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BASS DEBUT

BASS

DEBUT

9 Tracks for DEBUT

The Original ROCKSCHOOL ~ EST. 1991 ~



R&I

HAL•LEONARD®

Songs from

PINK FLOYD, THE WEEKND, AUDIOSLAVE, H.E.R., CREEDENCE CLEARWATER REVIVAL, BOBBY HEBB

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rockschool®

BASS

Debut

Performance pieces, technical exercises, supporting tests
and guidance for Rockschool contemporary music examinations

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RSL Awarding the Contemporary Arts

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Welcome to Rockschool Bass Debut

Welcome to the Rockschool Bass Syllabus 2024. This syllabus is designed to support musicians in their progression from Debut to Grade 8 through an engaging and rigorous pathway, covering all the genres, stylistic elements, techniques and musical skills required for success as a contemporary musician.

All candidates should read the accompanying syllabus guide when using this grade book. This can be downloaded from the RSL website: ***www.rslawards.com***

Rockschool Exams

At each grade you have the option of taking one of two different types of examination:

- **Grade Exam**

  A grade exam is made up of the following components:

Grade Exam Overview		Available Marks
Performance Pieces	*Piece 1*	20
	Piece 2	20
	Piece 3	20
Technical Exercises	*Scales*, *Arpeggios (guitar and bass)*, *Rudiments (drums)* and *Technical Studies*	15
Supporting Tests	**(Debut)** *Sight Reading* **only** **(Grades 1–5)** Choice of *Sight Reading* **or** *Improvisation & Interpretation* **(Grades 6–8)** *Quick Study Piece* **only**	10
	(All grades) *Ear Tests*	10
	(All grades) *General Musicianship Questions* (5 questions)	5
	TOTAL	**100**

- **Performance Certificate**

  For a Performance Certificate you are required to perform five performance pieces only.

Performance Certificate Overview		Available Marks
Performance Pieces	*Piece 1*	20
	Piece 2	20
	Piece 3	20
	Piece 4	20
	Piece 5	20
	TOTAL	**100**

There are various face to face and digital exam options available. Please visit ***www.rslawards.com/graded-music-exams*** for further information.

Book Contents

All elements required to participate in a Rockschool exam can be found in this grade book. These are as follows:

Performance Pieces

Nine specially commissioned pieces, arranged and benchmarked for each grade:

- Three new Rockschool pieces ('Rockschool Originals') composed exclusively for the syllabus, and written to explore the stylistic features and techniques that encompass a variety of contemporary music styles.
- Six 'Hit Tune' arrangements of songs in popular music styles, arranged for the grade. Each of these is preceded by a Fact File, containing a short biography and photo of the artist, along with recommended listening information.

Technical Exercises

Exercises should be prepared within the indicated parameters and tempo (or tempo range). Pay careful attention to text in this section, some exercise options are chosen by the candidate, others are chosen by the examiner.

Supporting Tests

There are three types of supporting tests in the exam, listed below. For these tests, you will be required to show a variety of musical skills in response to a previously unseen example shown to you by the examiner. Examples of each type of test are given in the book.

- *Sight Reading* (Debut)
  Sight Reading **or** *Improvisation & Interpretation* (Grades 1–5)
  Quick Study Piece (Grades 6–8)
  These tests focus on candidates following a score or lead sheet presented by the examiner. At Grades 1–5, you may choose either a Sight Reading test or an Improvisation & Interpretation test. At Grades 4 and 5 the Sight Reading tests contain a small degree of improvisation, and the Improvisation & Interpretation tests contain a small degree of sight reading. At Grades 6–8 you must perform a mandatory Quick Study Piece which contains a combination of sight reading and improvisation and interpretation skills.

- *Ear Tests*
  These tests focus on candidates being able to recall rhythmic and melodic examples, and (at certain grades) identify an example from a score.

- *General Musicianship Questions*
  In this last section you will be asked five questions by the examiner, relating to your choice of piece performed in the exam. Details of these questions can be found in this grade book.

General Information

You will find information on exam procedures, including online examination entry, marking schemes, information on Free Choice Pieces and guidance around interpretation and improvisation.

All candidates should read the accompanying syllabus guide when using this grade book. This can be downloaded from the RSL website: ***www.rslawards.com***

Audio

In hardcopy books, all accompanying audio can be downloaded using the unique download code and URL found on the title page (page 1) of the book. In digital editions the audio is included in the download.

Shared Repertoire

RSL's Shared Repertoire are songs featured across each grade level in our guitar, bass, and drums syllabuses. They provide candidates with the opportunity to play our music with other musicians of a similar level in a live band setting, using our benchmarked repertoire to make music together.

Look for the  symbol at the top of the page to see which songs are Shared Repertoire.

Fingering/Sticking Annotation

Any fingering (guitar and bass) or sticking (drums) annotation is given as a guide only, and will not be assessed.

Interpretation

The assumed starting point in an exam is that notation will be performed as written. However, it is fine to alter the written notation, personalising the content by way of interpretation. In this event, it is important to ensure that such adaptation is technically of equivalent demand and stylistically appropriate. It is important to ensure the interpreted bars do not amount to (or run the risk of appearing to be) a simplification of the written part. Any simplification will be reflected in the marks.

Notes:

- If interpreting, ensure this is not so wide-ranging that the performance loses the basis of the original. Up to 50% would be considered the maximum permitted amount.
- Where pieces contain performance indications to, e.g., solo, *ad lib.*, improvise, develop, etc., these are stipulated opportunities to also develop personalised content. Candidates are strongly recommended to take advantage of these opportunities.
- Interpretation can include a small degree of physical adaptation to suit the candidate. For example, where hand stretches do not facilitate the required notated parts.
- For the avoidance of doubt in the exam, we recommend candidates inform the examiner at the beginning of the exam where, and to what extent, any parts have been interpreted.
- If in doubt you can submit any adaptation enquiries to ***info@rslawards.com***

E-book Upgrade

Upgrade your learning experience! The interactive e-book gives you the ability to jam along with, slow down and loop tricky passages of your favourite pieces, whilst receiving automated instantaneous feedback* so you can achieve your goals with confidence. Visit ***www.rslawards.com/downloads*** for further details.

** Instantaneous feedback currently available for guitar and bass only.*

Inspiring sounds from Rockschool and IK Multimedia

Rockschool has partnered with IK Multimedia to bring you a range of guitar and bass tones, that match perfectly with your book. In fact, we have created tones that match every song, across all nine graded books in this edition of the Guitar and Bass syllabus. The tones are available for the AmpliTube software, ToneX pedals and iRig interfaces. This means you can take great sounds with you wherever you go. You can even access them with your smartphone or tablet.

The best bit...? All the presets are free to download. You can even use the free version of AmpliTube to access the tones.

