rockschool®

BASS GRADE 3

BASS

GRADE 3

9 Tracks for GRADE 3

The Original ROCKSCHOOL ~ EST. 1991 ~



R&L

HAL•LEONARD®

Songs from

BOB MARLEY AND THE WAILERS, STEPPENWOLF, JOY CROOKES, LENNY KRAVITZ, GEORGE BENSON, OLIVIA RODRIGO

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rockschool®

BASS

Grade 3

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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Milwaukee, WI 53213
Email: info@halleonard.com

In Europe, contact:
Hal Leonard Europe Limited
Dettingen Way
Bury St Edmunds, Suffolk, IP33 3YB
Email: info@halleonardeurope.com

In Australia, contact:
Hal Leonard Australia Pty. Ltd.
4 Lentara Court
Cheltenham, Victoria, 3192 Australia
Email: info@halleonard.com.au

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SYLLABUS
Syllabus director: Nathan Theodoulou
Syllabus consultants: Jono Harrison, Steven Joseph Hickey
Repertoire consultants: Nathan Theodoulou, Jono Harrison, Steven Joseph Hickey, Oscar York, Jenna Scaramanga, Diego Kovadloff
Composers/Arrangers: Jono Harrison, Nathan Theodoulou, Steven Joseph Hickey, Andy Robertson, Pete Riley
Supporting tests: Stuart Clayton, Noam Lederman, James Uings
Syllabus advisors: Pete Riley, Andy Robertson, Alex Forryan, Nat Martin

PUBLISHING
Music engraving and book layout: Simon Troup
Fact files / Recommended listening: Oliver Goss, Steven Joseph Hickey, Jono Harrison, Chris Lamont
E-book production: Oliver Goss
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Cover design: Neil Hart
Additional photography: Harrison Boileau, Rob Blackham
The Rockschool guitar, bass and drum book covers, feature students from The Rhythm Studio, XYZ Music Academy, BIMM Birmingham and Platinum Academy of Performing Arts.

AUDIO
Production: Jono Harrison, Nathan Theodoulou, Steven Joseph Hickey
Mixing: Ian Caple
Supporting Tests recorded by Duncan Jordan, Kit Morgan

MUSICIANS
Drums: Pete Riley, Sophie Alloway, Steve White, Edith Dell
Guitar: Nat Martin, Steven Joseph Hickey, Jono Harrison, James Davies, Tommy Webb, Woody Wilson
Bass: Jono Harrison, Andy Robertson, Carina Powell, Nathan Theodoulou, Geoff Gascoyne, Neive Taylor
Keys/Synth: Jono Harrison, Nathan Theodoulou
Vocals: Amy Webber, Nikki Simmons, Marcello Vieira, Stefan Mahendra, NT Martin
Horns: Vijay Prakash, Jack Courtney, David Robinson, Norton York

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CONTACTING RSL AWARDS
www.rslawards.com
Telephone: +44 (0)345 460 4747
Email: *info@rslawards.com*

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Welcome to Rockschool Bass Grade 3

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.

On Broadway

Artist: George Benson
Source: *Weekend in L.A.* (Album, 1978)
Genre: Soul

Originally written by Barry Mann and Cynthia Weil alongside songwriting duo Jerry Leiber and Mike Stoller, 'On Broadway' was first recorded by The Drifters in 1963. But it was George Benson's 1978 version that pushed the song into the limelight, peaking at number 7 on the Billboard Hot 100. It continues to have frequent airplay on smooth jazz radio stations.

Best known for his virtuosic guitar playing and expressive vocals, George Benson began his career at a young age, playing in local bars in his hometown of Pittsburgh, Pennsylvania. He went on to work with renowned jazz musicians such as Miles Davis, eventually signing to Warner Records in the '70s and releasing several top ten hit singles. As of 2024, George Benson has released over 30 albums and won 10 Grammy Awards.



Patrick Kovarik / AFP *via Getty Images*

Recommended Listening



Stevie Wonder *Innervisions* (1973)
A genre-defining album for soul and R&B, *Innervisions* showcases Stevie Wonder's versatile and engaging songwriting. From the funky styles of 'Higher Ground' to the softer jazzy acoustic sound of 'Visions', there is something for everyone.



Roberta Flack *Killing Me Softly* (1973)
The intimate and polished sound of Roberta Flack has a become a mainstay in pop soul music. Best-known for her acclaimed rendition of 'Killing Me Softly with His Song', she also collaborated with George Benson in the 1985 with a duet of 'You Are the Love of My Life'.

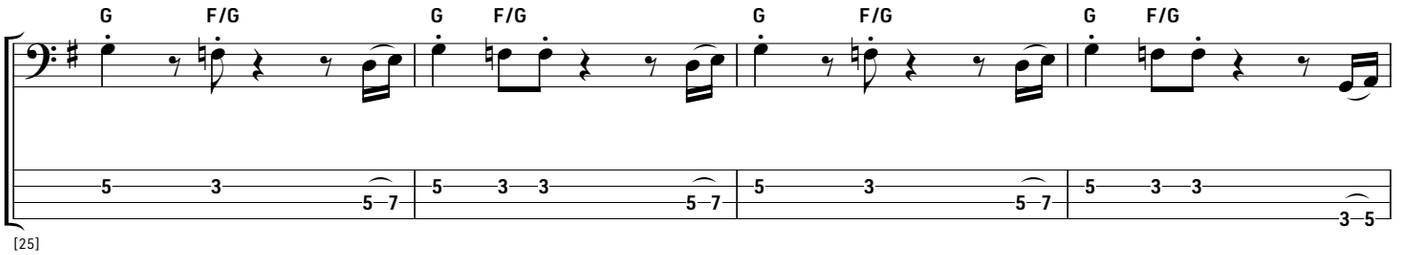
On Broadway

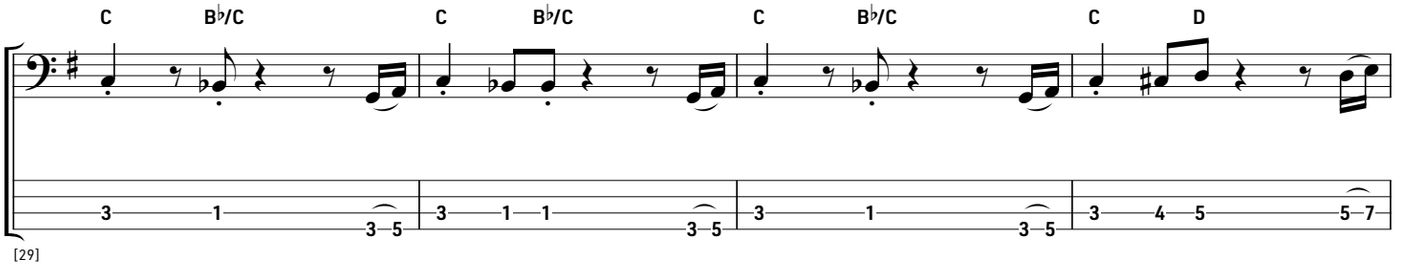
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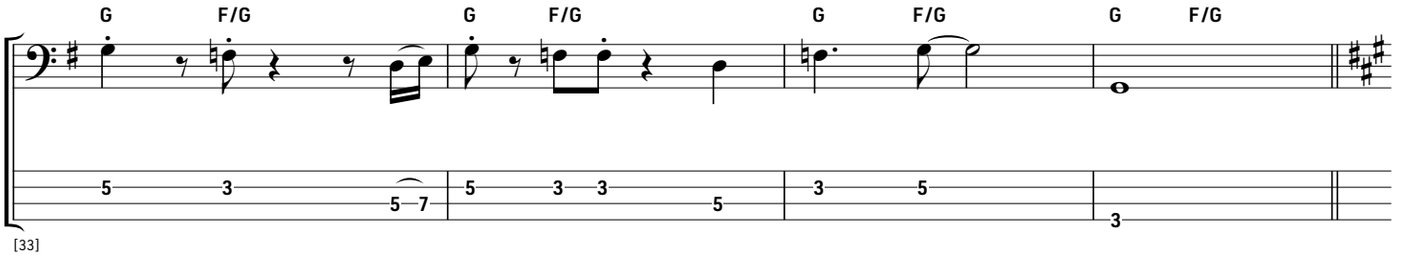
George Benson

