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BASS GRADE 6

BASS

GRADE 6

9 Tracks for GRADE 6

The Original ROCKSCHOOL ~ EST. 1991 ~



R&I

HAL•LEONARD

Songs from

JACO PASTORIUS, OZZY OSBOURNE, RED HOT CHILI PEPPERS, MARVIN GAYE & TAMMI TERRELL, LUTHER VANDROSS, HAIM

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rockschool®

BASS

Grade 6

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

ISBN 978-1-78936-520-7

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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

Acknowledgements

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Catalogue Number: RSK200244
ISBN: 978-1-78936-520-7
Initial Release | Errata details can be found at *www.rslawards.com/errata*

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
Music editing: Jono Harrison, Simon Troup
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

DISTRIBUTION
Exclusive distributors: Hal Leonard

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

EXECUTIVE PRODUCERS
Tim Bennett-Hart, Norton York

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Table of Contents

INTRODUCTIONS & INFORMATION

1 Title Page
2 Acknowledgements
3 Table of Contents
4 Welcome to Rockschool Bass Grade 6

PERFORMANCE PIECES – HIT TUNES

7 'The Chicken' ..... Jaco Pastorius
13 'If I Could Change Your Mind' ..... HAIM
19 'Parallel Universe' ..... Red Hot Chili Peppers
25 'Ain't No Mountain High Enough' ..... Marvin Gaye & Tammi Terrell
31 'Crazy Train' ..... Ozzy Osbourne
37 'Never Too Much' ..... Luther Vandross

PERFORMANCE PIECES – ROCKSCHOOL ORIGINALS

42 'Shadow Realm'
46 'Delicate'
49 'Third Quarter'

TECHNICAL EXERCISES

52 Modes, Scales, Arpeggios, Chords & Stylistic Studies

SUPPORTING TESTS

58 Quick Study Piece
61 Ear Tests
62 General Musicianship Questions

ADDITIONAL INFORMATION

63 Marking Schemes
64 Entering RSL Exams
65 Bass Notation Explained
66 Graded Music Exam Formats
67 Graded Music Shop
68 Upgrade your book to an interactive e-book!

Welcome to Rockschool Bass Grade 6

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.

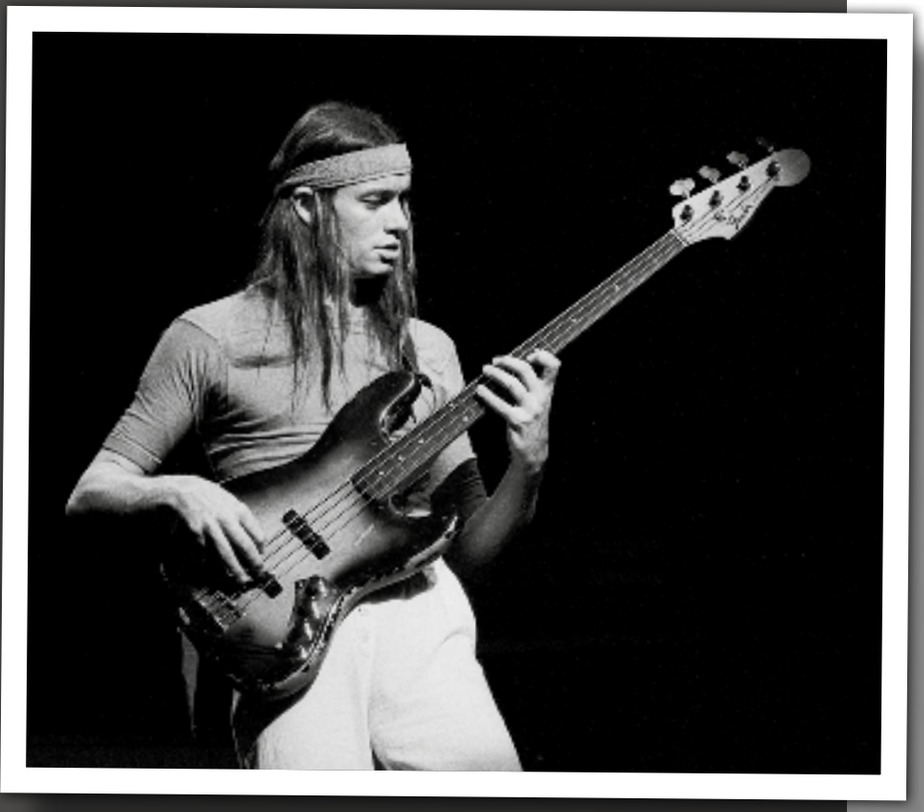
The best bit...? All the presets are free to download. You can even use the free version of AmpliTube to access the tones.

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

The Chicken

Artist: Jaco Pastorius
Source: *Invitation* (Album, 1981)
Genre: Jazz Funk

'The Chicken' is an instrumental funk tune that was composed by Pee Wee Ellis. It was originally released by James Brown as a B-side to his 1969 single 'Popcorn', consisting of a punchy horn section underpinned by a solid, groovy bassline. The song had several covers recorded after its release, with arguably the best-known version coming from Jaco Pastorious. He greatly extended its structure, providing further opportunity for more extensive instrumental solos. 'The Chicken' is now considered a jazz funk standard and has been played by several acclaimed acts such as saxophonist Maceo Parker and funk group Breakestra.



Paul Natkin / Archive Photos *via Getty Images*

Known primarily for his work as bassist in the jazz fusion band Weather Report, Jaco Pastorius started learning music by playing drums as a child before moving onto bass guitar in high school as part of a soul band. Having collaborated with a wide range of musicians such as Pat Metheny, Joni Mitchell and Herbie Hancock, he released his groundbreaking eponymous debut album in 1976 and was performing as a member of Weather Report until the early '80s. Pastorius' career was sadly cut short after his untimely death in 1987, but he left behind a legacy of revered live and studio albums, which demonstrate his phenomenal bass technique and musicality.