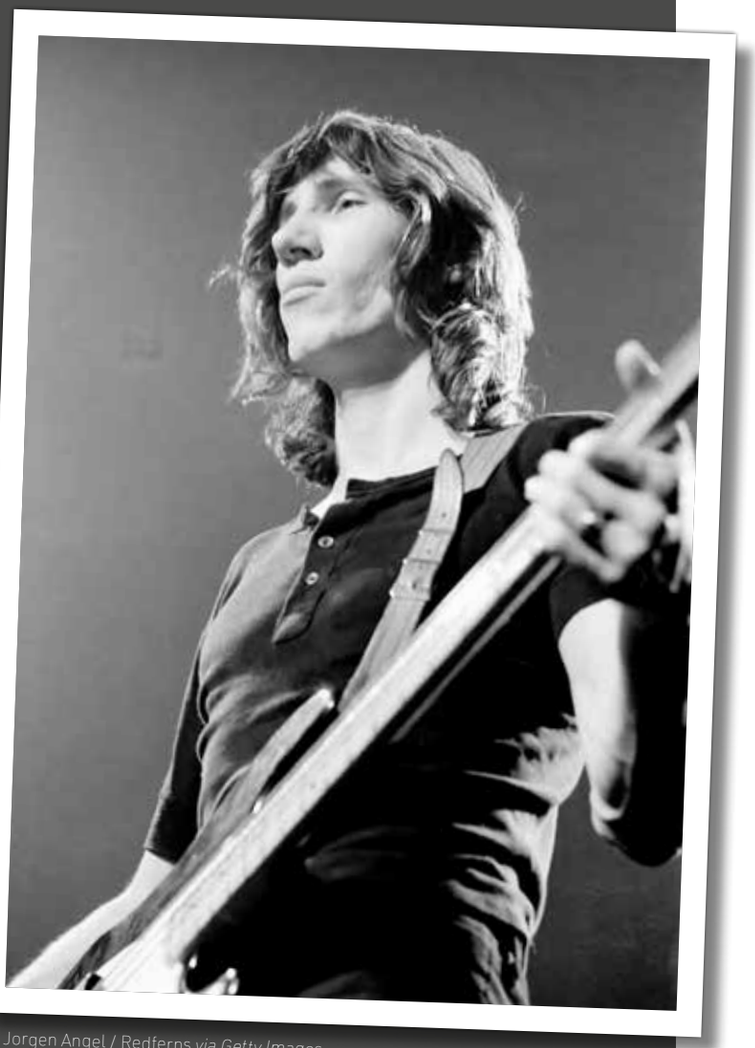
Visit ***www.rslawards.com/ikmultimedia*** to get started or scan the QR code below.

Another Brick in the Wall, Part 2

Artist: Pink Floyd
Source: *The Wall* (Album, 1979)
Genre: Art Rock

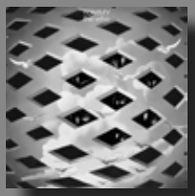
Roger Waters wrote 'Another Brick in the Wall, Pt. 2' as a part of Pink Floyd's larger concept album *The Wall*. The song was critical of the formal education system within the UK at that time, containing the lyrical slogan "Hey! Teacher! Leave them kids alone!". The song remains one of Floyd's most commercially successful singles, reaching the number 1 spot in multiple countries and, strangely, being the UK Christmas number 1 for 1979. *The Wall* was later adapted into a critically acclaimed feature-length movie in 1982 that won two BAFTA awards.

Throughout their career, the evolving and progressive sound of Pink Floyd has had a considerable impact on the rock and pop music that followed. They formed in 1965, with then frontman Syd Barrett helping to create their own brand of psychedelic pop music. As the group continued to progress and grow in popularity, they also expanded their tonal horizons, branching out into more avant-garde genres such as art rock, prog rock and psychedelic rock. Barrett's unfortunate departure from the band was a key turning point, with bassist Roger Waters exerting a heavy influence over their new direction. The results were multi-platinum albums like *Wish You Were Here*, *Animals* and the international best-seller *Dark Side of the Moon*. Floyd remain one of the most commercially successful bands of all time, having sold over 250 million albums worldwide.



Jorgen Angel / Redferns *via Getty Images*

Recommended Listening



The Who *Tommy* (1969)
One of the earliest rock operas released and later adapted into a film and broadway musical, *Tommy* tells a story across a multitude of stellar rock songs as we follow the life and journey of the deaf, dumb and blind main character.



Jethro Tull *Thick as a Brick* (1972)
Thick as a Brick showcases a parody to the concept album, containing one 40-minute song split into two parts. Jethro Tull displays this with the typical stylings of prog rock, using elaborate songwriting and musicality.

