

GUITAR DIPLOMAS: ATCL

SAMPLE SET LIST

These are items drawn from the song lists provided that fulfil the 32-38 minute duration requirement; they are listed in alphabetical order. The descriptors indicate musical features and techniques that may be demonstrated in these songs. However, candidates must consider the balance and running order of their programme and ensure that their own interpretation meets the set list parameters outlined in the syllabus.

	Song	Artist	Genre	Duration
1.	Bury Me	The Smashing Pumpkins	Rock	4:46
2.	Elmira St. Boogie	Danny Gatton	Rockabilly	4:06
3.	Glasgow Kiss	John Petrucci	Rock	7:49
4.	Manhattan	Eric Johnson	Rock	4:53
5.	Pride and Joy	Stevie Ray Vaughan	Blues rock	3:40
6.	Your Love	Lari Basilio	Rock	3:41
7.	YYZ	Rush	Prog rock	4:35
				total 33:30

- Bury Me** is a high-octane track featuring lead and rhythm approaches across the full register of the instrument. Many techniques are tested including pickscrape, harmonics and articulated semiquaver palm-muting. The solo sections provide ample opportunity to include stylistic use of bends, slurs and octaves lines.
- Rockabilly character is to the fore in **Elmira St. Boogie**, requiring a chiming tone and swung playing at a breakneck tempo. The hybrid pick work will need to be agile and tidy, while clean string-crossing and shifts are essential to achieve the desired clarity.
- A more unusual compound timing alongside Petrucci's signature metre changes feature in **Glasgow Kiss**. Folk meets rock, with soaring melodies requiring precise articulation. There is ample opportunity to deliver verbatim and/or original solo sections to demonstrate coordination at pace, incorporating scale runs, slurring and stylistic vibrato.
- Manhattan** offers up a slice of smooth jazz fusion playing, featuring slinky octaves, a warm clean tone and a relaxed groove. There's opportunity to demonstrate stylistic ad lib soloing and silky vibrato.
- In **Pride and Joy** the picking needs to be aggressive to capture the fundamental Texas Blues style. Rhythm guitar playing underpins the vocal with a rolling shuffle feel that incorporates colourful licks. The solos can be recreated note for note or an ad lib approach taken to include characteristic bends, slides and chords to create seamless phrases.
- The tender theme of **Your Love** requires a flawless *legato* technique and sensitively shaped phrasing, while agility and flexibility are key in presenting the interspersed lightning quick licks.
- The Morse code intro to **YYZ** makes for a dramatic, punctuated opening before some challenging metre changes. Prog rock at its finest, the song moves through various moods that test picking, positional shifts, barre chords and percussive muting.

GUITAR DIPLOMAS: LTCL

SAMPLE SET LIST

These are items drawn from the song lists provided that fulfil the 37-43 minute duration requirement; they are listed in alphabetical order. The descriptors indicate musical features and techniques that may be demonstrated in these songs. However, candidates must consider the balance and running order of their programme and ensure that their own interpretation meets the set list parameters outlined in the syllabus.

	Song	Artist	Genre	Duration
1.	Billie's Bounce	George Benson	Jazz	6:14
2.	Captain Fingers	Lee Ritenour	Fusion	7:08
3.	Chromazone	Mike Stern	Fusion	7:42
4.	Protocol	John Scofield	Fusion	3:46
5.	Take Five	George Benson	Jazz	7:08
6.	Unified Field	Sheryl Bailey	Jazz	8:47
				total 40:45

1. Fast, fluid lines are a feature of **Billie's Bounce**. The strong bebop influences of the Charlie Parker original are present while a more energetic feel is explored. The picking needs to be clean and even in delivering the thematic material and tidy string crossing at pace is a feature of the track.
2. **Captain Fingers** was Lee Ritenour's nickname and you can hear why in pacy phrases containing flurries of notes that make up much of this jazz fusion song's material. There is opportunity to indulge in ad lib solo sections, but the energy, syncopation and groove will need to be present.
3. A strong rock-influenced pick attack is essential to achieve the urgency of the **Chromazone** phrasing. A fusion of bebop, rock and funk, the thematic unison work with the sax provides considerable challenge, and the solo requires a driven rock approach with wide bends and expressive vibrato.
4. The heavily syncopated rhythm work in **Protocol** is combined with a lively tempo for a challenging musical and technical workout. Frequent slurring along with slides and bends are combined in lengthy, angular phrases to deliver a funky fusion style.
5. An ultra-efficient economy picking technique helps deliver fast, smooth lines in this jazz-funk version of **Take Five**. There is plenty of room to explore the Benson style using long sequential scalar runs and parallel octaves, while sitting back at times to deliver crisp, accompanimental rhythm guitar passages.
6. **Unified Field** features a clean, lyrical guitar tone with fluid single note lines. A floating character should be the aim in this modern jazz track. The opening reflective section gives way to a more dynamic, conversational dialogue with the accompanying big band.

GUITAR DIPLOMAS: FTCL

SAMPLE SET LIST

These are items drawn from the song lists provided that fulfil the 42-48 minute duration requirement; they are listed in alphabetical order. The descriptors indicate musical features and techniques that may be demonstrated in these songs. However, candidates must consider the balance and running order of their programme and ensure that their own interpretation meets the set list parameters outlined in the syllabus.

	Song	Artist	Genre	Duration
1.	Electric Sunrise	Plini	Prog rock	5:05
2.	Fire Garden Suite	Steve Vai	Rock	9:56
3.	Fuzz Universe	Paul Gilbert	Rock	7:03
4.	Machine Gun	Jimi Hendrix	Blues rock	12:00
5.	Race with Devil on Spanish Highway	Al Di Meola	Fusion	6:18
6.	Trilogy Suite Op: 5	Yngwie Malmsteen	Rock	7:17
				total 47:39

1. **Electric Sunrise** is a piece of stark contrasts. Attention needs to be paid to the alternation between light, ambient sections and jagged percussive passages. This is rhythmically challenging writing, also requiring even tapping, neat palm muting, soaring upper register work and some pinch harmonics for good measure.
2. **Fire Garden Suite** blends rock, fusion and orchestral elements across its four contrasting movements. Often rhythmically and harmonically complex, expect sweep picking, fast *legato* runs and integrated tapping patterns alongside the broadest range of expressive qualities.
3. Often a showcase of speed and precision, **Fuzz Universe** opens with *legato* slurred phrases across strings while navigating changing time signatures. The follow-up pick work must be precise to achieve a mechanical clarity at breakneck speed, while suddenly lyrical choruses with wide vibrato and string bends challenge the guitarist's expressive sensibilities.
4. **Machine Gun** should demonstrate the raw, distorted tone and signature whammy bar work of Hendrix, not forgetting a creative use of the guitar to deliver thematic battleground effects employed in this song. Accompanying and lead roles are taken and there is opportunity to add demanding, intense extended blues-rock solos.
5. **Race with Devil on Spanish Highway**, a jazz-fusion classic, requires exceptionally clean alternate picking technique to achieve the necessary pace and perfect unison alignment with the band. Explosive ensemble passages, tension-building grooves and virtuosic soloing are hallmarks of the piece.
6. Sweep picking mastery is essential to manage the electrifying tempo of **Trilogy Suite Op: 5**. The original features a contrasting acoustic guitar central section and, despite the often blistering pace, articulation and expression need consideration throughout.