Recommended Listening



Tower of Power *Urban Renewal* (1975)
Like Pastorius, Francis Rocco Prestia was a pivotal figure in the advancement of bass guitar technique, developing his own distinct fingerstyle approach to the instrument. This can be heard in funk/soul band Tower of Power's dynamic sound, amongst lively rhythms and punchy horn arrangements.
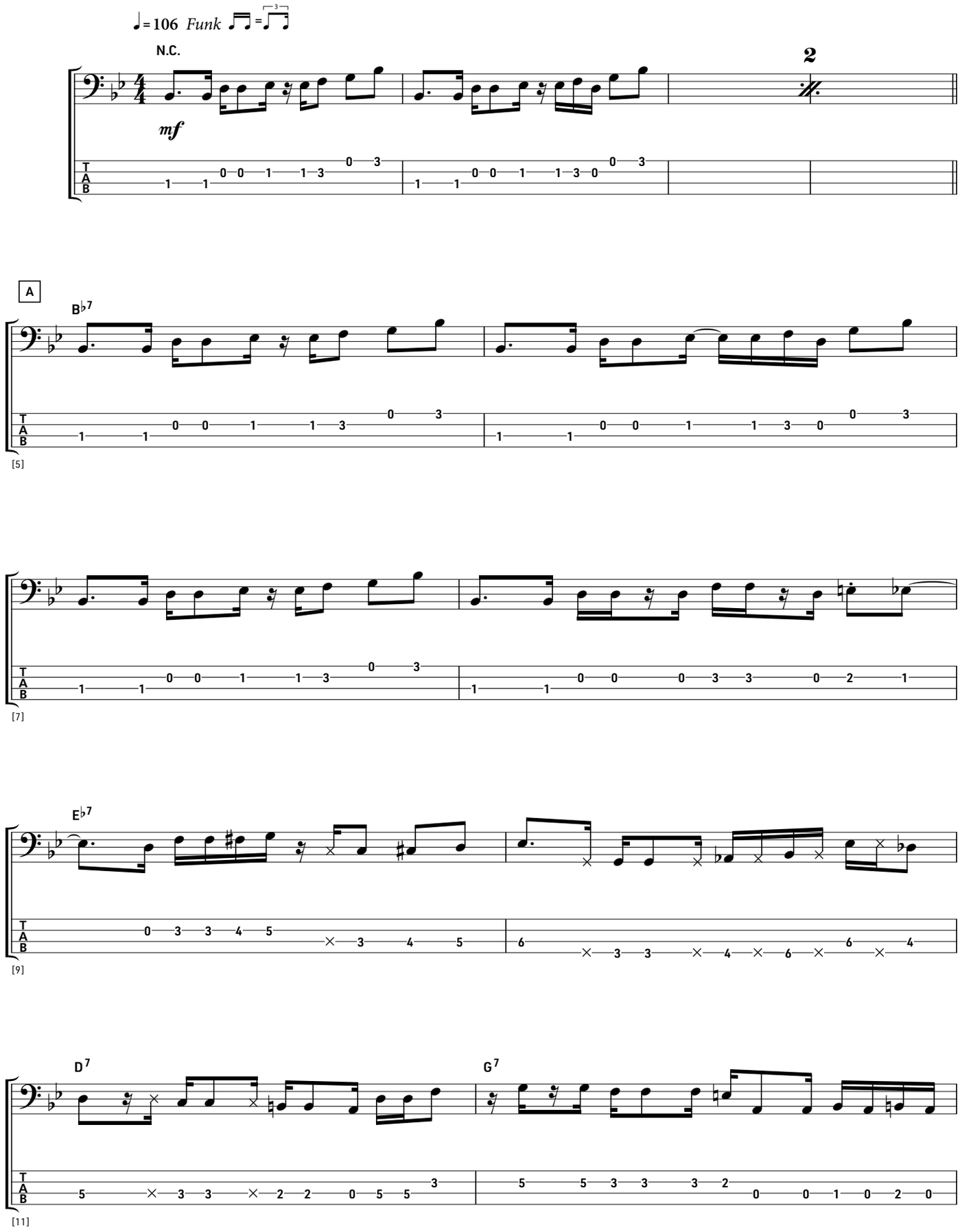


Weather Report *Heavy Weather* (1977)
Weather Report's critically acclaimed *Heavy Weather* had a distinct voice within the jazz fusion canon, blending elements of traditional jazz with funk and rock. Jaco Pastorius would demonstrate his unique take on bass playing, with plenty of expressive melodies and grooves played on the fretless bass.