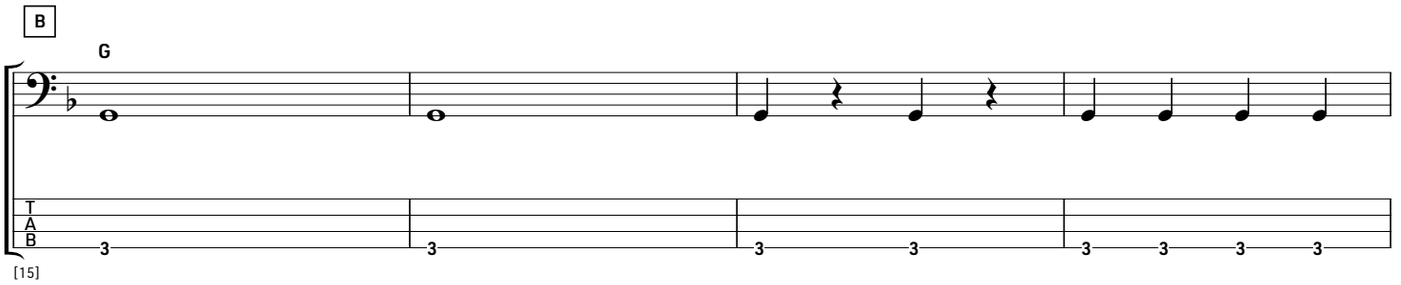
Another Brick in the Wall, Part 2

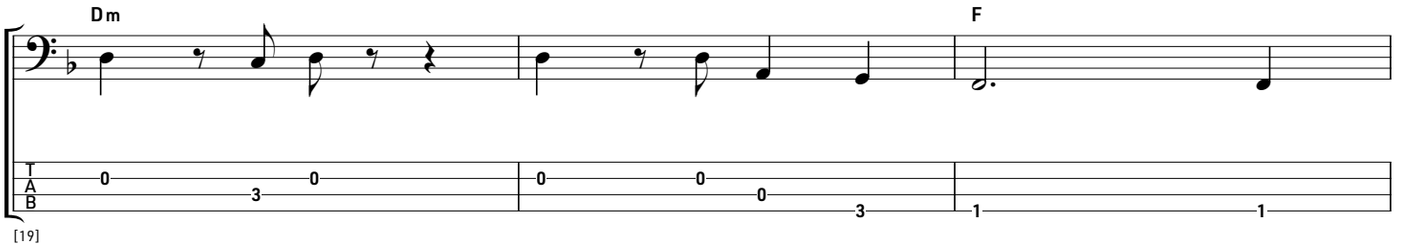
Words and Music by Roger Waters

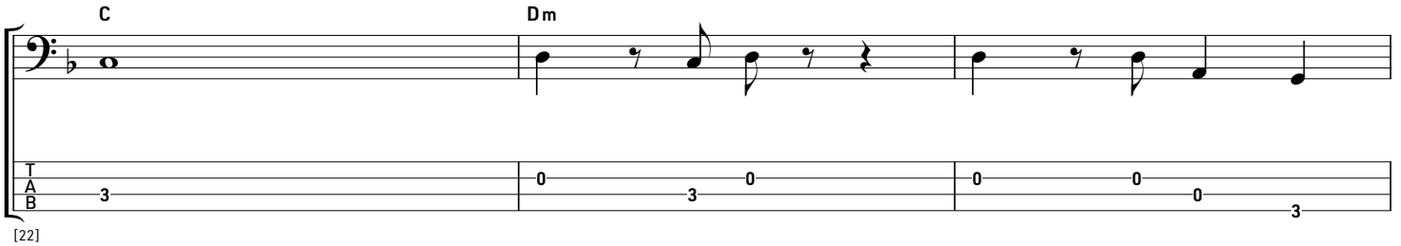
Pink Floyd

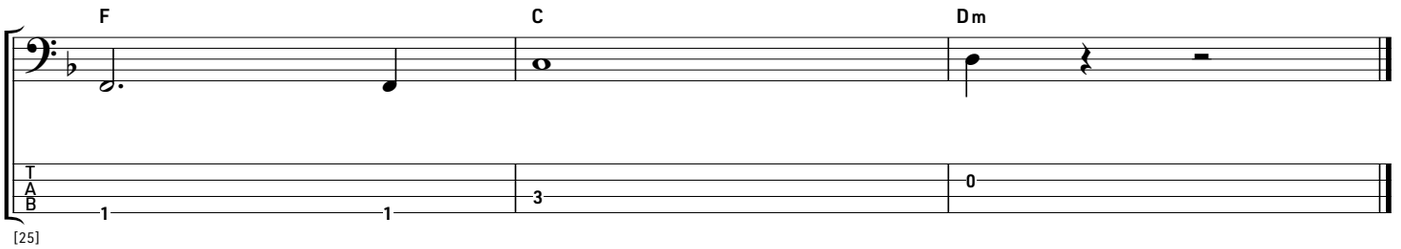


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B
G
[15]


Dm
F
[19]


C
Dm
[22]

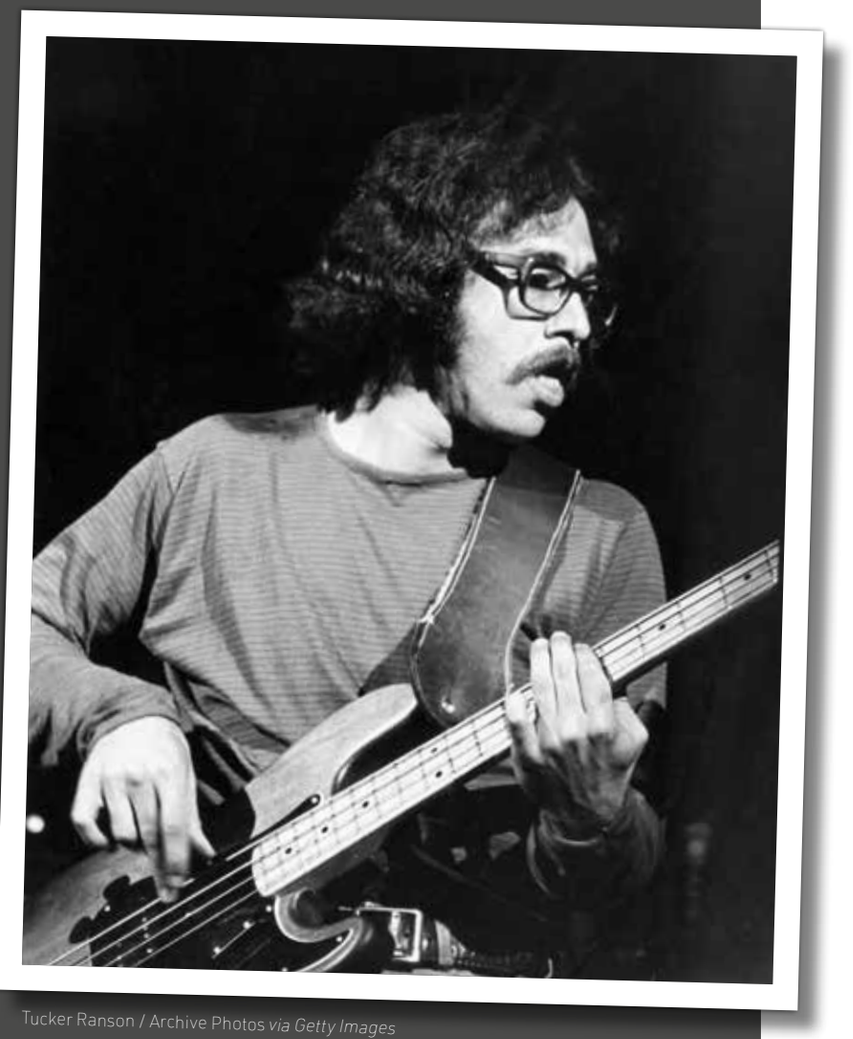

F
C
Dm
[25]

Fortunate Son

Artist: Creedence Clearwater Revival
Source: *Willy and the Poor Boy* (Album, 1969)
Genre: Hard Rock

Released during the peak of America's involvement in the Vietnam war, 'Fortunate Son' has been immortalised as an antiestablishment song, criticising the inequality and unfairness of war. The song continues to remain culturally relevant online and in media, often heard when military and counterculture themes are portrayed in series, movies and videogames. Notable examples of its use can be found in the film *Forrest Gump* and within the *Call of Duty* videogame franchise.

Creedence Clearwater Revival (aka CCR) had a string of successful albums after the release of *Bayou Country* in 1969, up until their disbandment in 1972. They released multiple hit singles, such as 'Proud Mary' and 'Bad Moon Rising' and have sold over 50 million records worldwide. After CCR broke up, vocalist John Fogerty went on to sell millions of records as a solo artist; most notably his 1985 album *Centerfield*. Despite being from California, CCR's distinctive sound contributed greatly to the rise in popularity of rock genres from southern USA, such as swamp rock, blues rock and country rock. The band remains a staple of classic rock, having been inducted into the Rock & Roll Hall of Fame in 1993 and continue to get regular airplay on radio stations and playlists worldwide.



Tucker Ranson / Archive Photos *via Getty Images*

Recommended Listening



Lynyrd Skynyrd *Second Helping* (1974)
Lynyrd Skynyrd helped shape and popularise southern rock in the USA with their three guitarists incorporating blues and country stylings into their sound. Their hit 'Sweet Home Alabama' remains a staple of the sound of the US south. The song famously formed the musical backdrop to Kid Rock's 2008 hit 'All Summer Long'.



Steppenwolf *Steppenwolf* (1968)
Fellow Californian rock band Steppenwolf made waves with their bluesy hard rock sound in the late '60s. The punchy riff and distinct vocals of 'Born to Be Wild' still receiving regular rotation on rock radio stations.