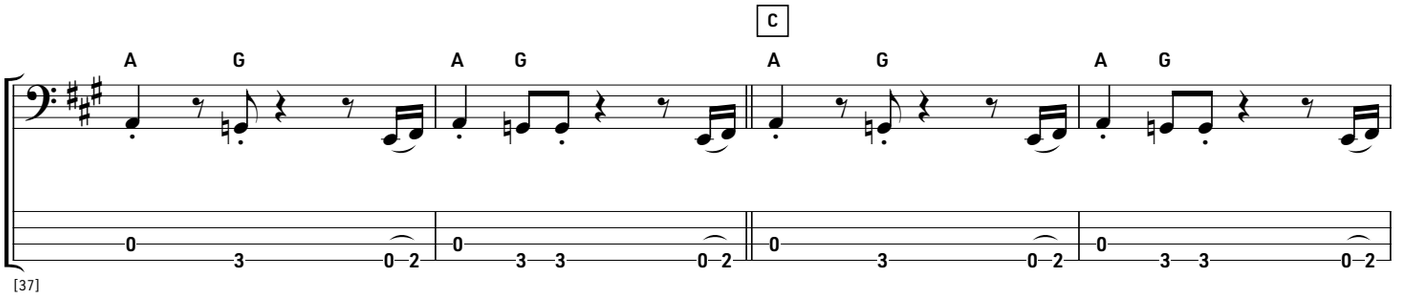


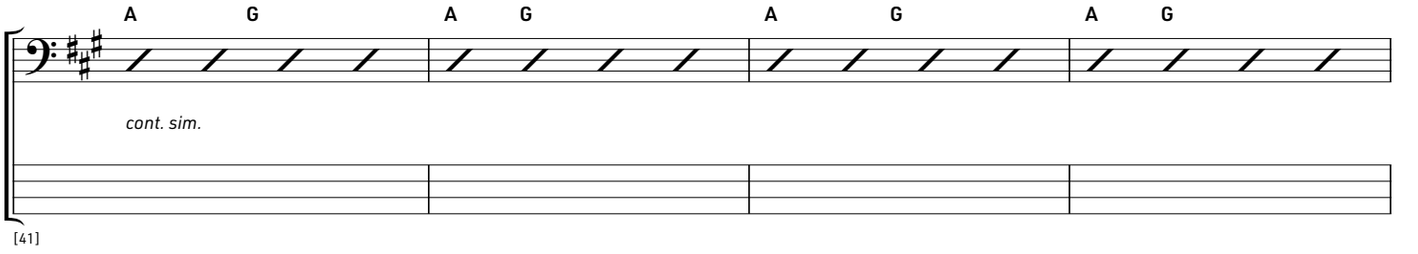
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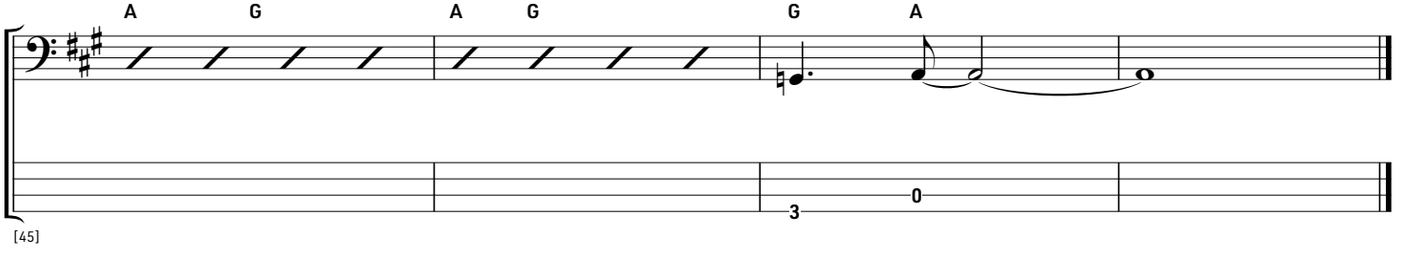

G F/G G F/G G F/G G F/G
[25]


C B♭/C C B♭/C C B♭/C C D
[29]


G F/G G F/G G F/G G F/G
[33]


C
A G A G A G A G
[37]


A G A G A G A G
cont. sim.
[41]


A G A G G A
[45]

good 4 u

Artist: Olivia Rodrigo
Source: *Sour* (Album, 2021)
Genre: Pop Rock

The success of 'good 4 u' hinted at what was a growing trend within mainstream music; a revival of the pop-punk dominated era of the early 2000s. Rodrigo, alongside artists such as Machine Gun Kelly and WILLOW, was at the forefront of this 2020s post-punk movement. Sonically, 'good 4 u' bore heavy resemblance to Paramore's 2007 hit Misery Business, to the point Rodrigo's songwriting team were legally obliged to retrospectively cite two members of Paramore as co-writers. It was one of the first commercially successful rock songs of the 2020s, becoming an international success and debuting at number 1 on the Billboard Hot 100.

Like many famous popstars before her, Gen Z icon Olivia Rodrigo began her career as an actor on the Disney Channel. She later signed with Geffen Records and released her debut album *Sour* to great commercial and critical acclaim, winning three Grammy Awards. Her follow-up album *Guts* was released in 2023. She boasts several number 1 singles on the Billboard Hot 100 and remains a popular figure in modern pop music.



Kevin Mazur / Getty Images Entertainment *via Getty Images*

Recommended Listening



Avril Lavigne *The Best Damn Thing* (2007)
Avril Lavigne's third studio album is packed with high-energy songs taking inspiration from bubble-gum pop and pop-punk, epitomised in the lead single 'Girlfriend' with its infectious and chantable chorus.



Taylor Swift *1989* (2014)
Swift's *1989* continued a transition of style from predominately country music, to one that takes greater influence from mainstream pop music. This album contains many upbeat songs such as 'Shake It Off' and 'Bad Blood'.

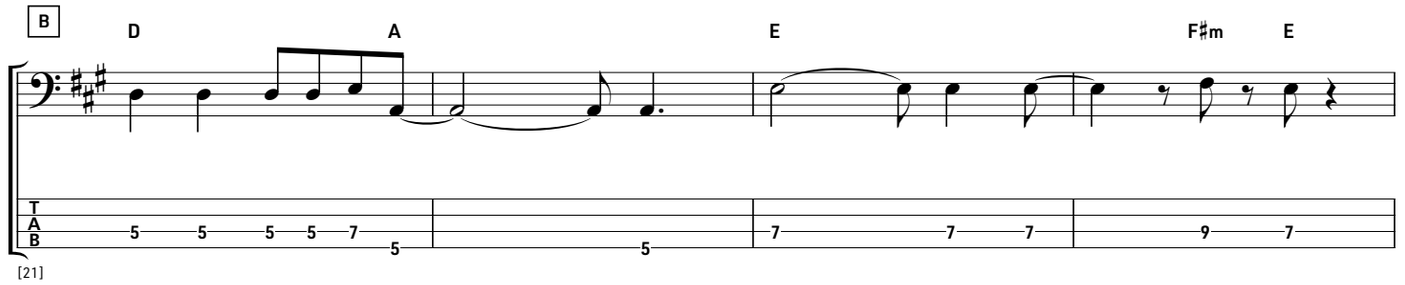
good 4 u

Words and Music by Olivia Rodrigo, Daniel Nigro,
Hayley Williams and Josh Farro

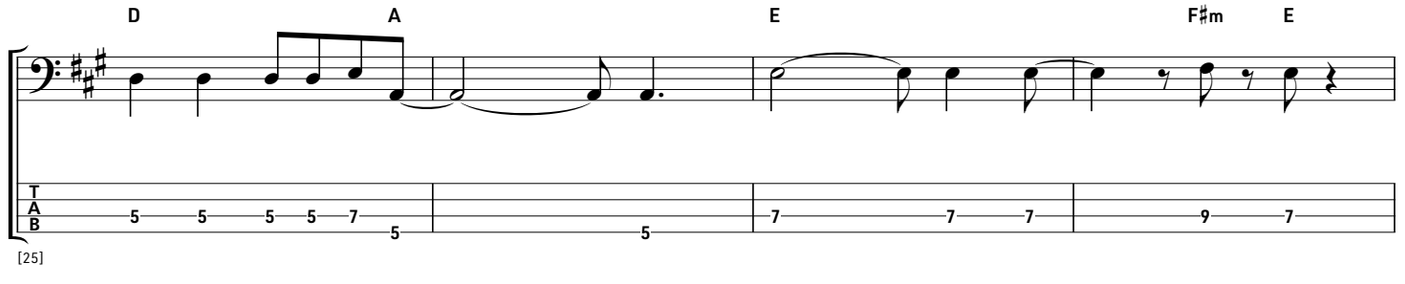
Olivia Rodrigo



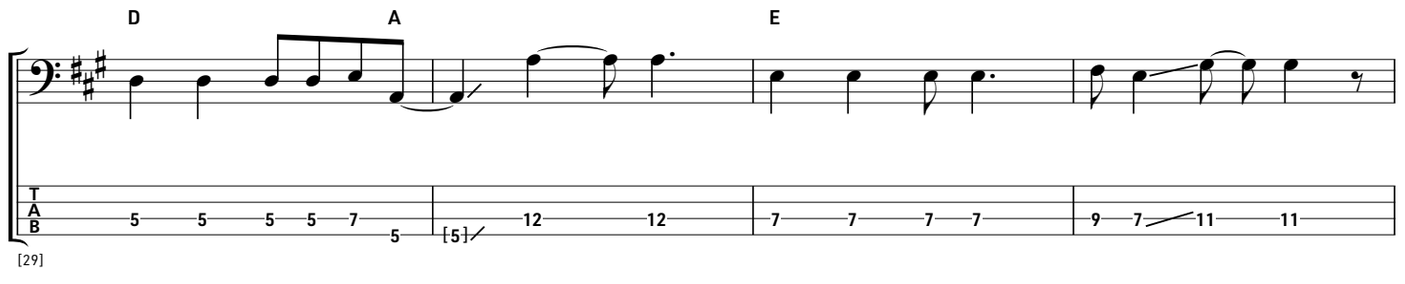
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- interpolates portions of "Misery Business," written by Hayley Williams and Josh Farro