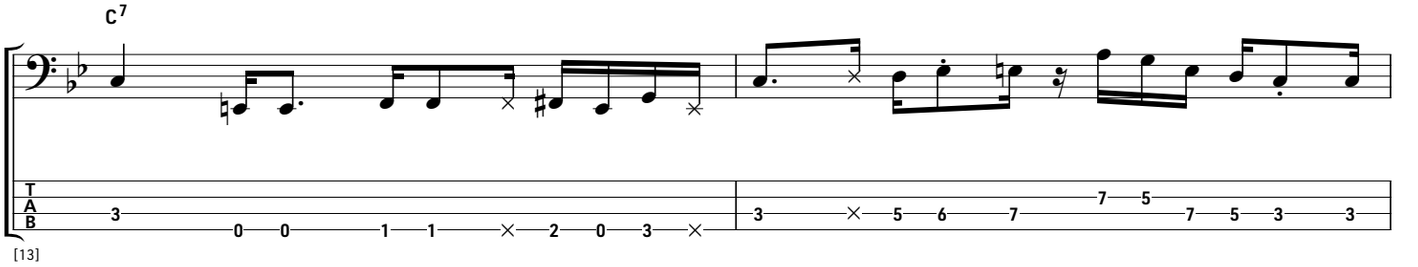
The Chicken

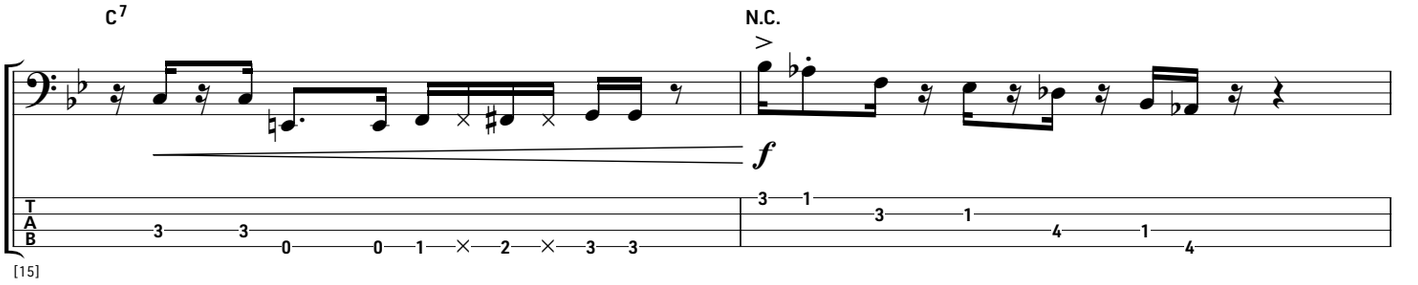
By Alfred Ellis

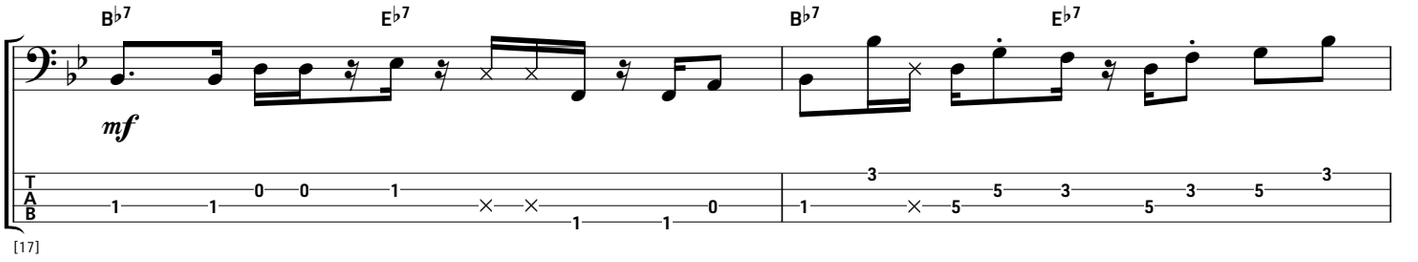
Jaco Pastorius

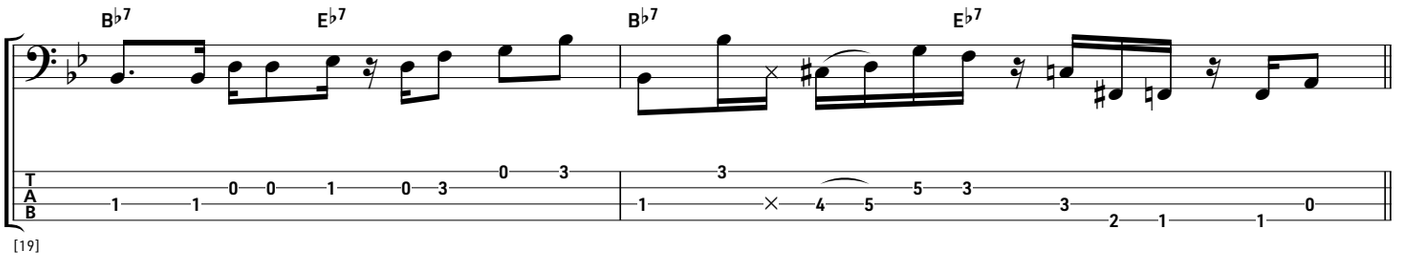


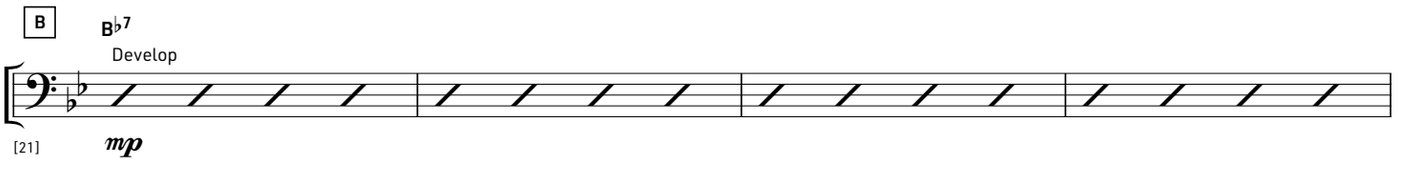
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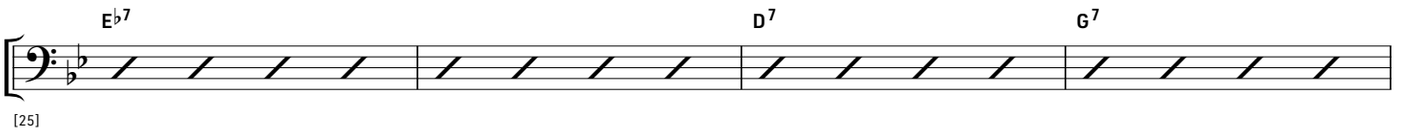

C7
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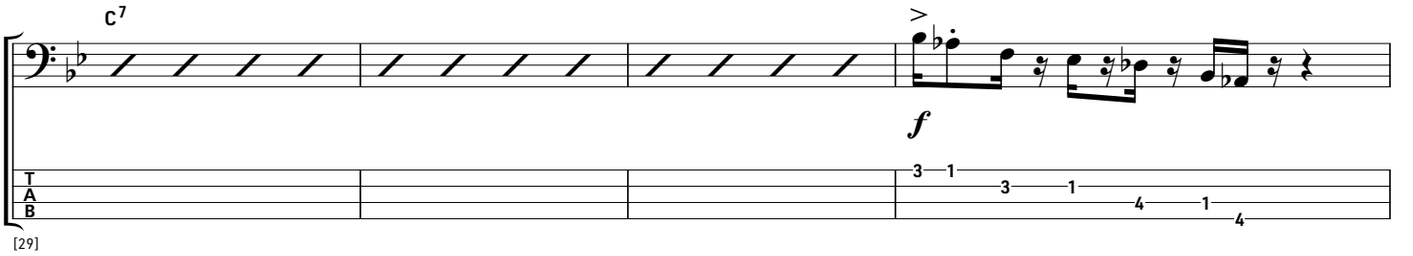

C7
N.C.
f
[15]


B♭7
E♭7
B♭7
E♭7
mf
[17]


B♭7
E♭7
B♭7
E♭7
[19]


B
B♭7
Develop
[21]
mp

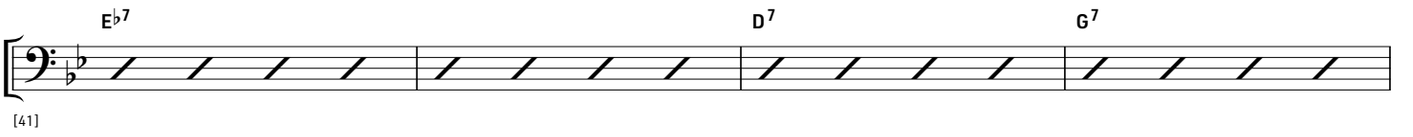

E♭7
D7
G7
[25]