Fortunate Son

Words and Music by John Fogerty

Creedence Clearwater Revival



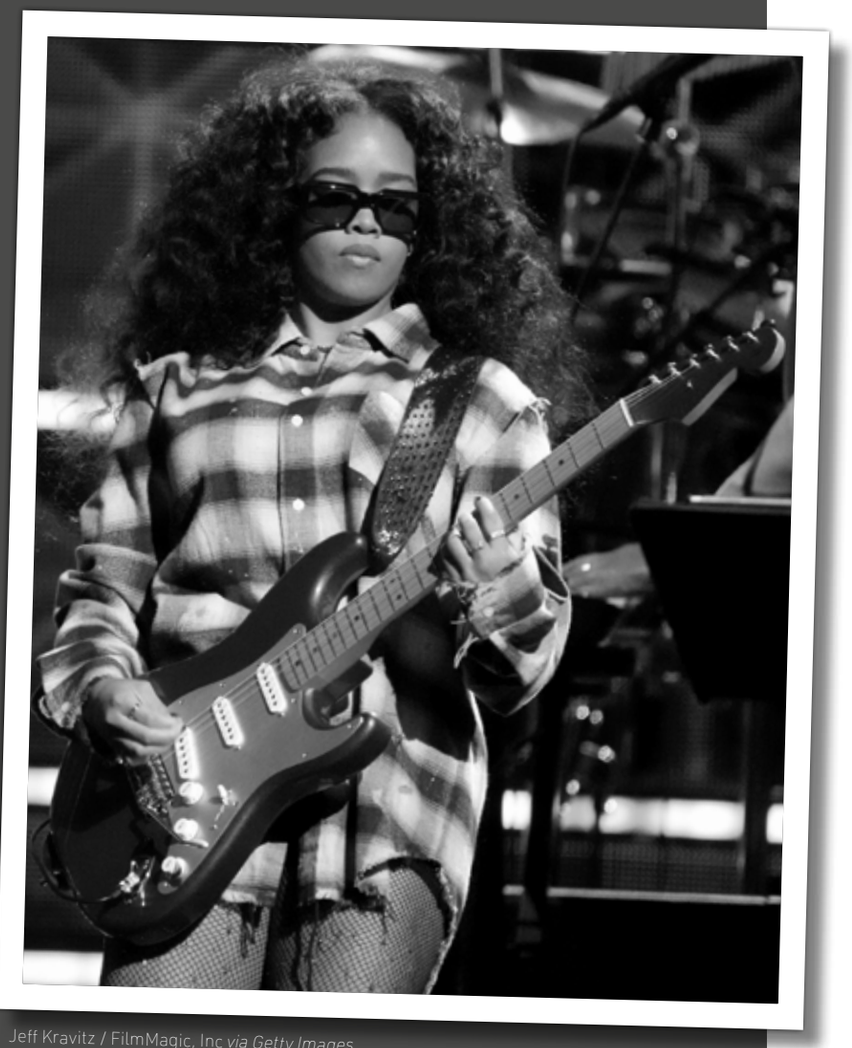
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Fate

Artist: H.E.R
Source: *I Used to Know Her: Part 2* (EP, 2018)
Genre: Contemporary R&B

The moody piano-led R&B song 'Fate' was initially released as a part of her second EP *I Used to Know Her: Part 2* alongside the single 'Hard Place', which she performed at the 2019 Grammy Awards ceremony. 'Fate' was then later included on the 2019 EP compilation album *I Used to Know Her*, which received a Grammy nomination for Album of the Year.

Contemporary R&B artist H.E.R. comes from a family of musicians and started playing piano at a young age. Her music career was kickstarted when she signed to the J Records label as a teenager. She worked anonymously under the alias H.E.R. while receiving support from several notable R&B musicians, including Usher, Pusha T and Alicia Keys. She released her full-length debut album *Back of My Mind* in 2021, which featured several guest appearances from high-profile musicians such as Chris Brown and DJ Khaled. She has won multiple awards, including five Grammy awards, most recently in 2022 for Best Traditional R&B performance with her song 'Fight for You'.

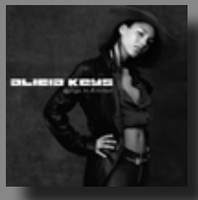


Jeff Kravitz / FilmMagic, Inc *via Getty Images*

Recommended Listening



SZA *SOS* (2022)
SZA's highly acclaimed SOS is an album that exhibits many of the characteristics that people love about modern day R&B, with well written songs combined with a varied and atmospheric music production.



Alicia Keys *Songs in A Minor* (2001)
Alicia Keys is known for incorporating elements of her classical piano training into the contemporary R&B genre, to the extent it has become a defining feature of much of her music. Her 2001 debut album launched her to fame and recognition the world over, and includes her debut hit single 'Fallin''.

Fate

Words and Music by Gabriella Wilson, Sergiu Gherman,
Tyler Mehlenbacher, Sam Ashworth, Daniel Tannenbaum,
Michael Jackson, David Harris, Craig Balmoris and Eyram Ruby Amanfu

H.E.R.



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Die for You

Artist: The Weeknd
Source: *Starboy* (Album, 2016)
Genre: Contemporary R&B

Completed a mere week before his 2016 album *Starboy* was released, the atmospheric 'Die for You' is one of many songs that had a resurgence in popularity years after its initial launch thanks to going viral on social media platforms, namely TikTok. This led to it being re-released as a standalone single. The song's success was further aided by a 2023 remix featuring Ariana Grande, which went on to number 1 on the Billboard Hot 100.

Canadian singer The Weeknd began his career creating YouTube videos and mixtapes in the late 2000s and early 2010s. From his debut mixtape *House of Balloons* to his later massive pop hits such as 'Blinded by the Light', The Weeknd has cultivated a large global fanbase. As of 2024, he has released five studio albums with over 100 million records sold. He has won four Grammys, and in 2016 his single 'Earned It' received an Academy Award ® nomination.

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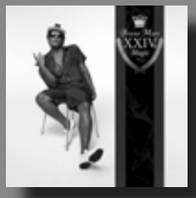


Kevin Mazur / Getty Images Entertainment *via Getty Images*

Recommended Listening



Michael Jackson *Thriller* (1982)
'Thriller', 'Beat It' and 'Billie Jean' all make an appearance on Michael Jackson's legendary album *Thriller*; the best-selling album of all time. It spawned a slew of multi-platinum songs that continue to be influential to this day, and has shaped the sound of many current R&B artists.



Bruno Mars *24k Magic* (2016)
Bruno Mars' third studio album marked a change in musical direction towards a funkier, R&B-influenced sound. The album is awash with catchy synth lines underpinning his polished and slick vocal melodies.

Die for You

Words and Music by Abel Tesfaye, Henry Walter, Mejdi Rhars, Magnus August Hoiberg, Martin "Doc" McKinney, Dylan Wiggins and William Walsh

The Weeknd



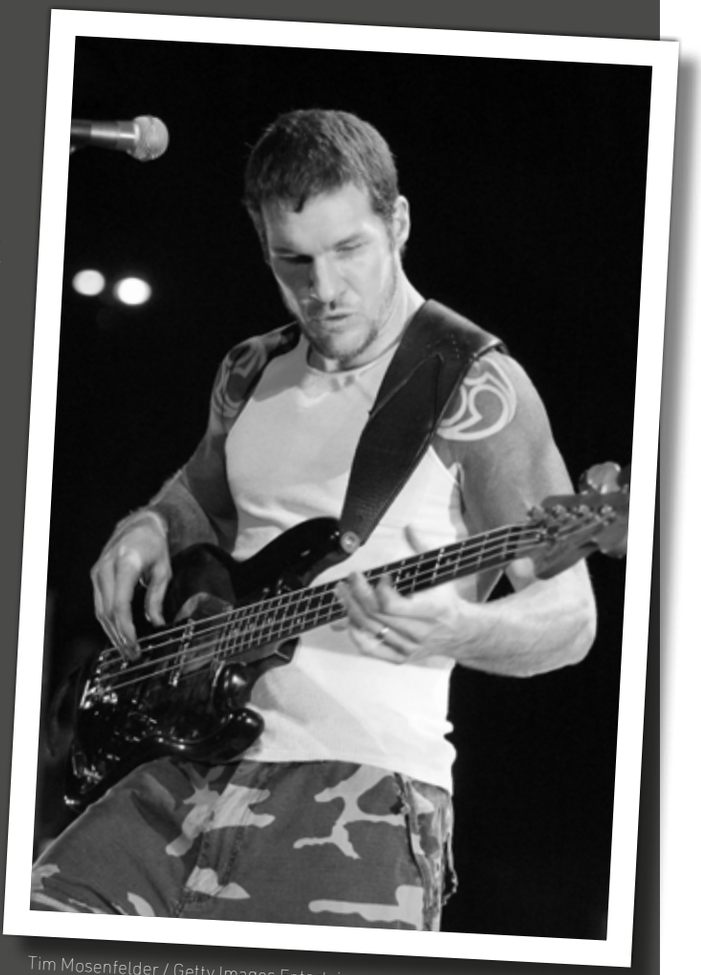
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Like a Stone

