner play a metronome and give candidates the tempo ( $\text{♩}=120$ ).
3. Candidates play the required scale to the metronome.
4. Repeat the next scale in the same manner as 1-2.

**Note:**

- The last note of ascending/descending may be played longer than the other notes.
- Candidates are not allowed to see any scores during the exam.

# GRADE 6 COMPULSORY PIECE

This compulsory piece is valid until further notice

## SONG 1

**A** ♩ = 114

E7sus4                      E7sus4    E7                      E7sus4                      E7sus4    E7

*Fine*

**B** E7sus4                      E7                      E7sus4

E7                      E7sus4                      E7



SONG 1

1. E7sus4 E7 C A7

A7 G G# A7

B7 A Bb B7

2. E7sus4

A7 G#7 G7 F#7

SONG 1

**D** E7sus4 E7 E7sus4 E7

E7sus4 E7 E7sus4 E7

**E** A7 h.b. p A7 h.b. D G G# A7

A7 B7 h.b. p h.b. D A Bb

SONG 1

B7
A7
G#7
G7
F#7
F
C#m
C#mM7

d.b.
d.b.
d.b.
d.b.

C#m7
F#7
F#m7
F#m7 on B
E
G#7

C#m
C#mM7
C#m7
F#7
A

*sva*.....

B
C#

*(sva)*.....

D.C.  
(D.C. time with repeat)

# GRADE 6 COMPULSORY PIECE

This compulsory piece is valid until further notice

## SONG 2

♩ = 76    ♩ = ♩ = ♩<sup>3</sup>

**Intro.**    D<sup>#</sup>m7    C<sup>#</sup>m7    Bm7    A<sup>m</sup>7    G<sup>m</sup>7    F<sup>#</sup>m7

F<sup>m</sup>7    Bm7<sup>on</sup>E    **A** F<sup>#</sup>m7

*sva* -----

C<sup>#</sup>m7    Cm7    Bm7    D    Bm7<sup>on</sup>E

F<sup>#</sup>m7    C<sup>#</sup>m7    Cm7    Bm7

SONG 2

D E **B** A E on G#  
(gva)-----

F#m h.b. D on E D A on C# G on B D on F# E on G#  
to

A E on G# F#m h.b. D A on E D#m7 h.b. D DM7 D

C#m7 Cdim h.b. port. D Bm7 Bm7 on E

SONG 2

**Coda**

A (8va) — E on G# F#m A on E D#m7 DM7

C#m7 Cm7 h.b. port. D Bm7 Bm7 on E (8va)

**Ending** DM7 C#m7 Bm7 AM7 GM7 F#m7

Fm7 Bm7 on E AM7

*rit.*-----

# GRADE 6 COMPULSORY PIECE

This compulsory piece is valid until further notice

## SONG 3

$\text{♩} = 100$

**A**  $A7^{(\#9)}$   $Dm7$   $Am7$   $B^b m7$   $Am7$

<Crunch>

**1.**  $Gm7^{(9)}$   $F$   $Gadd9$   $A7$

**2.**  $Gadd9$   $A7$  **B**  $B^b$   $C$   $Am7$   $Dm7$   $Am7$

h

h

SONG 3

B<sup>b</sup> C Dm7 Am7<sup>onD</sup> Dm7 B<sup>b</sup> C

Am7 Dm7 Am7 B<sup>b</sup> C A7<sup>(#9)</sup>

C Dm7 Am7 B<sup>b</sup>M7 Am7

Gm7<sup>(9)</sup> F Gadd9 A7

1.



SONG 3

2.

Gadd9 A7 D B<sup>b</sup> C Am7 Dm7Am7

B<sup>b</sup> C Dm7 Am7 or Dm7 B<sup>b</sup> C

Am7 Dm7 Am7 B<sup>b</sup> C A7<sup>(#9)</sup>

E

Dm7 Am7 B<sup>b</sup>m7 Am7

SONG 3

Musical notation for the first system of 'SONG 3'. The system consists of two staves: a treble clef staff and a bass clef staff (labeled 'T' and 'B'). The treble staff contains a melodic line with notes and accidentals (flats). The bass staff contains guitar tablature with numbers 6, 7, 8, and 9. Chords indicated above the treble staff are Gm7<sup>(9)</sup>, F, Gadd9, and A7. There are also flat accidentals (b) placed above some notes in both staves.