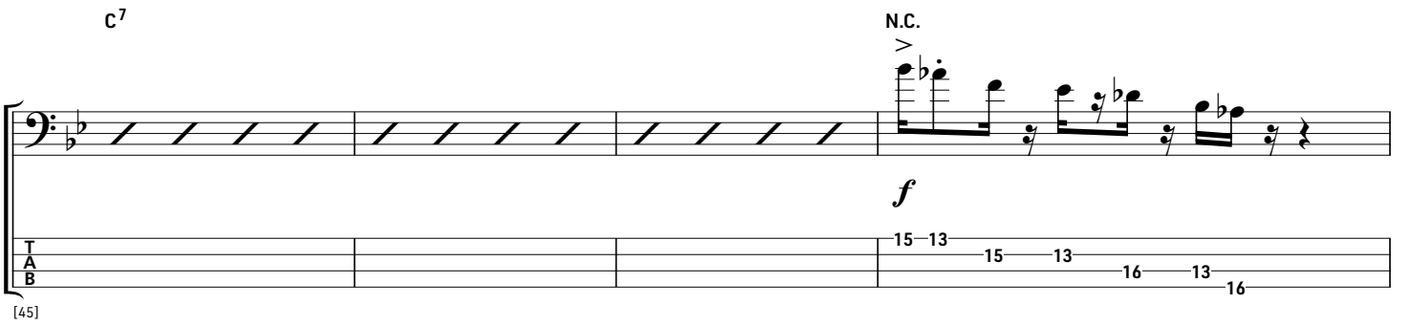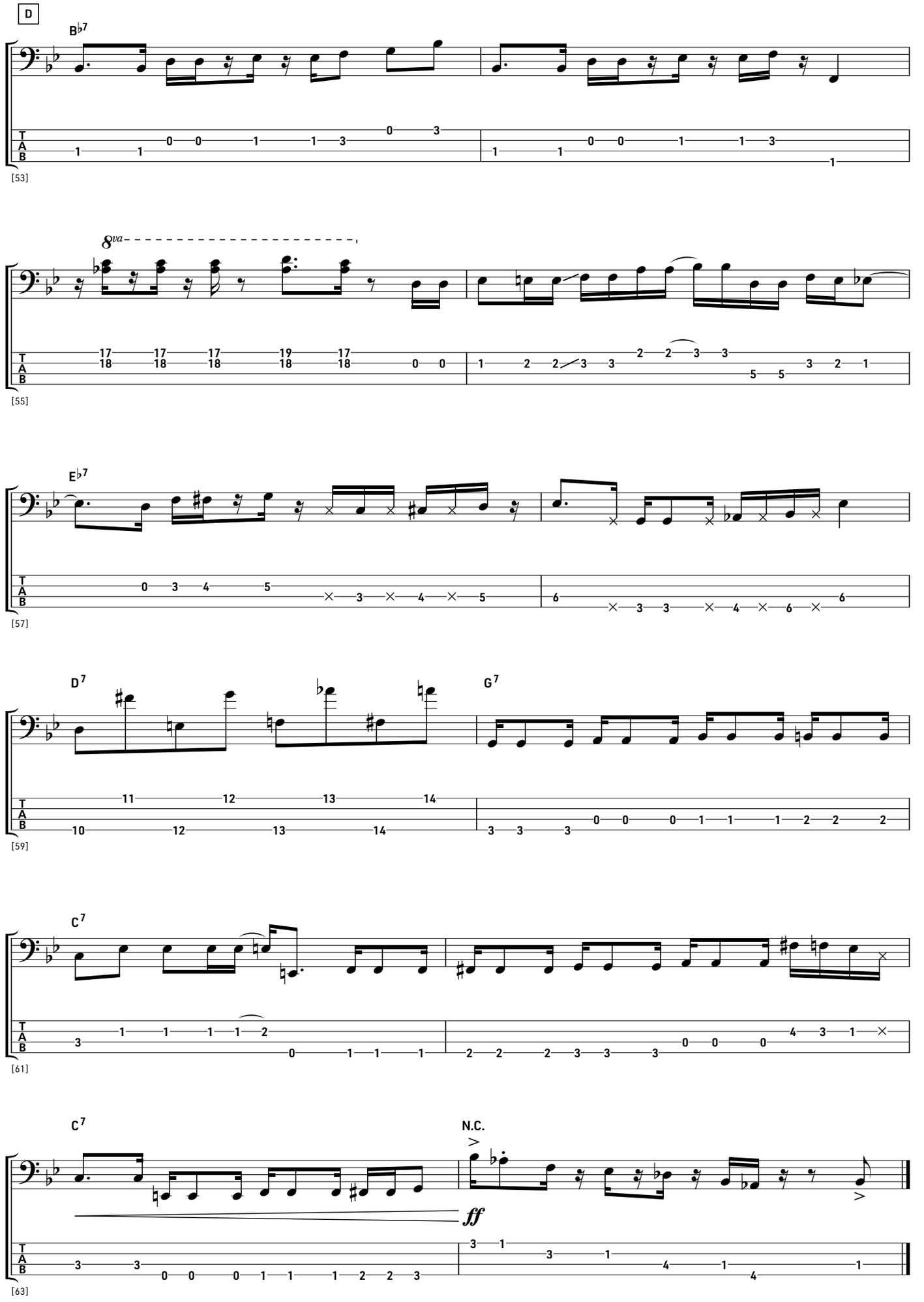




C **Bass Solo** (16 bars)










D
B♭7
[53]
8va
[55]
E♭7
[57]
D7
G7
[59]
C7
[61]
C7
N.C.
ff
[63]

If I Could Change Your Mind

Artist: HAIM
Source: *Days Are Gone* (Album, 2013)
Genre: Indie Pop / Funk Rock

'If I Could Change Your Mind' is the fifth single from HAIM's debut album *Days Are Gone*. A song about ending relationships, it was produced with James Ford, who had previously worked with Arctic Monkeys.

American rock trio HAIM have been praised for their ability to seamlessly blend different styles, taking cues from rock groups such as Fleetwood Mac, whilst sprinkling in influences from R&B and dance music. HAIM comprises of three sisters who all started learning as children, becoming proficient at multiple instruments. The sisters started as part of a cover group with their parents, later forming HAIM in 2007 and eventually breaking into the mainstream after being signed to Polydor records and releasing their debut album, which charted in multiple countries and reached number 1 in the UK. They have released 3 studio albums to date, with their most recent single 'Home' featured in the 2023 movie *Barbie*.