Artist: Audioslave
Source: *Audioslave* (Album, 2002)
Genre: Alternative Rock

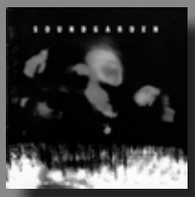
Following their riff-heavy debut single 'Cochise', Audioslave's second single 'Like a Stone' presents a quieter and more intimate rock ballad, telling the story of a man contemplating death and the afterlife. The song has become a fan favourite, with the YouTube video exceeding 1 billion views and the song peaking at number 31 on the Billboard Hot 100.

Audioslave was a rock supergroup formed in 2001. The result of uniting superstar vocalist Chris Cornell (Soundgarden) and instrumental musicians of rap metal band Rage Against the Machine (aka RATM). Their three studio albums sold over eight million copies worldwide and they became the first American band to perform at an open-air venue in Cuba. With the exception of a reunion show in 2017, the group disbanded in the late '00s. Post breakup, Tom Morello (guitar) and Chris Cornell continued to produce new music, both in their own names and as part of bigger projects. Chris Cornell remained active until his unfortunate passing in 2017, including writing and performing the theme for the 2006 James Bond film *Casino Royale*.



Tim Mosenfelder / Getty Images Entertainment *via Getty Images*

Recommended Listening



Soundgarden *Superunknown* (1994)
Before fronting Audioslave, Chris Cornell was lead vocalist for Soundgarden, one of the major grunge bands of the '90s. *Superunknown* has many of their most memorable songs, such as 'Spoonman' and 'Black Hole Sun'.



Velvet Revolver *Contraband* (2004)
Audioslave were not the only supergroup of the '00s. Former members of Guns 'n' Roses collaborated with Dave Kushner (Wasted Youth) and Scott Weiland (Stone Temple Pilots) to create an album packed to the brim with punchy guitar riffs.

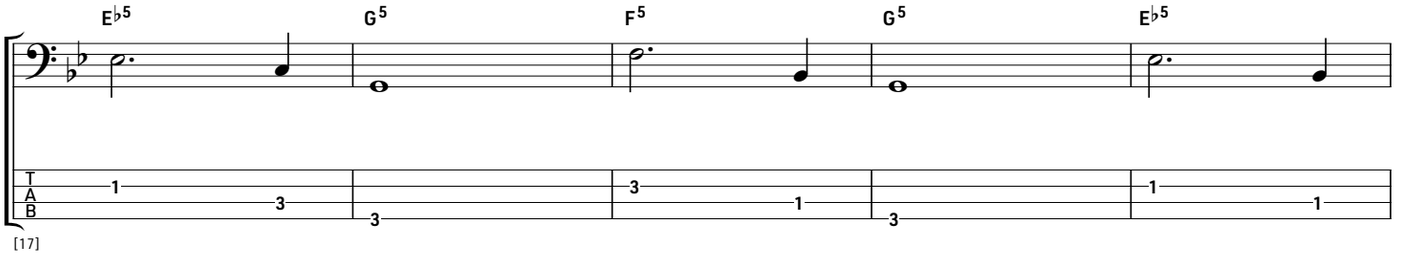
Like a Stone

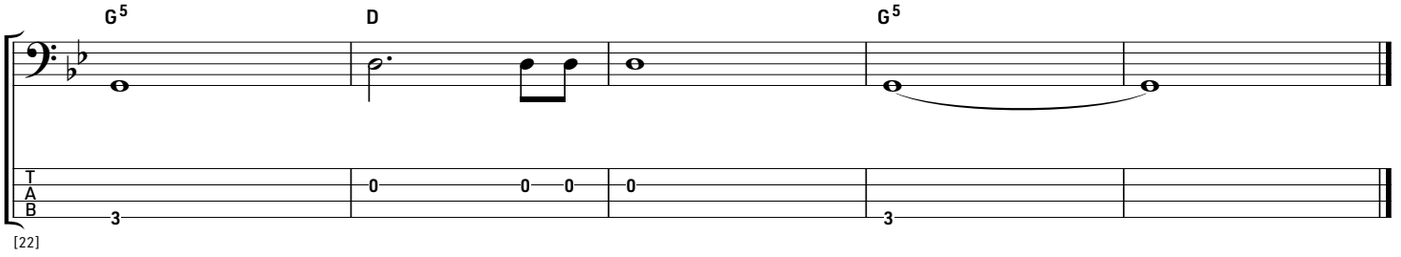
Lyrics by Chris Cornell
Music written by Tom Morello, Tim Commerford and Brad Wilk

Audioslave



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E♭5
G5
F5
G5
E♭5
T
A
B
1
3
3
3
1
3
1
1
[17]


G5
D
G5
T
A
B
3
0
0
0
0
3
[22]

Sunny

Artist: Bobby Hebb
Source: *Sunny* (Single, 1966)
Genre: Soul

Bobby Hebb's renowned soul standard 'Sunny' was composed in 1963. It was written after the murder of his older brother Harold, whereby Hebb had the lyrics depict his preference to remain optimistic. Finally recorded in 1966, it achieved great commercial success, peaking at number 2 on the US Billboard chart, which led to Hebb touring with the Beatles during their 1966 US tour. Over the years, numerous artists have recorded their own versions, including Marvin Gaye, Boney M and even Billie Eilish

Hebb was born in Nashville, Tennessee in 1938. The son of two blind musicians, he began his music career at a young age, playing in a song-and-dance duo with his brother. Hebb later went on to perform with a variety of renowned musicians, including country music singer Roy Acuff and rock 'n' roll musician Bo Diddley. After the success of 'Sunny' he continued to release music throughout the '60s and '70s, though never quite managed to replicate the success of his signature hit.



Michael Ochs Archives *via Getty Images*

Recommended Listening



Otis Redding *The Dock of the Bay* (1968)
Soul legend Otis Redding's posthumous seventh album contains a collection of his hit singles from the mid '60s to end of his career, most notably the timeless classic '(Sittin' on) The Dock of the Bay'.



Fontella Bass *The 'New' look* (1966)
Missouri-born Fontella Bass is best-known for her soul hit 'Rescue Me'. Its powerful and catchy melody can be heard on her debut album *The 'New' Look*.

