

2024-25 Conservatory Audition Packet: Guitar

Eine Klleine Nachtmusik

Guit I

W. A. Mozart, arr. Hirsh

Allegro
Pos VII

f *mf* *cresc.* *p* *sf* *p* *sf* *p*

SCORE

MED. UP
STRAIGHT

ATTACK, CHICKEN. ATTACK!

BOR BOR

DARIN AU

GUITAR 2
GUITAR 4
GTR. 2
GTR. 4
GTR. 2
GTR. 4

Guitar Studies Conservatory Audition Excerpts:

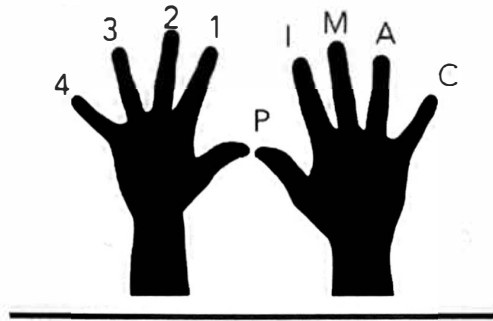
Second Solo

Solo arrangement with melody *above* (and *below*) the chord accompaniment.

The musical notation consists of two staves. The top staff is in treble clef with a common time signature (C) and a 4/4 time signature. It contains a melody line with notes and fingerings: 4, 1, 4, 4, 4, 4, 1, 0, 4. The bottom staff is in bass clef with a common time signature (C) and a 4/4 time signature. It contains a chord accompaniment with notes and fingerings: 4, 2, 0, 3.

Prepare and rehearse one solo piece from the *Graded Solo Repertoire Book 1st edition by Dr. Simon Powis; Grade 3 and above.* ex. Menuet, Rujero, Romanza, Lagrima etc.

Fingering Notations



Practice Tips

The 7 Steps to Learn Any Piece:

1. Make small sections
2. Know all the notes and musical markings
3. Clap and count the rhythm aloud
4. Play the right hand alone, counting aloud
5. Play the left hand alone, counting aloud
6. Play hands together, taking corrective pauses (no mistakes!)
7. Play hands together in rhythm, with slow metronome

Musical Starting Points:

1. Know which notes are melody (probably stems up), and play the others quieter
2. Connect all melody notes smoothly (no gaps)
3. When a musical line or melody goes up in pitch, get quieter
4. When a musical line or melody goes down in pitch, get louder
5. Don't let the high notes stand out (any note higher than those before and after)

Practice Tips:

1. Before slowing down or speeding up (rubato) master it at a steady pace.
2. For tricky spots, state out loud exactly what the problem is, in every detail.
3. Memorize every piece (even if you don't, you'll learn it faster if you try)
4. Have a purpose behind each repetition (blind repetitions are lazy practice).
5. Video yourself for performance practice and to hear what is and is not working.

Chords & Scales: Key of C Major

Written for a 19 fret Classical Nylon Guitar (no cutaway body). Which are comfortably playable up to fret 12th.

Jarod Sanchez

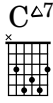
Movable Rhythm 7th Chords/Scales

♩ = 70

Root Notes on "A" 5th String



I



Major 7

C Major Scale (Ionian)



ii



Minor 7

D Dorian Mode

Musical notation for C Major Scale (Ionian) and D Dorian Mode. The notation includes a treble clef, a 4/4 time signature, and a key signature of one flat. The scale is written in a single line, with notes beamed together. The fretboard diagrams below the staff show the fingerings for the notes: C Major (0-2-3-5), C Major 7 (3-4-5-5), D Minor (5-5-7-7), and D Minor 7 (5-5-7-9). The fretboard diagrams are labeled with the string names (e, b, g, d, A, E) and the fret numbers.



iii



Minor 7

E Phrygian Mode



IV



Major

Major 7

F Lydian Mode

Musical notation for E Phrygian Mode and F Lydian Mode. The notation includes a treble clef, a 4/4 time signature, and a key signature of one flat. The scale is written in a single line, with notes beamed together. The fretboard diagrams below the staff show the fingerings for the notes: E Minor (7-7-9-9), E Minor 7 (7-7-9-10), F Major 7 (8-8-10-10), and F Major 7 (8-8-10-10). The fretboard diagrams are labeled with the string names (e, b, g, d, A, E) and the fret numbers.



V



Major Dominant 7

G Mixolydian Mode



vi



Minor

Minor 7

A Minor Scale (Aeolian Mode)

Musical notation for G Mixolydian Mode and A Minor Scale (Aeolian Mode). The notation includes a treble clef, a 4/4 time signature, and a key signature of one flat. The scale is written in a single line, with notes beamed together. The fretboard diagrams below the staff show the fingerings for the notes: G Major Dominant 7 (8-8-10-10), G Major 7 (8-10-10-12), G Major 7 (10-10-12-12), A Minor (0-1-2-2), and A Minor 7 (0-1-2-2). The fretboard diagrams are labeled with the string names (e, b, g, d, A, E) and the fret numbers.