Musical notation for the second system of 'SONG 3'. The system consists of two staves: a treble clef staff and a bass clef staff (labeled 'T' and 'B'). The treble staff contains a melodic line with notes, accidentals (flats), and dynamic markings 'h' and 'p'. The bass staff contains guitar tablature with numbers 8, 5, 6, 7, 5, 10, and 7. Chords indicated above the treble staff are B<sup>b</sup>m7, Am7, Dm7, Am7<sup>onD</sup>, and Dm7. There are also dynamic markings (>) above some notes in the bass staff.

Unauthorized reproduction of this piece is strictly prohibited.

# GRADE 6 COMPULSORY PIECE

This compulsory piece is valid until further notice

## SONG 4

**A**  $\text{♩} = 106$   
E7

0 7 5 0 5 4 0 4 2 0 2 4 0 4 5

p p p h h

E7

0 7 5 0 5 4 0 4 2 0 2 4 0 4 5

p p p h h

E7

0 7 5 0 5 4 0 4 2 0 2 4 0 4 5

p p p h h

SONG 4

E7 A G E7

*Fine*

B E7<sup>(#9)</sup> 2nd time F7<sup>(#9)</sup>

E7<sup>(#9)</sup> Eb7<sup>(#9)</sup>

C E E7<sup>(9)</sup>

SONG 4

D A G

6 7 9 7 9 7 6 7 5

E E7<sup>(9)</sup>

13-14 12-15-15 12 14 13 14-12

D A G D A7

13 14 12-15-15 12 14 13 14-12

A7 E7

2 3 2 3 2 3 4 2 3 0 1 3 5 6 7 5 5 7

SONG 4

The first system of musical notation for Song 4 consists of two staves. The top staff is in treble clef with a key signature of three sharps (F#, C#, G#) and a 2/4 time signature. It begins with an A7 chord and contains a melodic line with a half note, a quarter note, and a quarter rest, followed by a half note, a quarter note, and a quarter rest. The bottom staff is in bass clef and shows a 2/0 fretting. It contains a bass line with a half note, a quarter note, and a quarter rest, followed by a half note, a quarter note, and a quarter rest. The piece concludes with a fermata over the final note.

The second system of musical notation for Song 4 consists of two staves. The top staff is in treble clef and features an E7 chord and an E chord. It contains a melodic line with a half note, a quarter note, and a quarter rest, followed by a half note, a quarter note, and a quarter rest. The bottom staff is in bass clef and shows various fretting techniques, including a 2/2 fretting, a 3/0 fretting, and a 3/2 fretting. It contains a bass line with a half note, a quarter note, and a quarter rest, followed by a half note, a quarter note, and a quarter rest. The piece concludes with a fermata over the final note.

The third system of musical notation for Song 4 consists of two staves. The top staff is in treble clef and features a D chord and an E chord. It contains a melodic line with a half note, a quarter note, and a quarter rest, followed by a half note, a quarter note, and a quarter rest. The bottom staff is in bass clef and shows various fretting techniques, including a 6/6 fretting, a 3/3 fretting, and a 0/3 fretting. It contains a bass line with a half note, a quarter note, and a quarter rest, followed by a half note, a quarter note, and a quarter rest. The piece concludes with a fermata over the final note.

The fourth system of musical notation for Song 4 consists of two staves. The top staff is in treble clef and features an E chord, a D chord, and a bE chord. It contains a melodic line with a half note, a quarter note, and a quarter rest, followed by a half note, a quarter note, and a quarter rest. The bottom staff is in bass clef and shows various fretting techniques, including a 6/7 fretting, a 6/6 fretting, and a 12/13 fretting. It contains a bass line with a half note, a quarter note, and a quarter rest, followed by a half note, a quarter note, and a quarter rest. The piece concludes with a fermata over the final note.

D.C.

# GRADE 6 RIFF PLAYING

1.  $\text{♩} = 140$

G Dsus4 Cadd9 G

Arp.

2.  $\text{♩} = 60$

C G on B Am Am7 on G

Arp.

Fm7 D7<sup>(9)</sup> on F# G G7 C

RIFF PLAYING

3.

$\text{♩} = 104$

Aadd9

F#m7

Arp.

Dadd9

E

Aadd9

Unauthorized reproduction of these pieces is strictly prohibited.