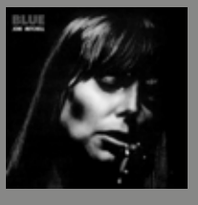


Matthew Baker / WireImage *via Getty Images*

Recommended Listening



Fleetwood Mac *Tango in the Night* (1987)
Fleetwood Mac's *Tango in the Night* contains a polished and glossy production typical of the '80s, combining synth-pop and sophisti-pop with their signature sound. This created a tight and commercially successful album, often regarded as equal or even superior to their iconic *Rumours*.
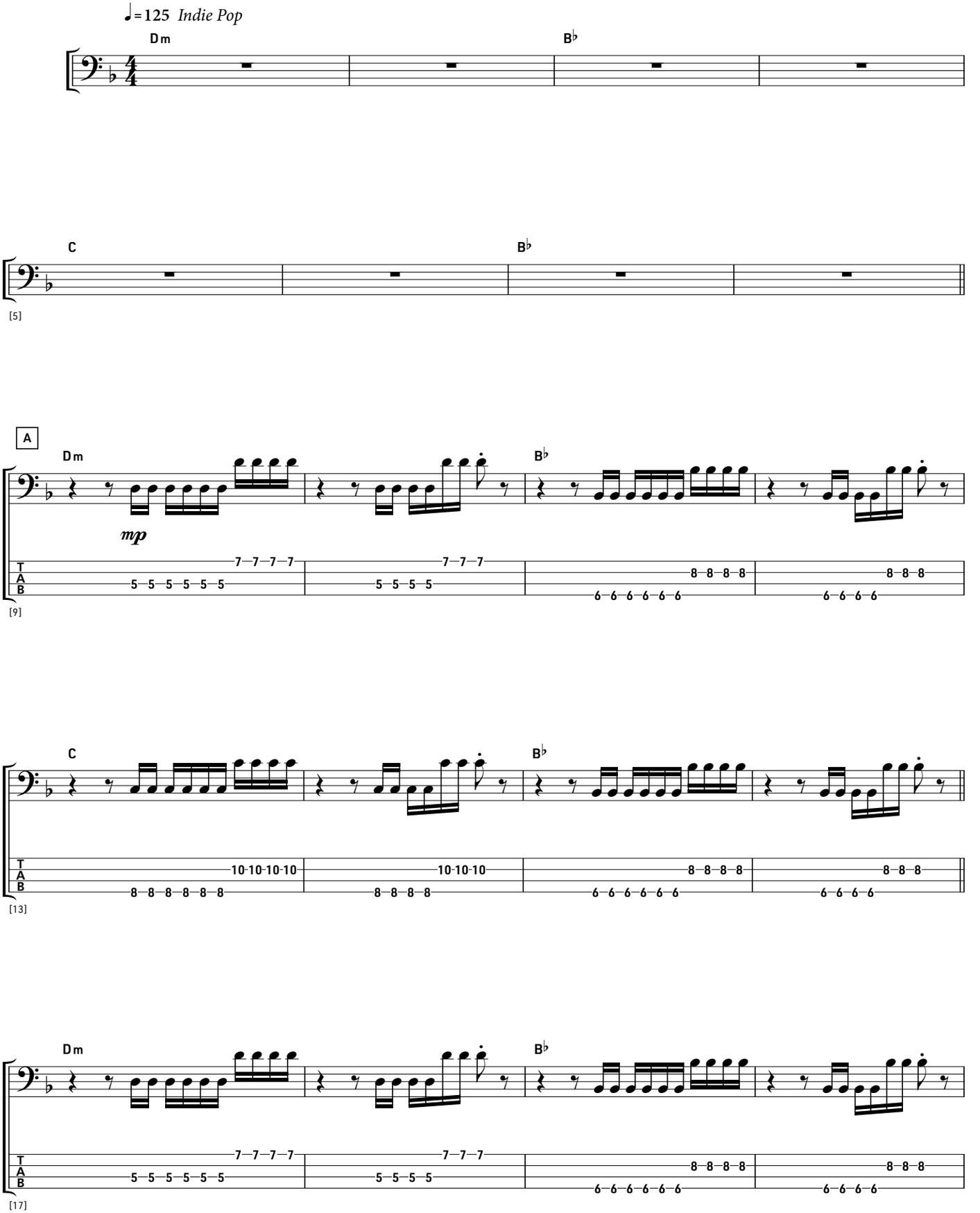


Joni Mitchell *Blue* (1971)
One of HAIM's earliest influences was singer-songwriter Joni Mitchell, who was known for her unique songs and idiosyncratic guitar parts. She made great use of jazz and folk influences to add harmonic complexity to her sound and develop a distinct and pervasive musical style.

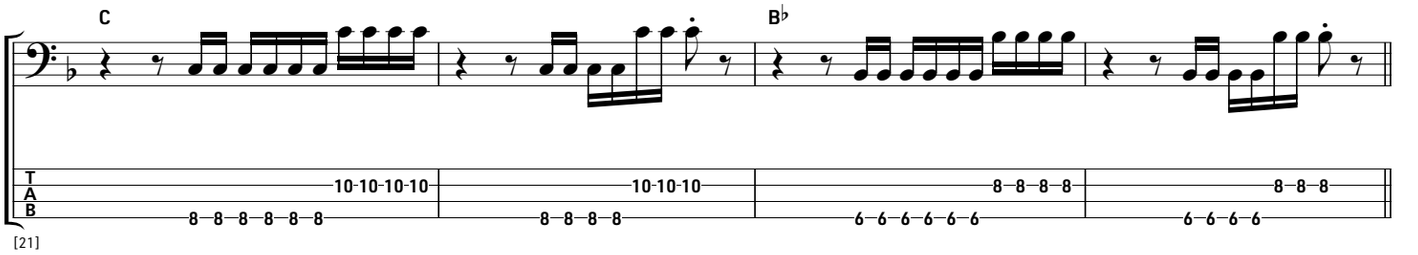
If I Could Change Your Mind

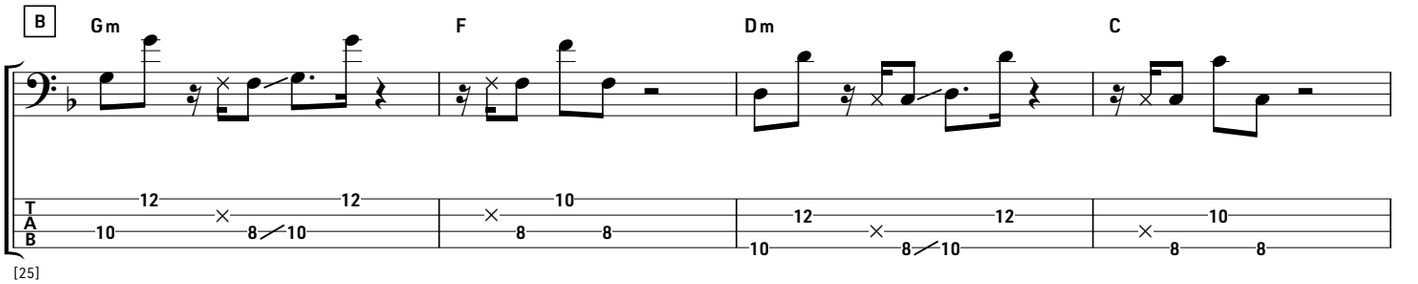
Words and Music by Alana Haim, Danielle Haim,
Este Haim and James Ford