Root Notes on "E" 6th String

B-7(b5) **B-7(b5)** **C** **C Δ 7**

vii* I

B Locrian Mode C Major Scale (Ionian)

min.7flat5 Major Major7

Fretboard diagrams for B-7(b5) and C chords. Scale runs for B Locrian Mode and C Major Scale (Ionian). Fretboard diagrams show fingerings for min.7flat5, Major, and Major7 chords.

D-7 **D-7** **E-** **E-7** **E-7**

ii iii

D Dorian Mode E Phrygian Mode

Minor Minor7 Minor Minor7

Fretboard diagrams for D-7 and E- chords. Scale runs for D Dorian Mode and E Phrygian Mode. Fretboard diagrams show fingerings for Minor and Minor7 chords.

F **F Δ 7** **G** **G7** **G7**

IV V

F Lydian Mode G Mixolydian Mode

Major Major7 Major Dominant7

Fretboard diagrams for F and G chords. Scale runs for F Lydian Mode and G Mixolydian Mode. Fretboard diagrams show fingerings for Major, Major7, and Major Dominant7 chords.

A-7 **A-** **B-7(b5)** **B-7(b5)**

vi vii*

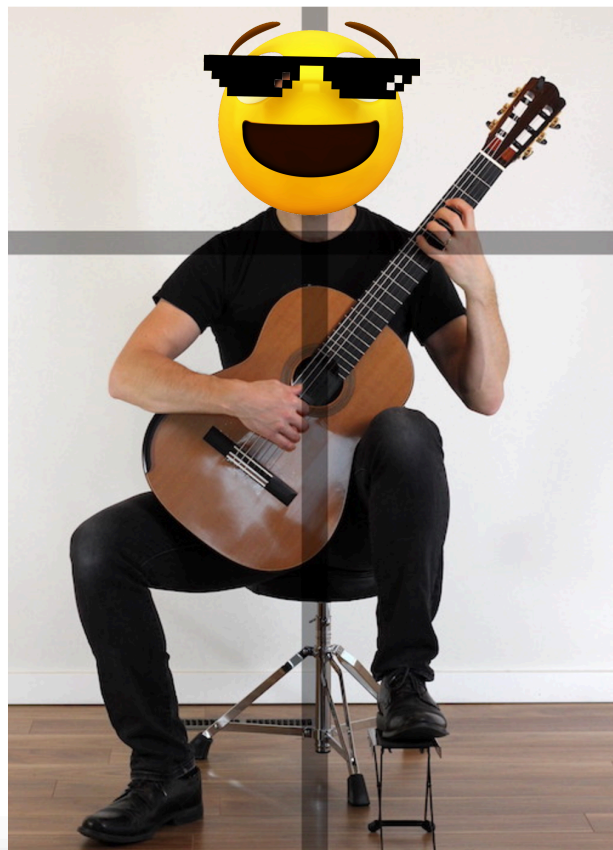
A Minor Scale (Aeolian) B Locrian Mode

Minor Minor7 Min.7flat5

Fretboard diagrams for A-7 and B-7(b5) chords. Scale runs for A Minor Scale (Aeolian) and B Locrian Mode. Fretboard diagrams show fingerings for Minor, Minor7, and Min.7flat5 chords.

Classical Guitar Sitting Position

Guitar Position with a Footstool



Headstock Level, Angel, Contact Points



Instructions for the Classical Guitar Position

Headstock Position – The headstock should be around eye level or above. There are many variables in this so it's all approximate and depends on the player. Modern players and those with guitar supports sometimes have it above eye level.

Guitar Angle – The guitar should be at a 45 degree angle or steeper. Again, there are many variables here and many modern players hold the guitar at a steeper angle which generally brings the headstock closer to your head.

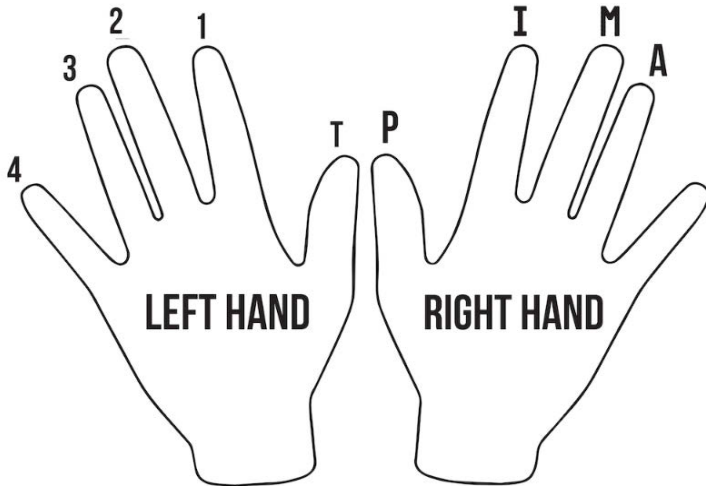
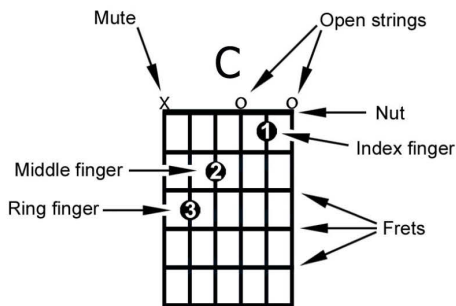
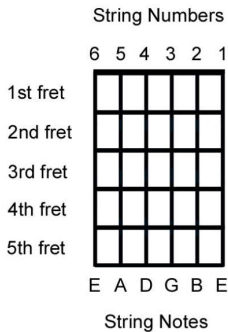
The guitar contacts the body at the following points – 1. Very lightly on the chest. 2. On the right forearm in front on the elbow. 3. On the right thigh (if using a guitar support the support contacts). 4. On the left thigh.