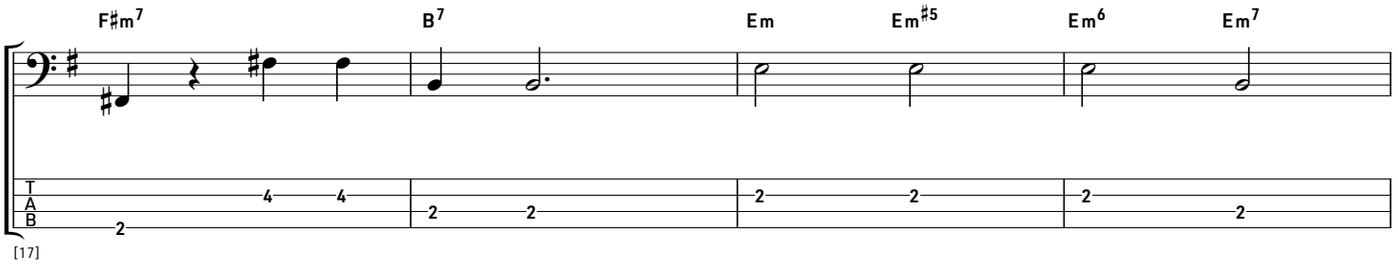
Sunny

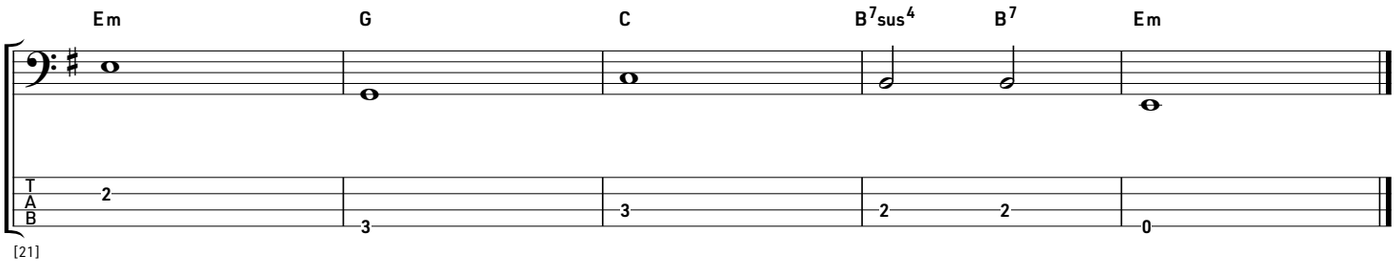
Words and Music by Bobby Hebb

Bobby Hebb



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F♯m7
B7
Em
Em♯5
Em6
Em7
T
A
B
[17]


Em
G
C
B7sus4
B7
Em
T
A
B
[21]

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Midnight Song

A homage to global country/pop superstar Taylor Swift, 'Midnight Song' recreates the signature sound of her atmospheric pop ballads, making use of space within the music and utilising techniques such as sustained/broken chords on the guitar, syncopated rhythms in the bass and off-beat kicks in the drums, all complemented by lush synths and piano backing parts.



Recommended Listening **Taylor Swift** *Folklore* (2020)
Off the back of a cancelled tour, Swift's eighth album trades in her usual upbeat pop sensibilities for a more contemplative approach of contemporary folk and chamber pop. Her single 'Exile' was also written in collaboration with indie folk group Bon Iver.

Short Fuse

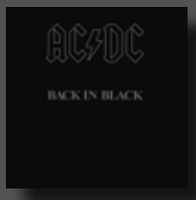
Evoking the sound of early '90s rap/R&B, 'Short Fuse' pays tribute to that era via heavy use of the VI – V – Im chord progression and the inclusion of electronic percussion and string samples, both common features of this style. This music usually benefits from a more "laid back" approach to timing and rhythm.



Recommended Listening **A Tribe Called Quest** *People's Instinctive Travels and the Paths of Rhythm* (1990)
From the US east coast scene of the '90s, hip hop collective A Tribe Called Quest made a name for themselves with their eclectic blend of jazz, funk and rock-inspired beats paired with conscious and fluid rapping. 'Can I Kick It?' remains one of their best-known songs.

Route 66

Written in the unmistakable style of classic '70s/'80s hard rock, 'Route 66' utilises hard-hitting kick and snare on the drums, and distorted power chords on guitar. The guitar's rhythms are matched by the bass for added attack and attitude! The rests between the opening chord 'stabs' serve to greatly increase their impact.



Recommended Listening **AC/DC** *Back in Black* (1980)
Founded by Australian brothers Angus and Malcolm Young, AC/DC's classic album *Back in Black* is an unapologetic hard-rock fest. Featuring loud, heavy riffs and in-your-face anthems, including the timeless 'Back in Black'.

Midnight Song

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Short Fuse

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Route 66

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Technical Exercises

In this section the examiner will ask you to play a selection of exercises drawn from each of the three groups shown below. Groups A and B contain examples of the scales and arpeggios you can use when playing the pieces. In Group C you will be asked to prepare the bassline riff exercise and play it to the backing track in the exam. You do not need to memorise the exercises (and can use the book in the exam) but the examiner will be looking for the speed of your response. The examiner will also give credit for the level of your musicality.

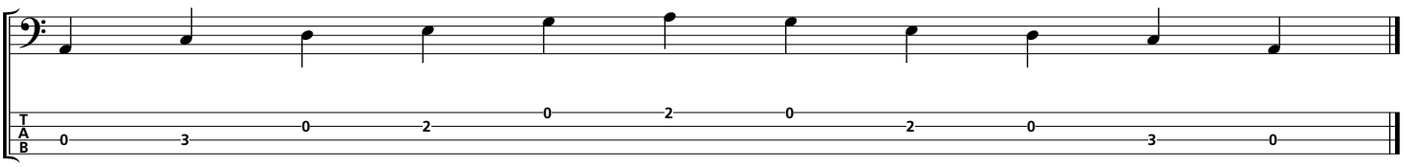
Groups A and B should be prepared on the starting notes of E and A. You will be asked whether you would like to play the exercises along with the click or hear a single bar of click before you commence the test. The tempo is ♩ = 70.

Group A: Scales

1. Major scale (E major scale shown)



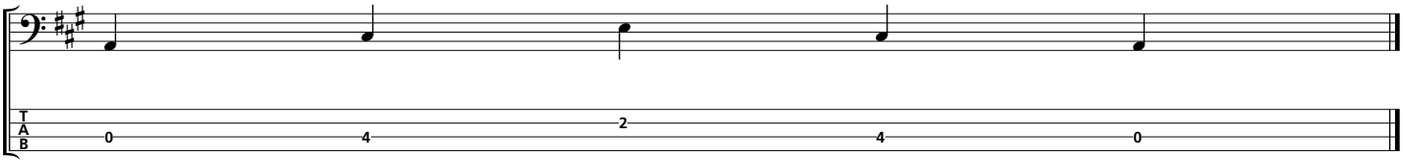
2. Minor pentatonic scale (A minor pentatonic scale shown)



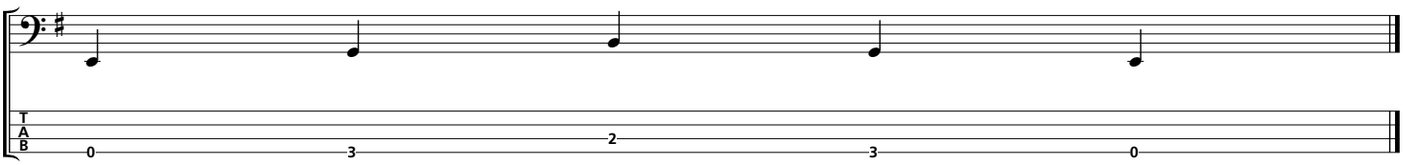
Group B: Arpeggios

The arpeggios consist of root note, 3rd and 5th and should be played both ascending and descending.