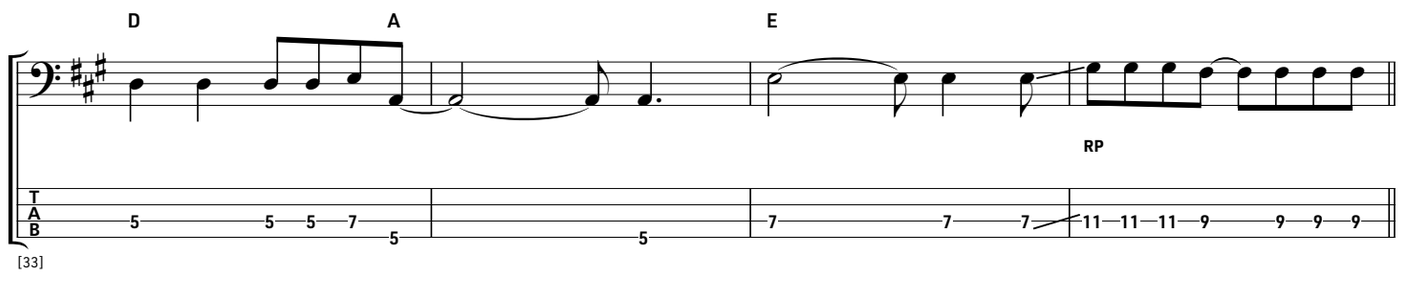
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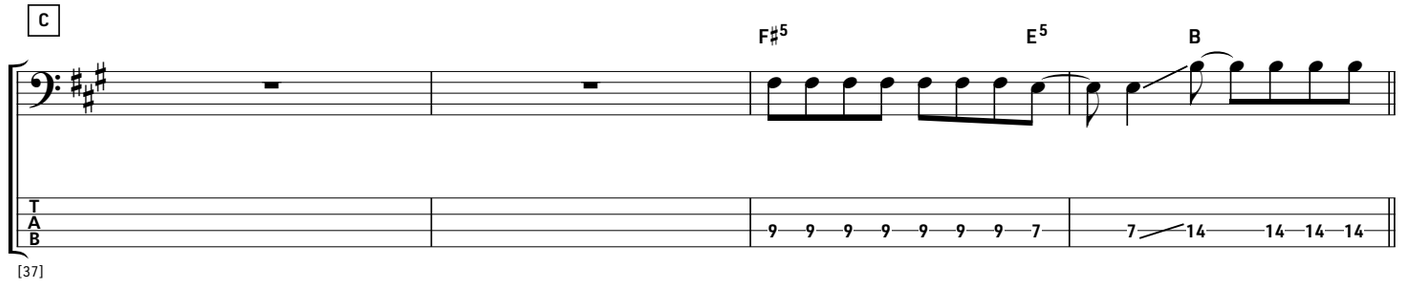
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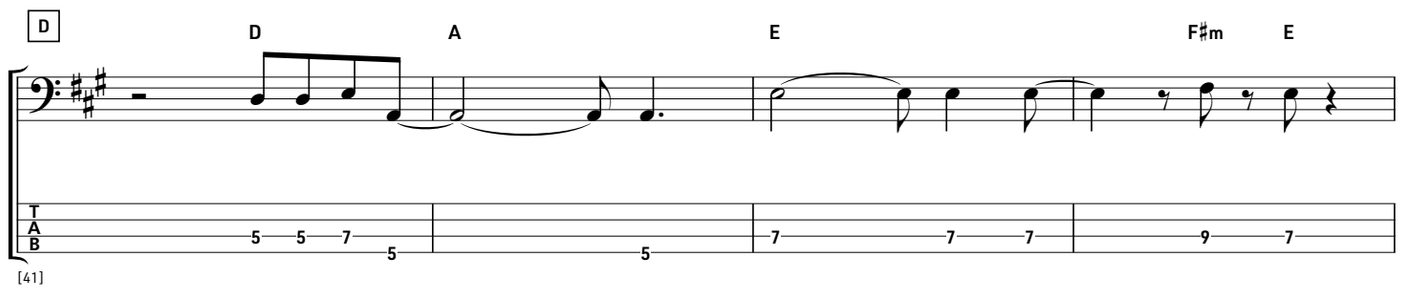
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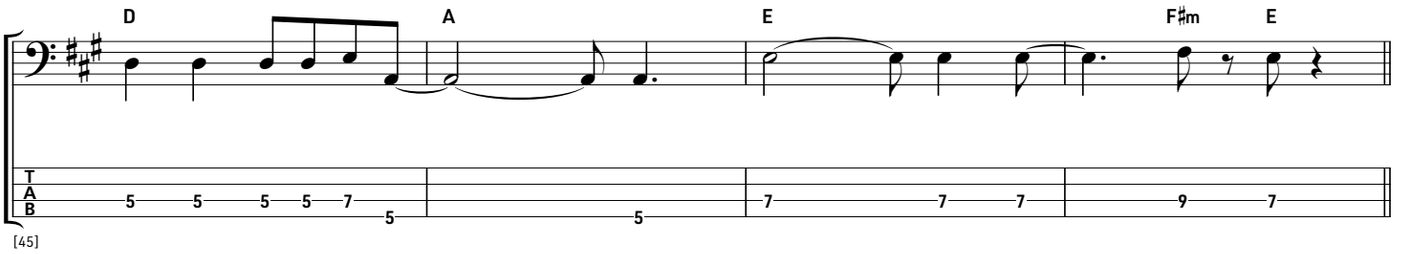
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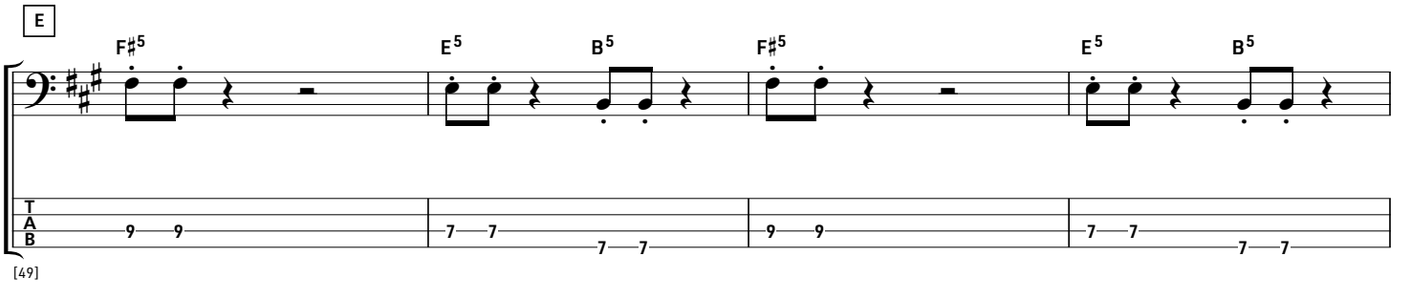


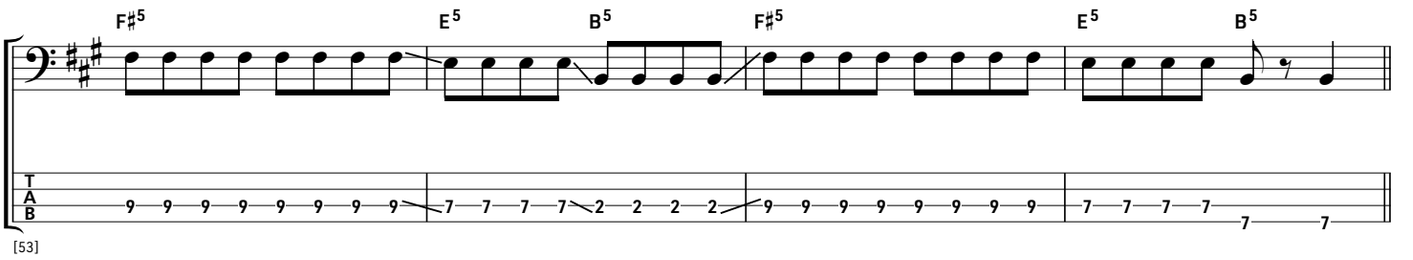
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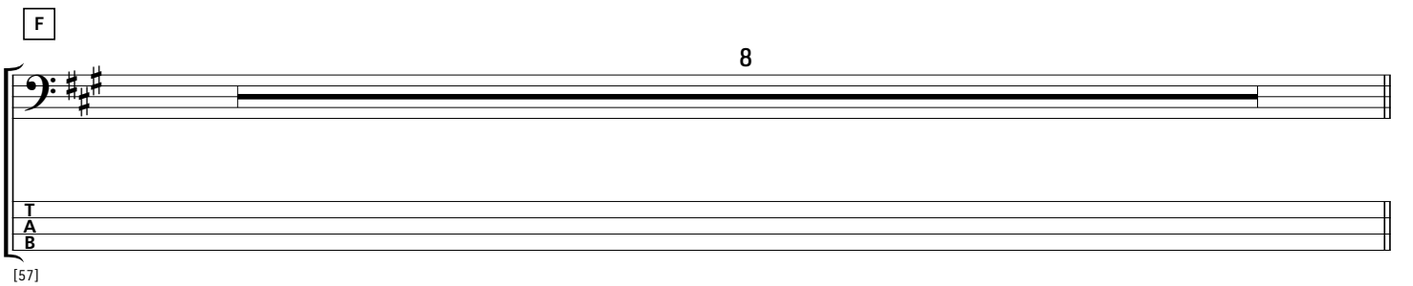


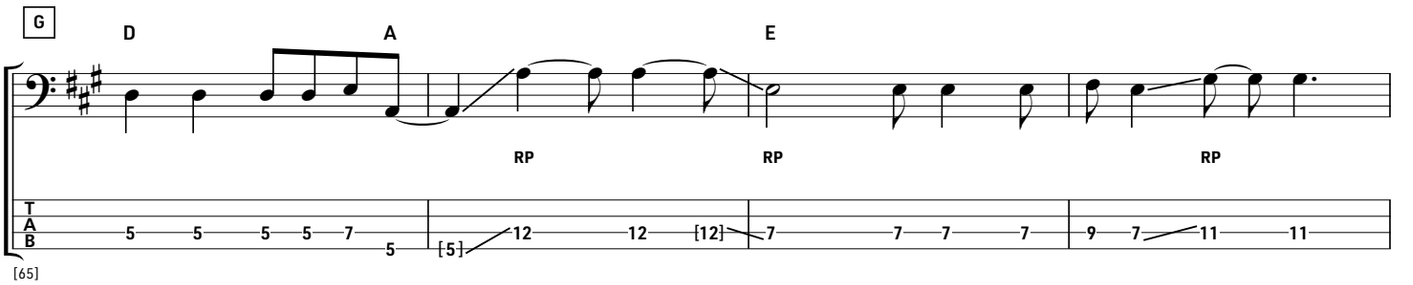
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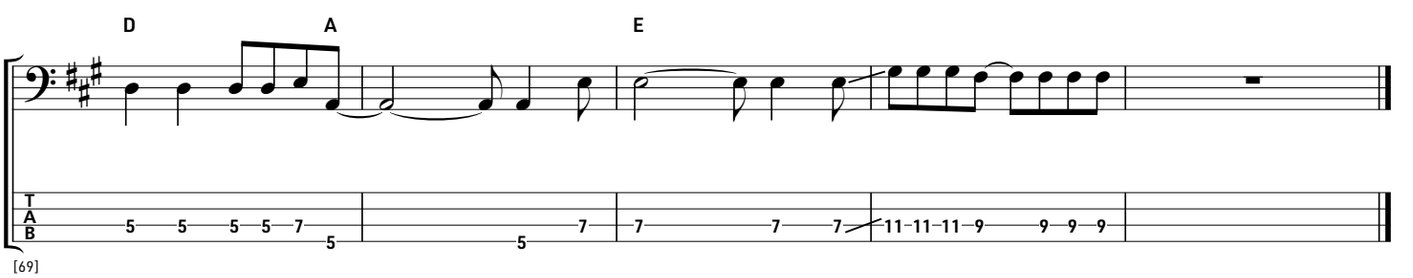