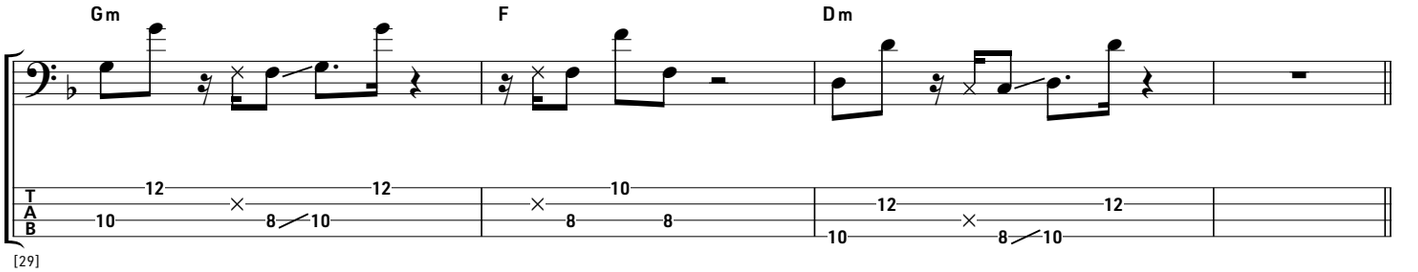
HAIM

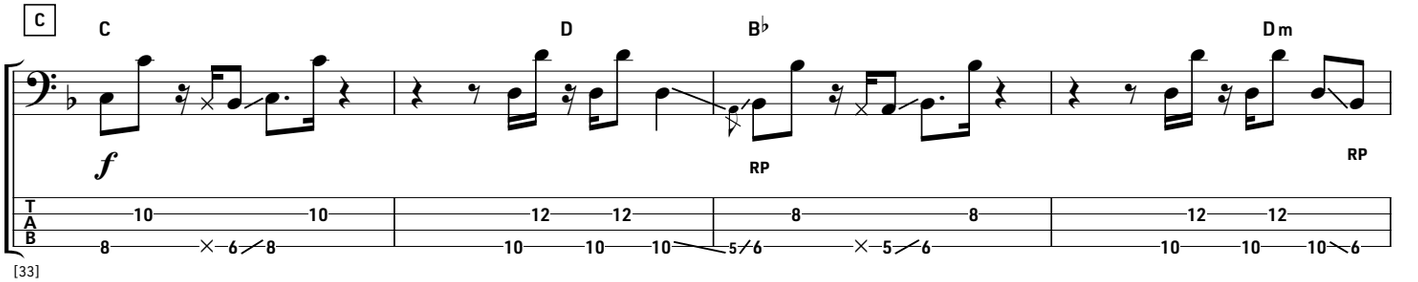


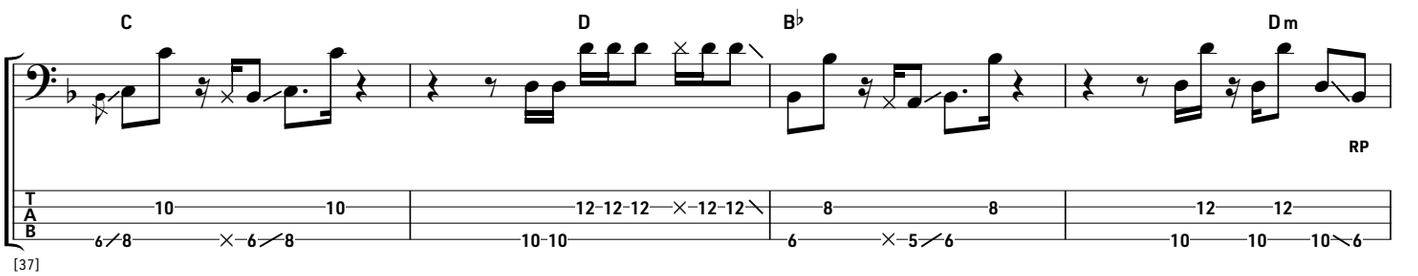
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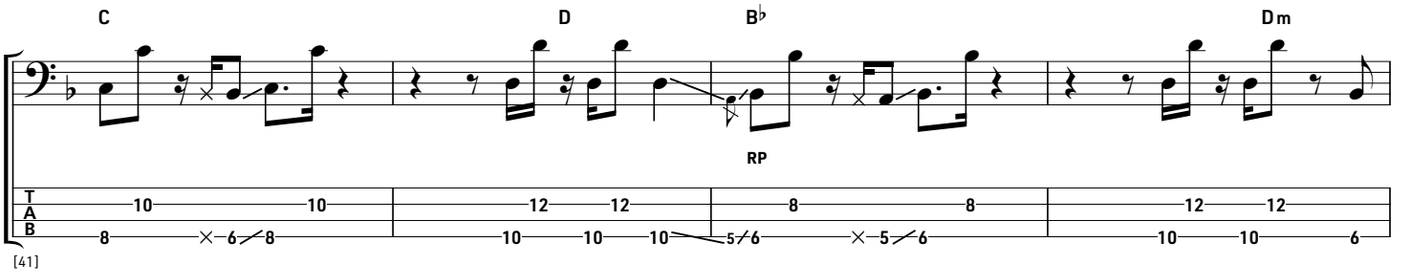

C
B♭
[21]

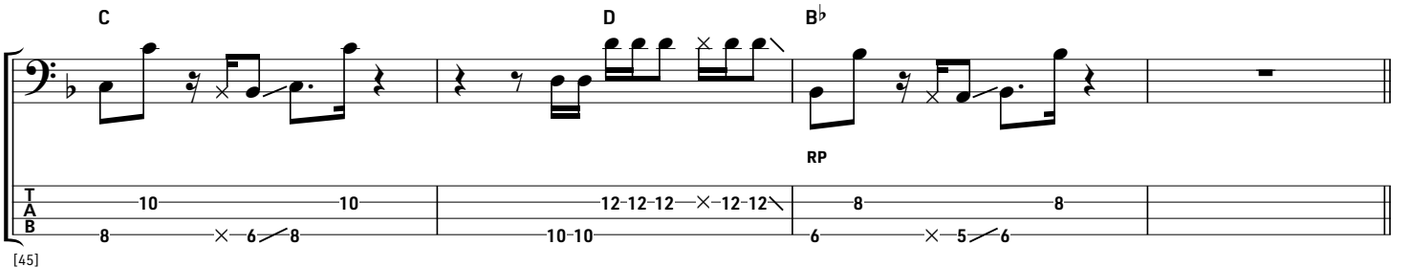

B
Gm
F
Dm
C
[25]

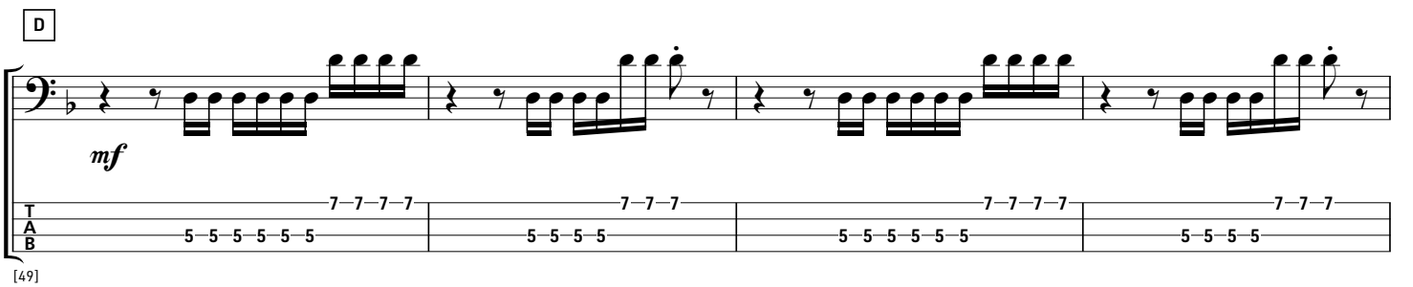

Gm
F
Dm
[29]