1. Major arpeggio (A major arpeggio shown)

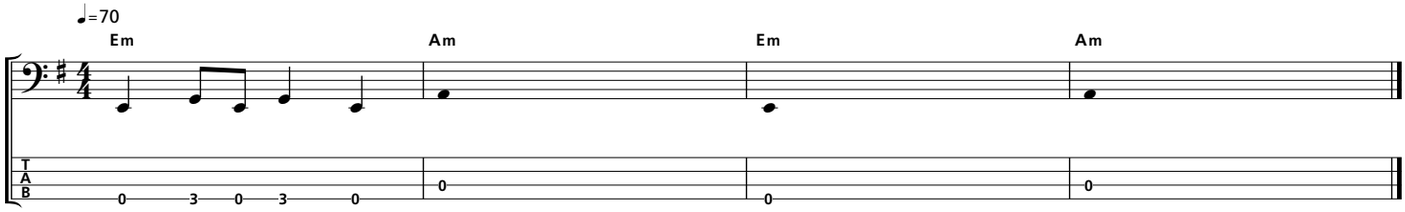


2. Minor arpeggio (E minor arpeggio shown)



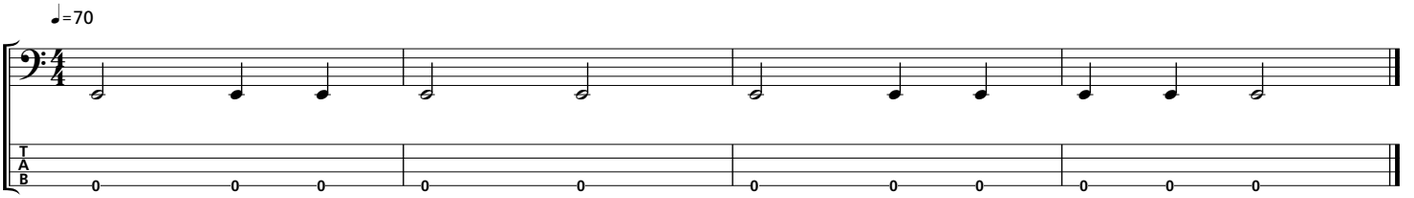
Group C: Riff

In the exam you will be asked to play the following riff to a backing track. The riff shown in bar 1 should be played in the same shape in bars 2–4. The root note of the pattern to be played is shown in the music in each of the subsequent three bars. The tempo is ♩ = 70.



Sight Reading

You will be asked to prepare a Sight Reading test which will be given to you by the examiner. The test is a four bar rhythm on the E string. The examiner will allow you 90 seconds to prepare it and will set the tempo for you. The tempo is ♩ = 70.



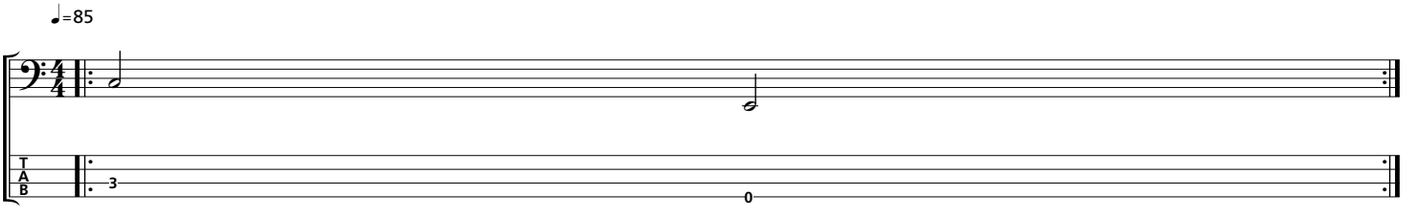
Ear Tests

There are two Ear Tests in this grade. The examiner will play each test to you twice. You will find one example of each type of test printed below.

Test 1: Melodic Recall

The examiner will play you two half notes one after the other. You will tell the examiner whether the second note is higher or lower in pitch than the first note. You will hear the test twice.

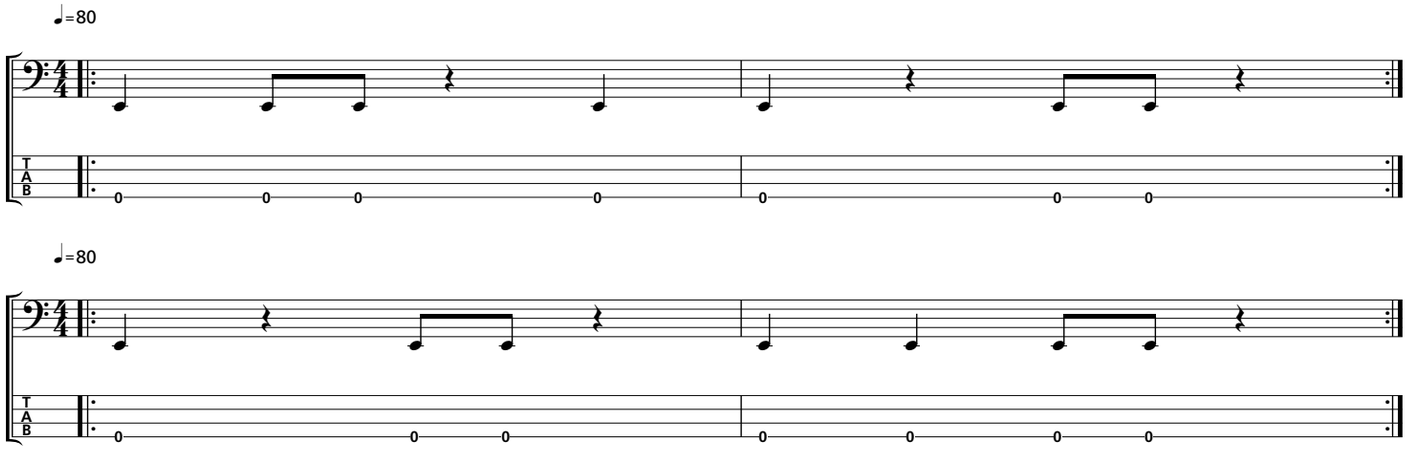
Each time the test is played it is preceded by a one bar vocal count-in. The tempo is ♩ = 85.



Test 2: Rhythmic Recall

The examiner will play you a two bar rhythm played to a drum backing on the E string. You will hear the test twice. You will be asked to play the rhythm back. You will then be asked to identify the rhythm from two printed examples shown to you.

Each time the test is played it is preceded by a one bar count-in. There will be a short gap for you to practise. Next you will hear a vocal count-in and you will then play the rhythm to the drum backing. The tempo is ♩ = 80.



General Musicianship Questions

In this part of the exam you will be asked five questions. Four of these questions will be about general music knowledge and the fifth question asked will be about your instrument.

Music Knowledge

The examiner will ask you four music knowledge questions based on a piece of music that you have played in the exam. You will nominate the piece of music about which the questions will be asked.

In Debut the questions relating to your chosen performance piece will be drawn from the following:

- The music stave and the TAB
- The bass clef
- Half and quarter note values

Instrument Knowledge

The examiner will also ask you one question regarding your instrument.