D
A
E
F♯m
E
[45]


E
F♯5
E5
B5
F♯5
E5
B5
[49]


F♯5
E5
B5
F♯5
E5
B5
[53]


F
8
[57]


G
D
A
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RP
RP
[65]

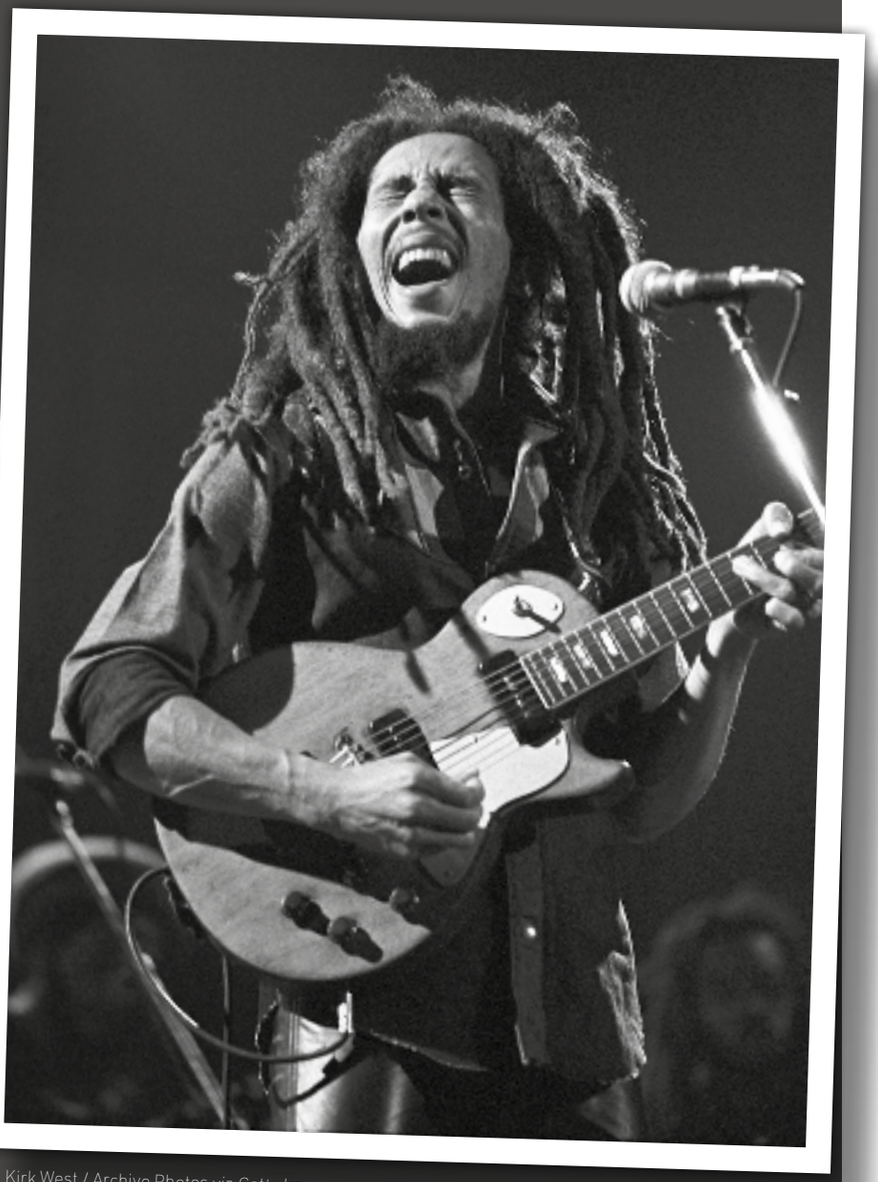

D
A
E
[69]

Is This Love

Artist: Bob Marley and the Wailers
Source: *Kaya* (Album, 1978)
Genre: Reggae

From their tenth studio album *Kaya*, 'Is This Love' remains one of Bob Marley and The Wailers most popular songs. It peaked at number 9 on the UK singles chart, making it one of several songs by Marley to reach the top 10. Some notable covers include those by Corrine Bailey Rae and Carly Simon, as well as a popular remix released in 2016 by Dutch electronic duo LVNDSCAPE and Bolier.

A Jamaican legend, Bob Marley was (and still is) the most significant and influential figure within reggae. During his relatively brief career, cut short by his tragic death aged 36, he successfully exposed the reggae movement to an international audience, both as a soloist and with his group The Wailers. Songs like 'No Woman, No Cry', 'I Shot the Sheriff' and 'Redemption Song' spawned a new generation of reggae fans the world over. Since his passing, Marley has rightly been lauded for his contribution to music, receiving a wide range of awards, including induction into the Rock and Roll Hall of Fame (1994) and a star on the Hollywood Walk of Fame (2001).



Kirk West / Archive Photos *via Getty Images*

Recommended Listening



Toots and the Maytals *In the Dark* (1973)
Reggae pioneer Toots Hibbert produced a large catalogue of ska and rocksteady hits as part of The Maytals, and whilst never achieving the commercial heights of The Wailers, were still an important group in Jamaican music culture.



Dennis Brown *Words of Wisdom* (1979)
Nicknamed "The Crown Prince of Reggae" and boasting a discography of over 70 records, Dennis Brown is highly regarded for his impressive vocals and for establishing the reggae subgenre of lovers' rock, which had a greater emphasis on a soulful sound with romantic themes.

Is This Love

Words and Music by Bob Marley

Bob Marley and the Wailers



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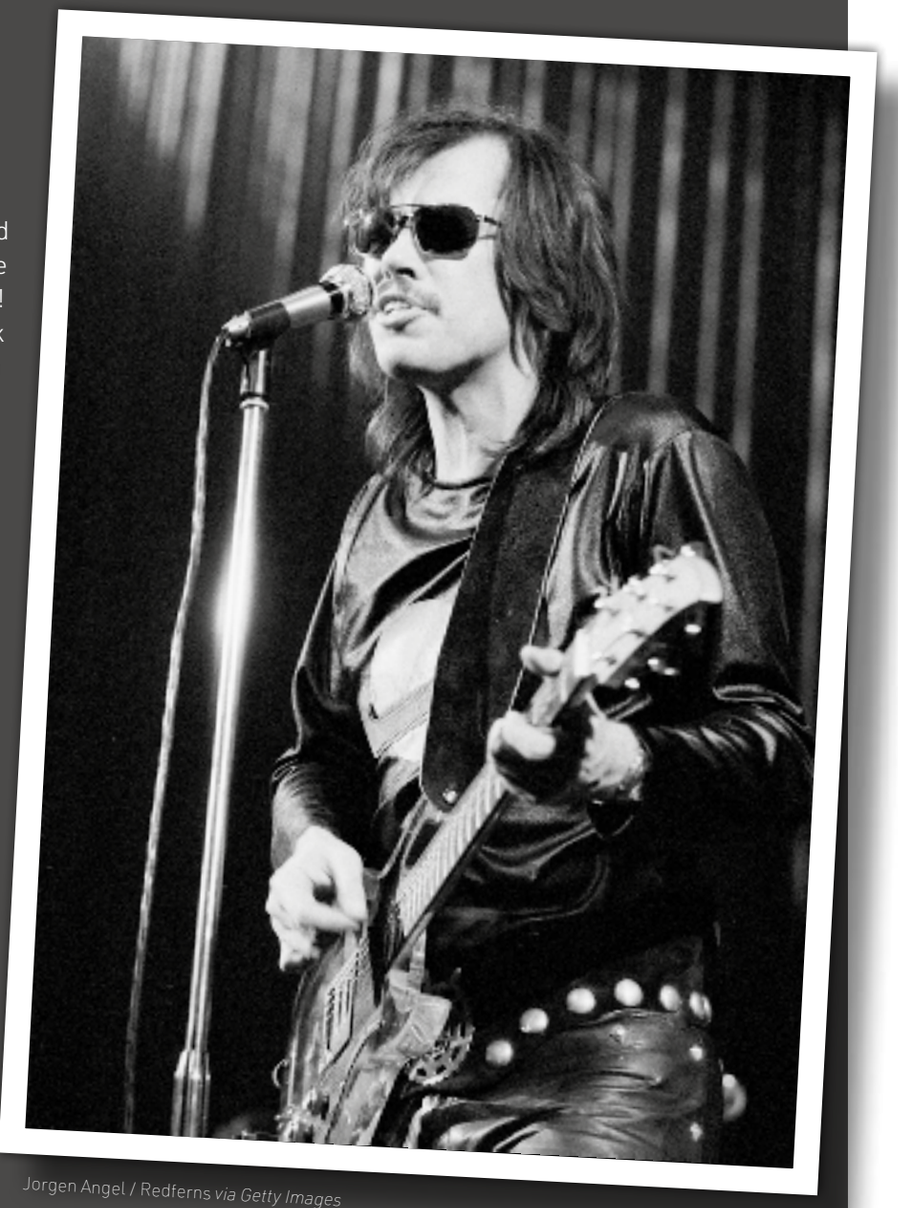

D
A
3
[25]
B
C♯m
Bm
[28]
C♯m
Bm
[32]
C
Bm
C♯m
D
E
D⁶
[36]
Bm
C♯m
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[40]
C♯m
Bm
F♯m
[44]
E
D
C♯m
Cm
Bm
F♯m
[49]

Born to Be Wild

Artist: Steppenwolf
Source: *Steppenwolf* (Album, 1968)
Genre: Hard Rock

Heavily associated with leather-clad motorcyclists and biker culture, 'Born to Be Wild' was initially intended to be a ballad! However, the final product was a hard rock classic that became a cultural phenomenon of the '60s, partly thanks to its inclusion in the cult movie *Easy Rider*. The song peaked at number 2 on the Billboard Hot 100 and was inducted into the Rock and Roll Hall of Fame in 2018.