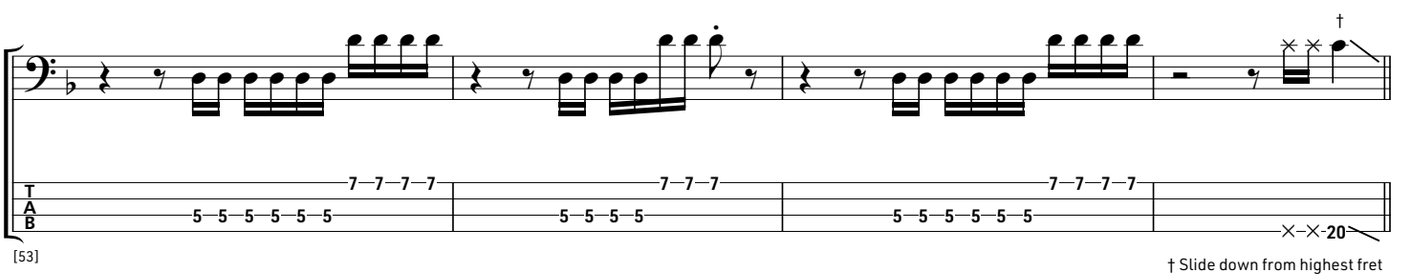

C
C
D
B♭
Dm
f
RP
RP
[33]


C
D
B♭
Dm
RP
[37]