In Debut you will be asked to identify:

- One of the following parts of your bass – neck, body, tuning-pegs and bridge

Further Information

Tips on how to approach this part of this exam can be found in the *Syllabus Guide* for bass on the Rockschool website: ***www.rslawards.com***

Marking Schemes

Grade Exams | Debut to Grade 8

ELEMENT	PASS	MERIT	DISTINCTION
Performance Piece 1	12–14 out of 20	15–17 out of 20	18+ out of 20
Performance Piece 2	12–14 out of 20	15–17 out of 20	18+ out of 20
Performance Piece 3	12–14 out of 20	15–17 out of 20	18+ out of 20
Technical Exercises	9–10 out of 15	11–12 out of 15	13 + out of 15
Sight Reading ***or*** Improvisation & Interpretation	6 out of 10	7–8 out of 10	9 + out of 10
Ear Tests	6 out of 10	7–8 out of 10	9 + out of 10
General Musicianship Questions	3 out of 5	4 out of 5	5 out of 5
TOTAL MARKS	**60%+**	**74%+**	**90%+**

Performance Certificates | Debut to Grade 8

ELEMENT	PASS	MERIT	DISTINCTION
Performance Piece 1	12–14 out of 20	15–17 out of 20	18+ out of 20
Performance Piece 2	12–14 out of 20	15–17 out of 20	18+ out of 20
Performance Piece 3	12–14 out of 20	15–17 out of 20	18+ out of 20
Performance Piece 4	12–14 out of 20	15–17 out of 20	18+ out of 20
Performance Piece 5	12–14 out of 20	15–17 out of 20	18+ out of 20
TOTAL MARKS	**60%+**	**75%+**	**90%+**

Entering RSL Exams

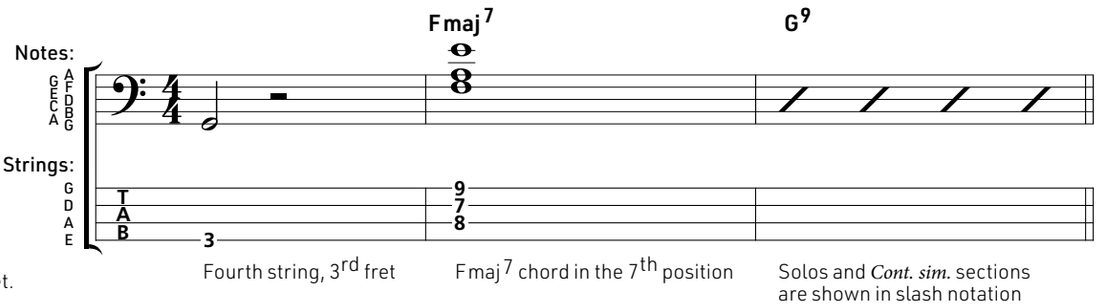
Entering a Rockschool graded exam is easy, just go online and follow our simple six step process. All details for entering online, dates, fees, regulations and Free Choice pieces can be found at ***www.rslawards.com***

- All candidates should ensure they bring their own grade syllabus book to the exam or have proof of digital purchase ready to show the examiner.
- All Grade 6–8 candidates must ensure that they bring valid photo ID to their exam.

Bass Notation Explained

THE MUSICAL STAVE shows pitches and rhythms and is divided by lines into bars. Pitches are named after the first seven letters of the alphabet.

TABLATURE graphically represents the guitar fingerboard. Each horizontal line represents a string and each number represents a fret.



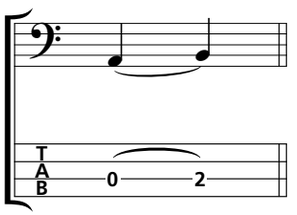
Fourth string, 3rd fret

Fmaj7 chord in the 7th position

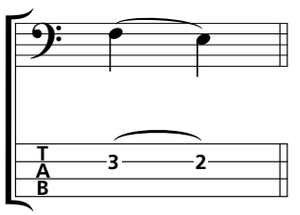
Solos and *Cont. sim.* sections are shown in slash notation

Definitions For Special Bass Guitar Notation

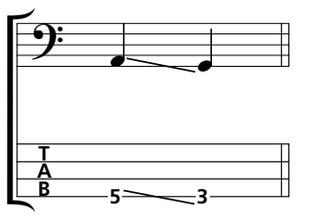
HAMMER-ON: Pick the lower note then sound the higher note by fretting it without picking.



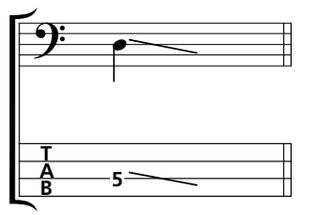
PULL-OFF: Pick the higher note then sound the lower note by lifting your finger without picking.



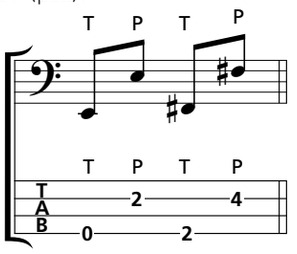
SLIDE: Pick the first note and slide to the next. If the line connects (as below) the second note is ***not*** repicked ***unless*** indicated by **RP**.



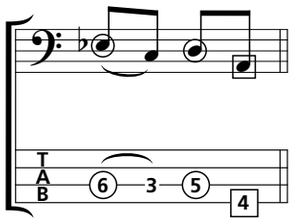
GLISSANDO: Slide off of a note at the end of its rhythmic value. The note that follows is repicked.



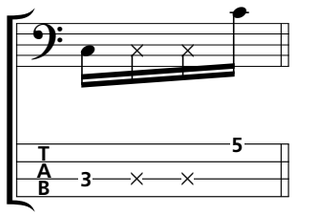
SLAP STYLE: Slap bass technique is indicated through the letters T (thumb) and P (pull).



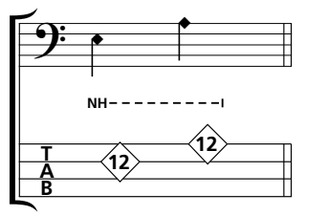
TAPPING: Sound note by tapping the string – circles denote a picking hand tap, squares a fretting hand tap.



DEAD (GHOST) NOTES: Pick the string while the note is muted by your fretting hand.



NATURAL HARMONICS: Lightly touch the string above the indicated fret then pick to sound a harmonic.





(accent) ▪ Accentuate note (play it louder).



(staccato) ▪ Shorten time value of note.



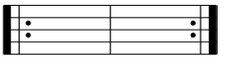
▪ Fermata (Pause)

D.𝄋. al Coda

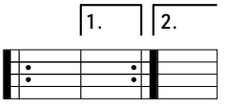
▪ Go back to the sign (𝄋), then play until the bar marked **To Coda** ⊖ then skip to the section marked ⊖ **Coda**.

D.C. al Fine

▪ Go back to the beginning of the song and play until the bar marked ***Fine*** (end).



▪ Repeat the bars between the repeat signs.



▪ When a repeated section has different endings, play the first ending only the first time and the second ending only the second time.

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BASS



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'Another Brick in the Wall, Part 2' by **Pink Floyd**
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'Fate' by **H.E.R.**
'Fortunate Son' by **Creedence Clearwater Revival**
'Sunny' by **Bobby Hebb**
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