Formerly known as The Sparrows, Canadian American rock band Steppenwolf quickly rose to fame after the release of their self-titled debut album, which contained an array of rock hits such as 'The Pusher' and 'Born to Be Wild'. Despite the band's initial lineup being short-lived, they continued to perform and produce music with alternative line-ups from the mid-'70s onwards, producing a total of 13 albums and giving their final live performance in 2018. They still receive frequent radio airplay and boast impressive streaming figures.



Jorgen Angel / Redferns *via Getty Images*

Recommended Listening



Led Zeppelin *IV* (1971)
In the fourth, untitled studio album by British hard rockers Led Zeppelin, we continue to hear the elements of what gave the band a special place in rock history. From Jimmy Page's bluesy riffs to Robert Plant's pure and powerful voice.



Foghat *Fool for This City* (1975)
Whilst mainly known for their use of electric slide guitar, Foghat have also released a multitude of hard-hitting, blues-tinged rock albums, popular in the UK and US. *Fool for This City*'s lead single was 'Slow Ride', a staple of classic rock.

Born to Be Wild

from *EASY RIDER*

Words and Music by Mars Bonfire

Steppenwolf



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D5
E5
[39]

Feet Don't Fail Me Now

Artist: Joy Crookes
Source: *Skin* (Album, 2021)
Genre: Neo-Soul

'Feet Don't Fail Me Now' is one of four singles from Joy Crookes debut album *Skin*. The motown-inspired instrumentals are complemented with Crookes' soulful vocals. The song's complex lyrical theme focuses on the influence of social pressure and cancel culture. Like her previous releases off *Skin*, 'Feet Don't Fail Me Now' topped the UK Asian chart upon release.

Joy Crookes is a British songwriter who primarily writes modern soul and R&B music. She started her music career in her teens, uploading covers to YouTube with her video for 'Hit the Road Jack' receiving over half a million views. She released her first single in 2016, followed by several EP releases, and went on to do a series of high-profile live performances, such as a feature on online music platform COLORS and Glastonbury. She released her debut album *Skin* in 2021 and continues to perform and release music.

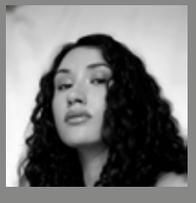


Frazer Harrison / Getty Images Entertainment *via Getty Images*

Recommended Listening



Amy Winehouse *Back to Black* (2006)
The final album from British soul/R&B musician Amy Winehouse was a global hit upon its release and highly influential to a new generation of musicians.



Cleo Sol *Rose in the Dark* (2020)
Another British musician of the soul/R&B scene, rising star Cleo Sol has collaborated with a wide range of musicians from Tinie Tempah to Little Simz.

Feet Don't Fail Me Now

Words and Music by Joy Crookes, Joel Pott and John Barnabus

Joy Crookes



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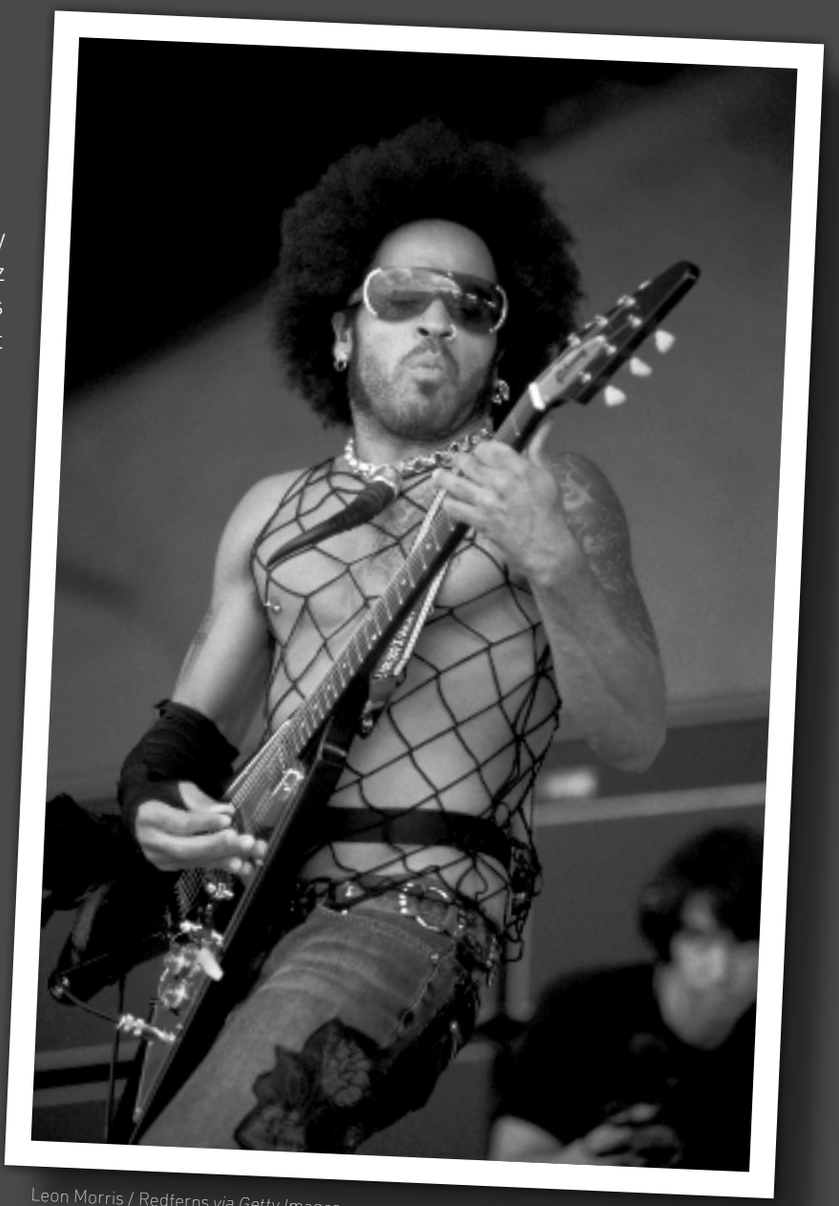

E♭m
Fm
F
[25]
B♭m
G♭maj7
RP
[29]
E♭m
Fm
F
[33]
C
D♭maj7
F
mf
[37]
E♭m
F
p
[41]
D
N.C.
mf
[45]

Fly Away

Artist: Lenny Kravitz
Source: *5* (Album, 1998)
Genre: Alternative Rock / Funk Rock

A late addition to his album *5*, 'Fly Away' remains one of Lenny Kravitz signature songs. Its huge success resulted in a Grammy Award for Best Male Rock Performance in 1999 and the song reached the number one spot in the UK charts. Much of its popularity in the UK stemmed from it being the music for a TV advert by Peugeot.

The award-winning American singer-guitarist Lenny Kravitz made a name for himself throughout the '90s and early '00s thanks to a string of hit songs, such as 'Are You Gonna Go My Way' and 'Fly Away'. His music took influence from a large pool of genres including funk, rock and soul, which helped him sculpt a unique sound of his own. Kravitz continues to create music to this day and was recently nominated for a Golden Globe Award for the 2023 song *Road to Freedom*. He has also acted in several Hollywood blockbusters, most notably *The Hunger Games* film series.



Leon Morris / Redferns *via Getty Images*

Recommended Listening



Prince *Purple Rain* (1984)
One of Lenny Kravitz influences, the extravagantly dressed guitar-wielding R&B artist produced an array of seminal hits. *Purple Rain* contains a wide range of songs from slow building ballads like 'Purple Rain' to toe-tapping synth pieces like 'When Doves Cry'.



Jamiroquai *Travelling Without Moving* (1996)
The acid jazz scene rose to prevalence in the '90s, featuring a unique combo of jazz, funk, hip hop and soul. One of the most popular acts playing in this style was Jamiroquai, and this album includes their signature song 'Virtual Insanity'.

Fly Away

Words and Music by Lenny Kravitz

Lenny Kravitz



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C
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rockschool® *Originals*

From the very beginning in 1991, Rockschool has been commissioning world-leading professionals to compose original pieces for our contemporary music grade exams. *Rockschool Originals* provide musicians with a diverse, innovative, and engaging selection of repertoire for use in their exams. These carefully benchmarked works explore a wide variety of genres, and introduce players to stylistic elements and techniques that are typical of that genre.

Camden Square

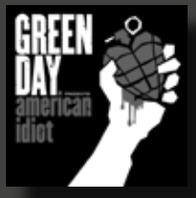
A common trope of motown music was the use of snare hits on every beat, as featured in the opening of 'Camden Square'. This creates a driving energy in the music that grabs your attention and makes you want to move to the beat. This song also alludes to motown's jazz lineage as well as the "motown revival" genre, made popular by the likes of Amy Winehouse, as it moves through a wide array of chord voicings and tonalities; something not commonly seen in conventional pop music.



Recommended Listening **Marvin Gaye** *What's Going On* (1971)
Marvin Gaye's *What's Going On* is one of his most acclaimed records, thanks to its stellar songwriting and polished music production. It is regarded as an important relic of the motown sound and an influential album in R&B and soul music.

Restless

If you could blend the musical styles of Green Day and The Clash, the result would be 'Restless'; an in-your-face, punk rock anthem that should only be played loudly, in a garage, with attitude! Notice how the use of "shuffle-time" gives the music a lazy feel, perhaps signifying the defiance and rebellion of youth!



Recommended Listening **Green Day** *American Idiot* (2004)
Released at the peak of the 2000s pop-punk phenomenon, Green Day's internationally renowned seventh studio album is packed to the brim with energetic anthems. From the title track 'American Idiot' to the 9-minute multi-movement 'Jesus of Suburbia.'