Main Tips

- Sit up straight with your head and spine in alignment. Do not lean to one side or the other.
- Sit on the forward edge of the chair.
- The guitar/guitar neck is at a 45 degree angle or steeper.
- The headstock of the guitar should be approximately at eye level. Experiment with the height of the footstool or support so the headstock is around eye level or higher.
- The left foot is raised with the footstool, the right foot is on the ground. With a guitar support both feet will be flat on the ground.
- Align your centre of gravity by keeping your head, neck, and spine aligned.
- Relax and align your shoulders. Carefully check that one shoulder isn't raised more than the other.

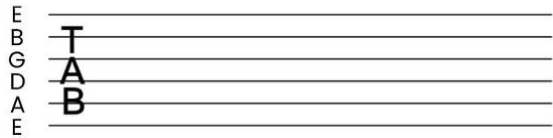
Notation Key

Chord & Fretboard Diagram

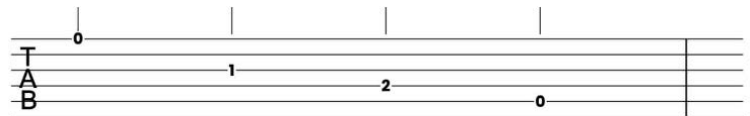


Tablature

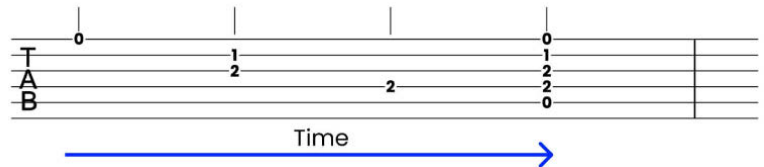
Six lines represent six strings



Numbers refer to frets



Time moves from left to right



***Use left hand numbers for chord diagrams.**

Cuban Tab

1 / 2
String/Fret

Right Hand

Left Hand Technique

- ✓ Press notes in the middle of frets.
- ✓ Thumb should sit on the middle of the back of fretboard.
- ✓ Arch your fingers.
- ✓ Use one finger per fret.
- ✓ Play on finger-tips.
- ✓ Do not overly arch or bend wrist.



Category	5	4	3	2	1
Right Hand/left hand Technique	hands are perfectly positioned. Student consistently employs correct right hand techniques (alternating, rest strokes, free strokes, strumming)	Right hand or left hand is awkwardly positioned; however, student is able to employ correct right hand techniques.	Both hands are awkwardly positioned. student makes some errors in right hand techniques	Both hands are awkwardly positioned causing student to make many errors in right hand techniques	Both hands are awkwardly positioned and student employs none of the proper right hand techniques (only using thumb, or a single repeated finger to play)
Posture	Students Posture is excellent: Sits on edge of seat, shoulders are straight, both feet are flat on the ground and the guitar is properly positioned on the left leg with a footstool	Students posture is mostly good however could use some adjustment. Student positions guitar on left leg with a footstool	Students posture is sufficient however needs improvement in many areas. Student plays with guitar on right leg	Students posture is insufficient causing errors in the music to happen	Student has no regard for their posture effecting the quality of the music being performed
Rhythm	The beat is secure and the rhythms are accurate	The beat is secure and the rhythms are mostly accurate. There are a few duration errors, but these do not detract from the overall performance.	The beat is somewhat erratic. Some rhythms are accurate. Frequent or repeated duration errors. Rhythm problems occasionally detract from the overall performance.	The beat is usually erratic and rhythms are seldom accurate detracting significantly from the overall performance	There is no sense of a beat and all rhythms were inaccurate leading to the music being unrecognizable.
Accuracy	All notes were played correctly and with all the proper fingerings.	All notes were played correctly, however occasionally the wrong fingering were used.	Some mistakes in the notes and fingerings, but was easily able to recover	Frequent errors with notes and fingerings causing student to stop and correct themselves	Student unable to finish piece due to inability to accurately play notes or use proper fingerings.
Musicality	Student plays the piece confidently and follows all musical directions	Student plays the piece with confidence, however some musical markings were ignored	Student is hesitant while playing, and some musical directions were ignored	Student is hesitant while playing and most musical directions were ignored	Student clearly is unprepared and is unable to follow any of the musical directions in the piece