Long Beach Skyline

A subgenre of gangsta rap, g-funk originated from the west coast of the U.S.A, gaining prominence with artists such as N.W.A., Dr. Dre and Snoop Dogg. G-funk music evolved to incorporate elements of other styles, such as rock, which is evident in 'Long Beach Skyline', with its prominent use of crunchy lead guitar. G-funk would become hugely influential in the world of metal, spawning off-shoot genres such as rap-metal and later new-metal.



Recommended Listening **Parliament** *Mothership Connection* (1975)
From Dr. Dre to Warren G, many g-funk samples originate from the distinctive funk stylings of the groups Parliament and Funkadelic (often abbreviated as p-funk). Featuring frontman George Clinton, the space-themed funk vibes of *Mothership Connection* had a profound influence on the future of funk, R&B and hip hop music.

Camden Square

Rockschool Original



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D
Bm7
Gmaj7
[25]
F♯m7
Bm7
Em7
G/A
[29]
E
Gmaj7
F♯m7
Em7
F♯m7
A/B
B
[33]
Gmaj7
F♯m7
Em7
F♯m7
A/B
B
[37]
F
Develop (8 bars)
Gmaj7
Em7
F♯m7
A/B
B
Gmaj7
Em7
[41]
G/A
N.C.
[47]

Restless

Rockschool Original



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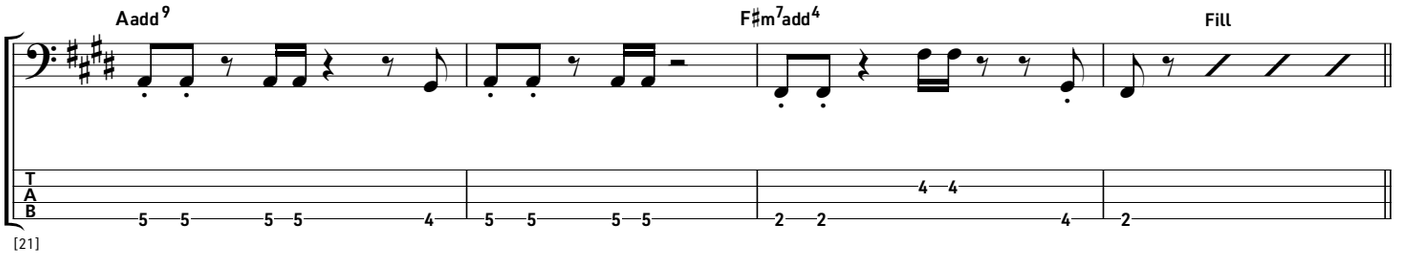

Em
C
G
B7
[29]
D
Em
Em/D
Em/A
B7
[33]
E
Em
Em/D
Em/A
B7
[37]
F
Develop bass line under guitar solo
Em
C
G
D
[41]
Em
C
G
B7
N.C.
[45]
G
C
G
D
A5
B5
[50]
C
G
D
Bsus4
B7
N.C.
[54]

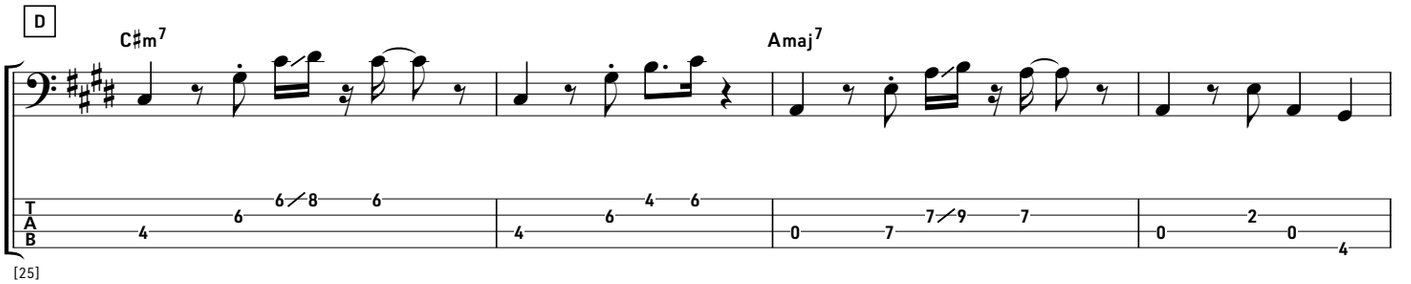
Long Beach Skyline

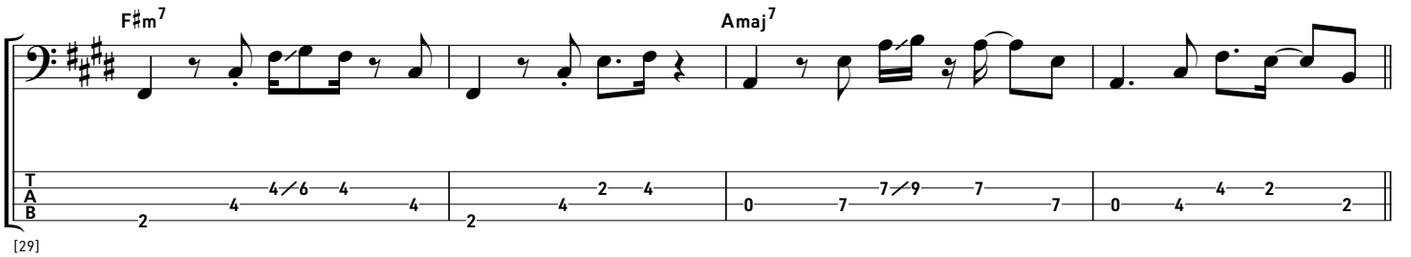
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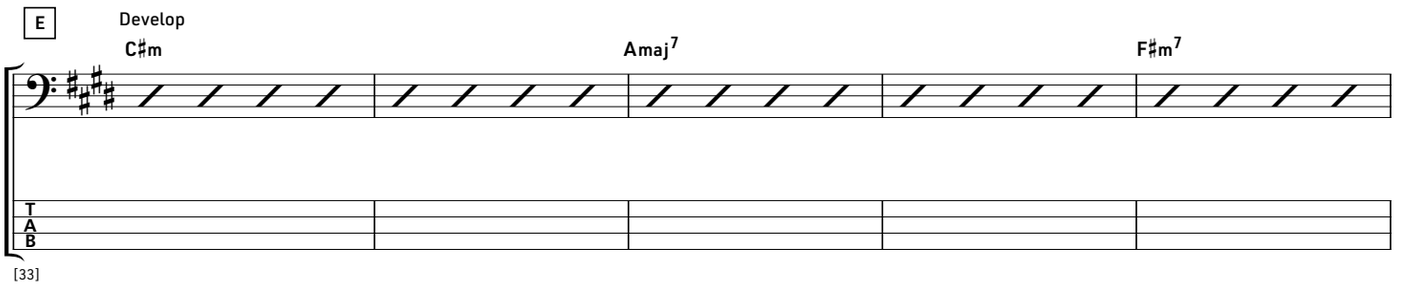


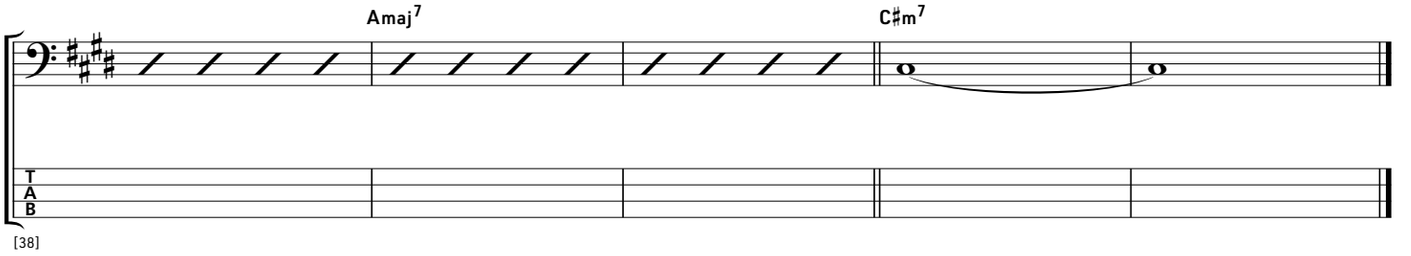
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Aadd9
F♯m7add4
Fill
[21]


D
C♯m7
Amaj7
[25]


F♯m7
Amaj7
[29]


E
Develop
C♯m
Amaj7
F♯m7
[33]


Amaj7
C♯m7
[38]

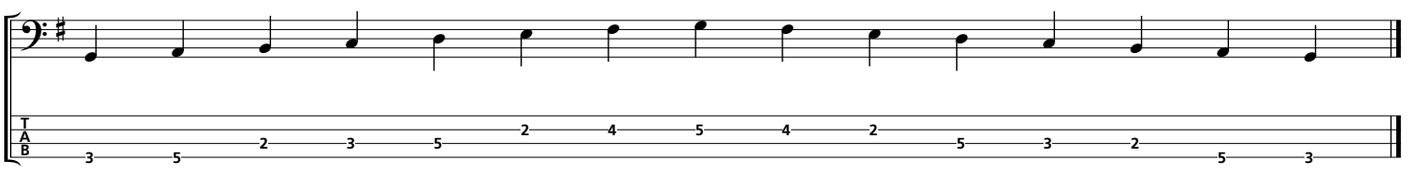
Technical Exercises

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 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.

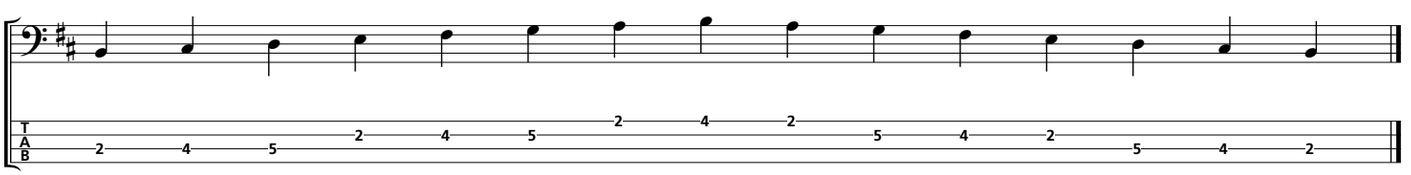
Groups A and B should be prepared on the starting notes of G, A and B. Before you start the section you will be asked whether you would like to play the exercises along with the click or hear a single bar of click before you commence the test. The tempo is ♩ = 90.

Group A: Scales

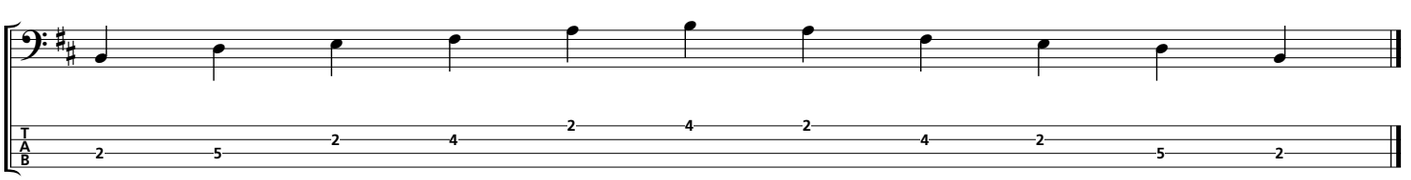
1. Major scale (G major scale shown)



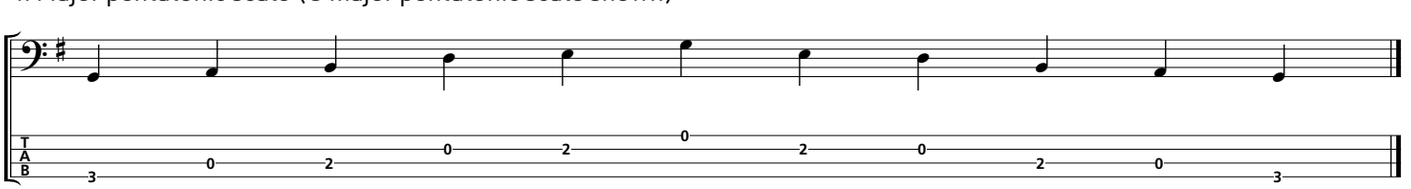
2. Natural minor scale (B natural minor scale shown)



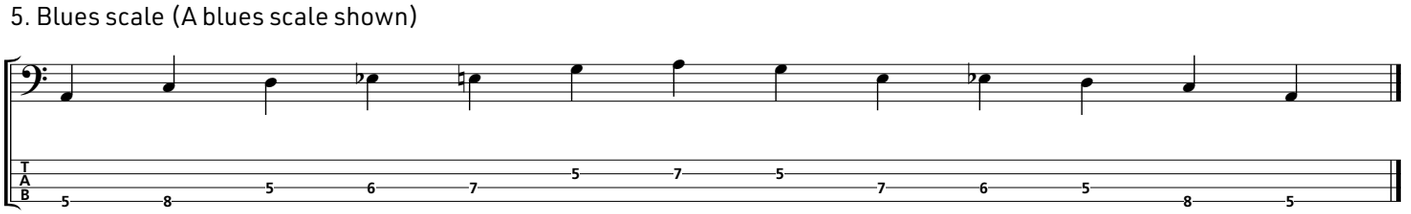
3. Minor pentatonic scale (B minor pentatonic scale shown)



4. Major pentatonic scale (G major pentatonic scale shown)



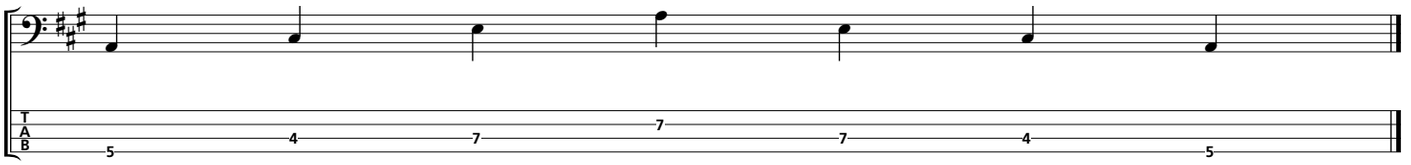
5. Blues scale (A blues scale shown)



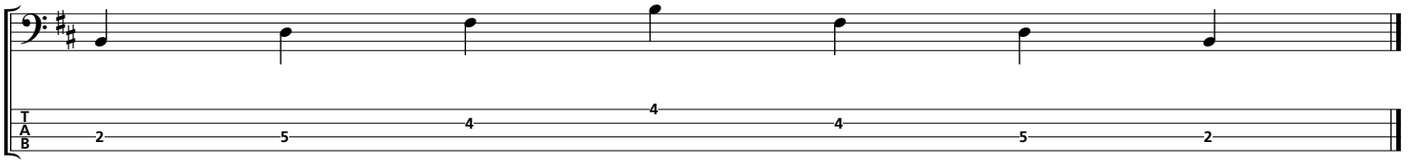
Group B: Arpeggios

One octave and should be played both ascending and descending

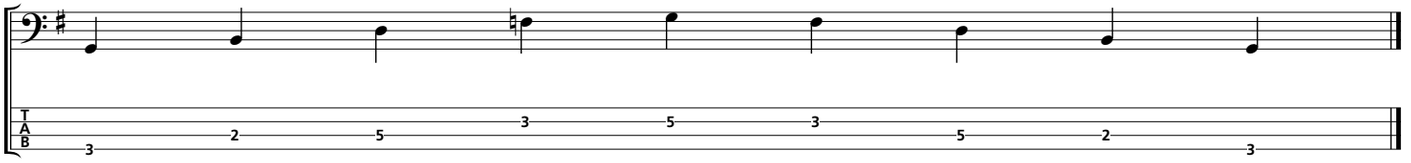
1. Major arpeggio (A major arpeggio shown)



2. Minor arpeggio (B minor arpeggio shown)

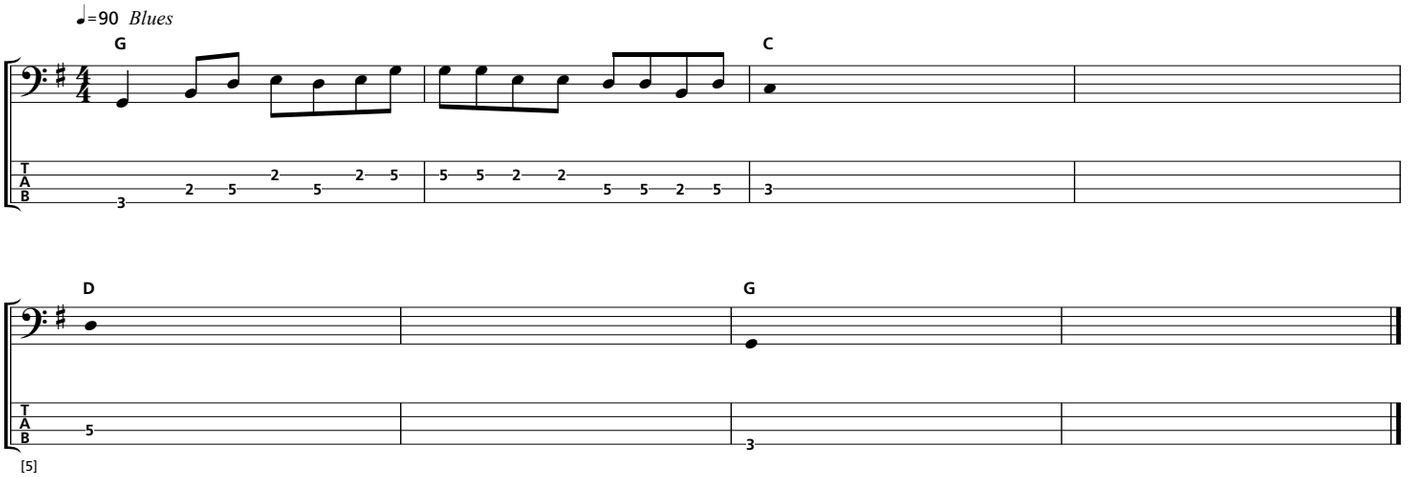


3. Dominant ^{7} arpeggio (G dominant ^{7} arpeggio shown)



Group C: Riff

In the exam you will be asked to play the following riff to a backing track. The riff shown in bars 1 and 2 should be played in the same shape in bars 3–8. The root note of the pattern to be played is shown in the music in bars 3, 5 and 7. The tempo is ♩ = 90.

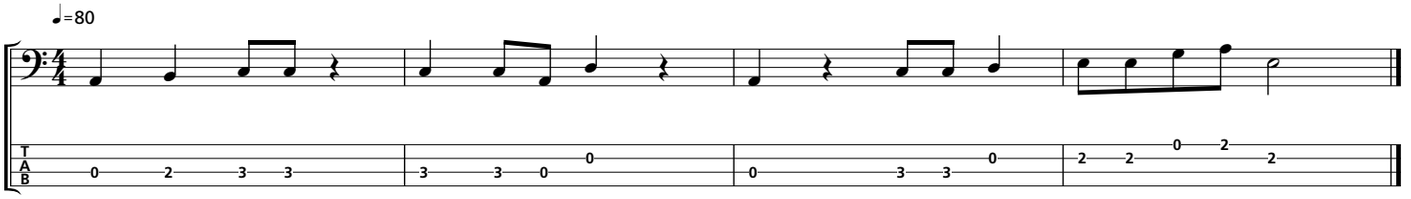


[5]

Sight Reading

In the exam, you have a choice between either a Sight Reading test or an Improvisation & Interpretation test. The examiner will ask you which one you wish to choose before commencing. Once you have decided you cannot change your mind.

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 melody in the key of G major or A minor. The examiner will allow you 90 seconds to prepare it and will set the tempo for you. The tempo is ♩ = 80.



Improvisation & Interpretation

In the exam, you have a choice between either a Sight Reading test or an Improvisation & Interpretation test. The examiner will ask you which one you wish to choose before commencing. Once you have decided you cannot change your mind.

You will be asked to play an improvised bassline to a backing track of four bars in the keys of either G major or A minor. You have 30 seconds to prepare then you will be allowed to practise during the first playing of the backing track before playing it to the examiner on the second playing of the backing track. This test is continuous with a one bar count-in at the beginning and after the practice session. The tempo is ♩= 80–90.



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 a two bar melody with a drum backing using the G minor pentatonic scale. The first note of the melody will be the root note and the first interval will be ascending. You will play the melody back on your instrument. You will hear the test twice.

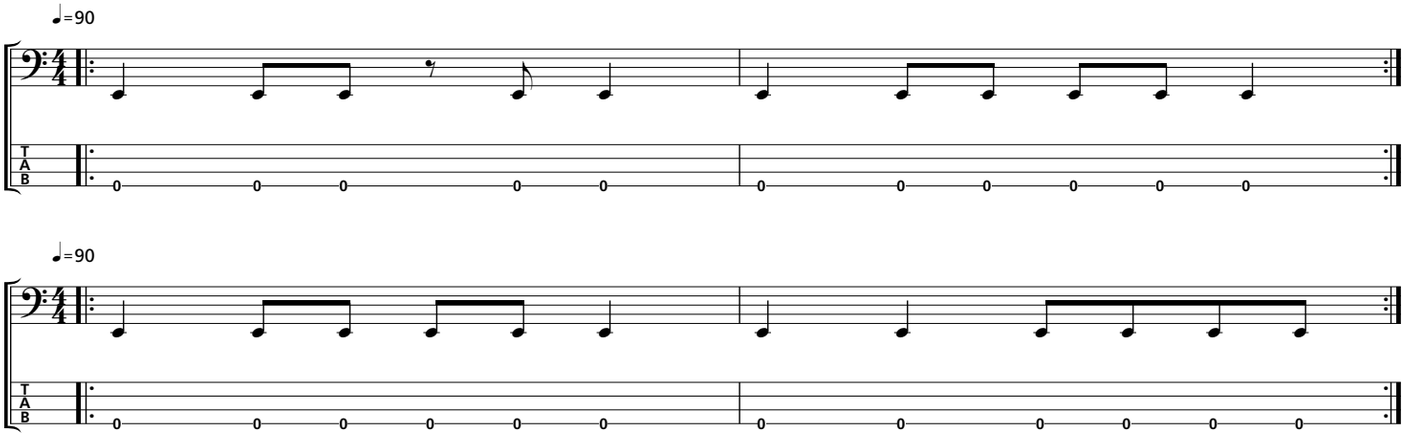
Each time the test is played it is preceded by a one bar count-in. There will be a short gap for you to practise after you have heard the test for the second time. Next you will hear a vocal count-in and you will then play the melody to the drum backing. The tempo is ♩ = 85.



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 ♩ = 90.



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 Grade 3, you will be asked:

- Names of pitches
- The meaning of the time signature marking
- Whole, half, quarter, eighth note, triplet eighth note and 16th note values
- Rest values
- The construction of a major or a minor chord

Instrument Knowledge

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

In Grade 3 you will be asked to identify:

- The following parts of your bass – neck, fretboard, body, tuning-pegs, nut, pick-ups, scratch plate, jack socket and bridge
- The location of the volume and tone controls on your bass
- The location of the volume/gain controls on the amp

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

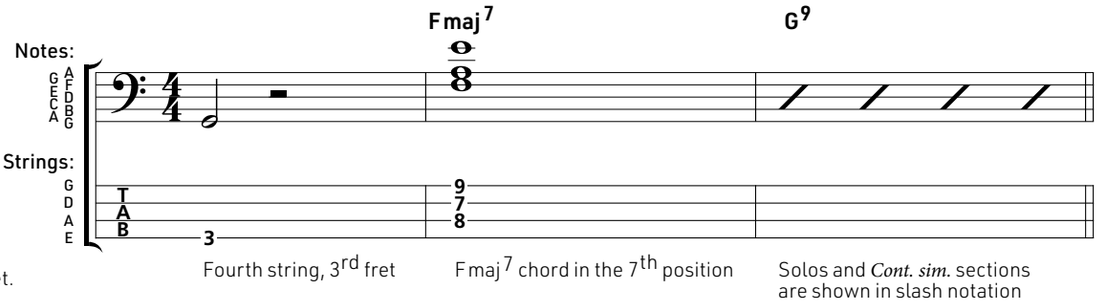
Entering a Rockschool graded exam is easy, just go online and follow our simple six step process. All details for entering online, dates, fees, regulations and Free Choice pieces can be found at ***www.rslawards.com***

- 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

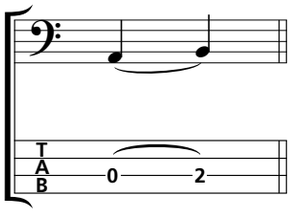
THE MUSICAL STAVE shows pitches and rhythms and is divided by lines into bars. Pitches are named after the first seven letters of the alphabet.

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

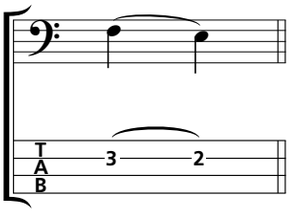


Definitions For Special Bass Guitar Notation

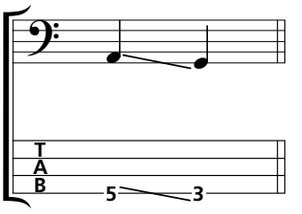
HAMMER-ON: Pick the lower note then sound the higher note by fretting it without picking.



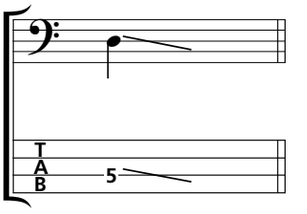
PULL-OFF: Pick the higher note then sound the lower note by lifting your finger without picking.



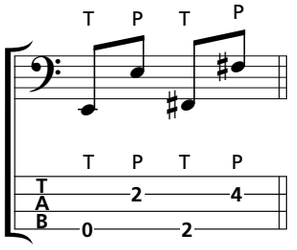
SLIDE: Pick the first note and slide to the next. If the line connects (as below) the second note is not repicked.



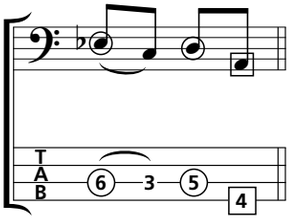
GLISSANDO: Slide off of a note at the end of its rhythmic value. The note that follows is repicked.



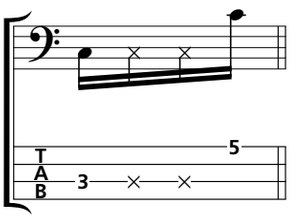
SLAP STYLE: Slap bass technique is indicated through the letters T (thumb) and P (pull).



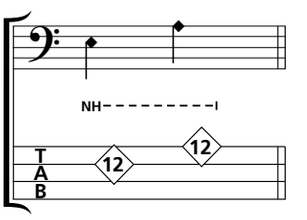
TAPPING: Sound note by tapping the string – circles denote a picking hand tap, squares a fretting hand tap.



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).



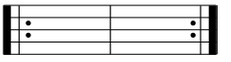
(staccato) ▪ Shorten time value of note.



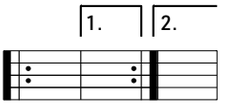
▪ Fermata (Pause)

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.

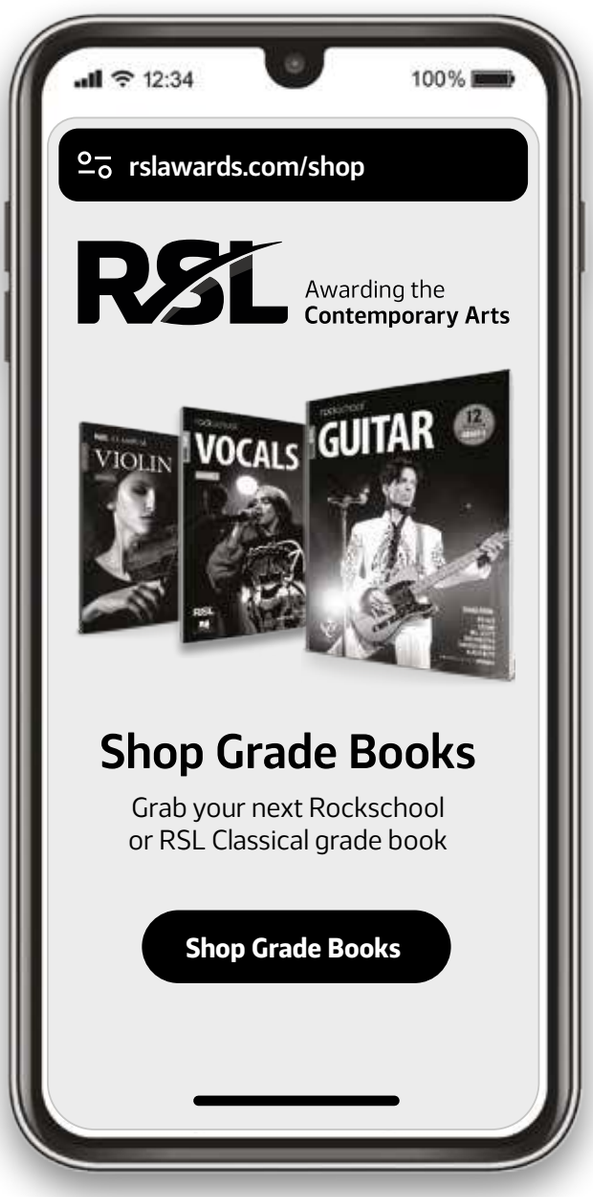


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