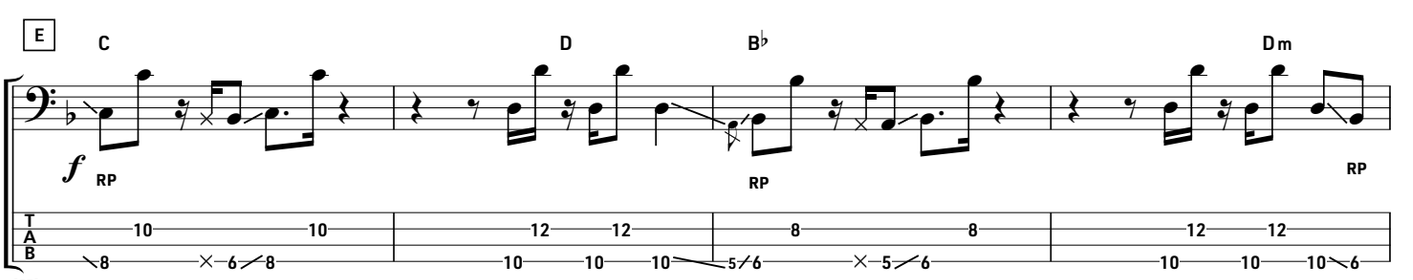


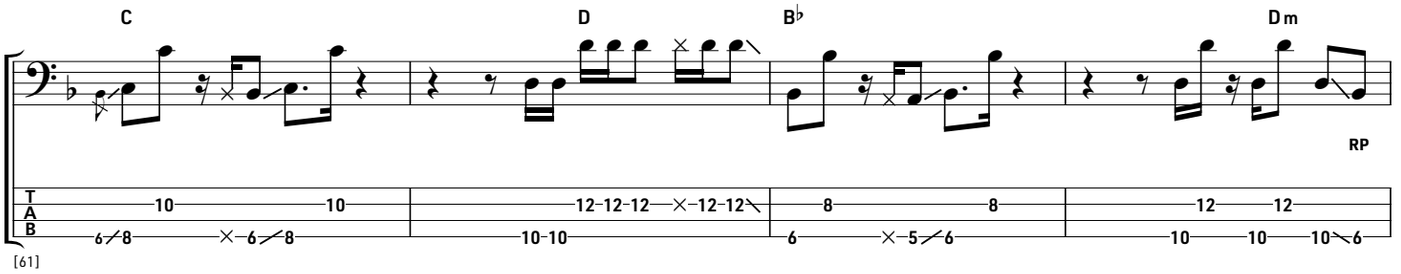


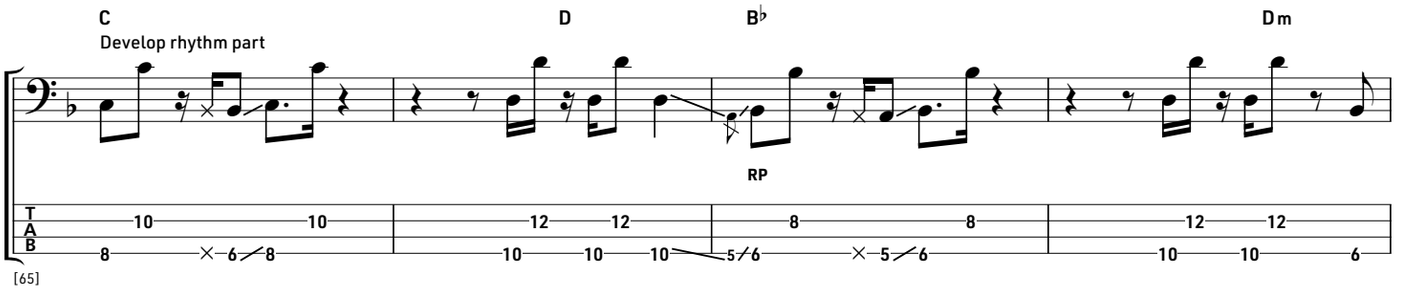


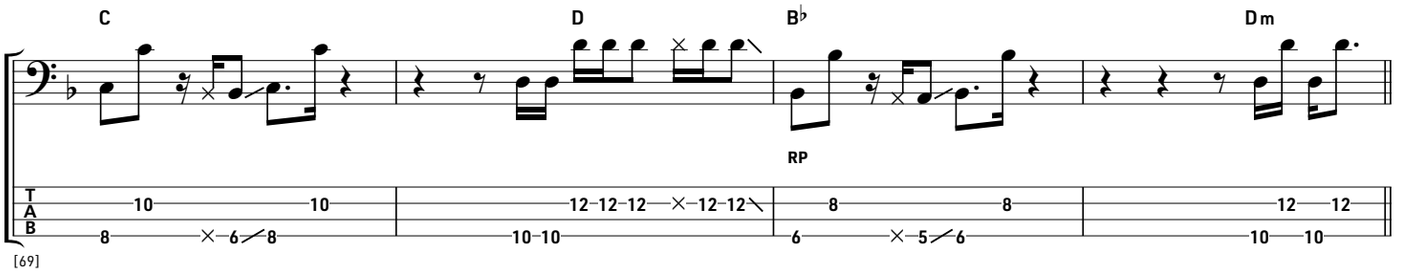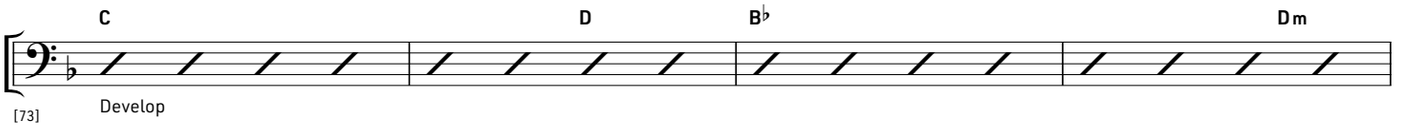


† Slide down from highest fret
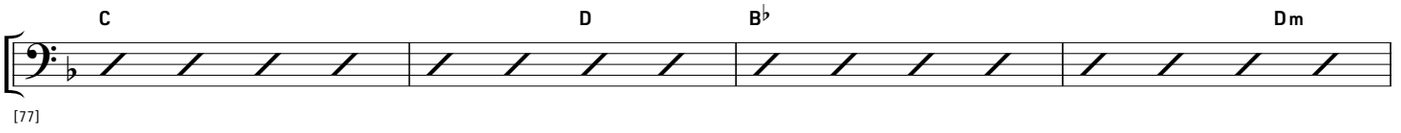


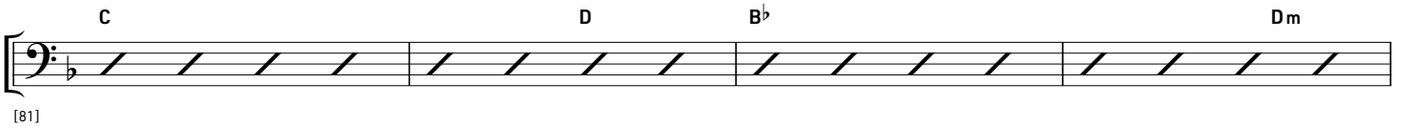

C
D
B♭
Dm
RP
[61]

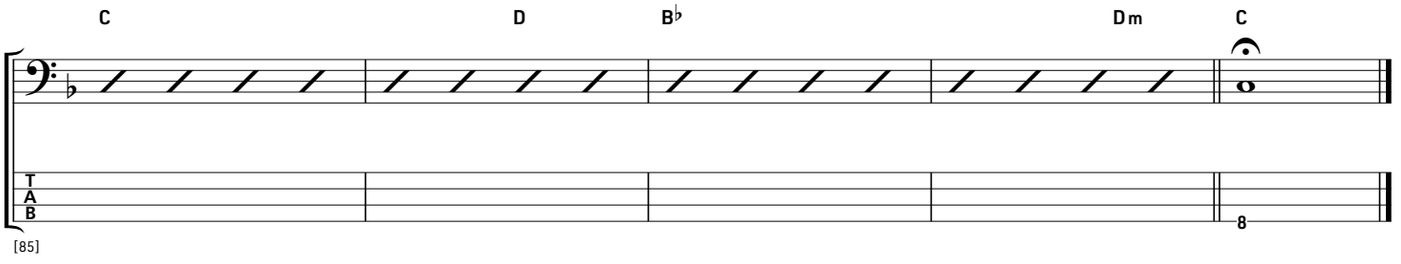

C
Develop rhythm part
D
B♭
Dm
RP
[65]


C
D
B♭
Dm
RP
[69]


C
D
B♭
Dm
[73]
Develop


C
D
B♭
Dm
[77]


C
D
B♭
Dm
[81]

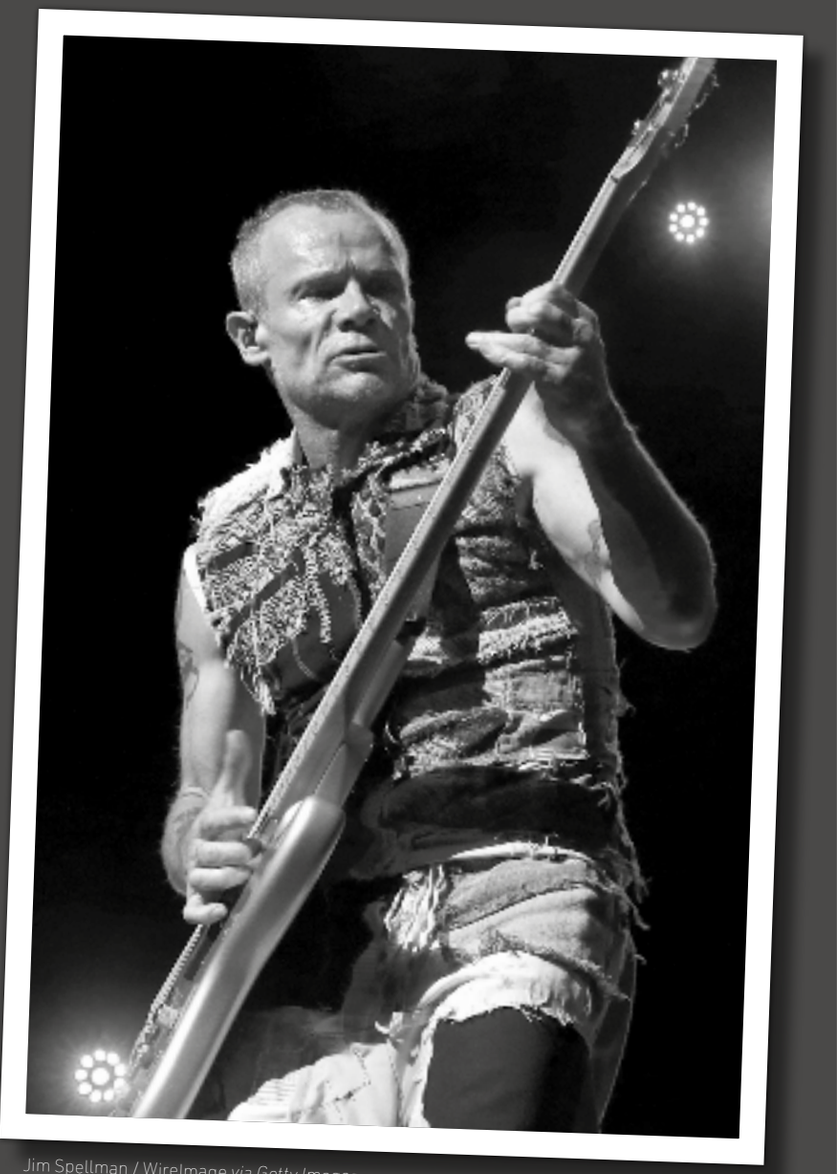

C
D
B♭
Dm
C
[85]

Parallel Universe

Artist: Red Hot Chili Peppers
Source: *Californication* (Album, 1999)
Genre: Alternative Rock / Funk Rock

The second track on the award-winning album *Californication*, 'Parallel Universe' was the sixth and final single. Characterised by its driving rhythm and thought-provoking lyrics, the song was a notable departure from their previous output in regard to both style and songwriting approach, as was the album at large.

After their formation in 1982, Red Hot Chili Peppers quickly gained a large and dedicated fanbase, thanks to a then unique blend of funk, rap and heavy rock. They had their first international breakthrough with their fourth album *Blood Sugar Sex Magik*, which became a staple of '90s rock with songs such as 'Under the Bridge' and 'Give It Away'. *Californication* was a worldwide sensation and established them as a commercial success with a softer and more introspective sound, whilst maintaining elements of their funk rock roots. The band has thus far released 13 studio albums, won six Grammy Awards and been inducted into the Rock and Roll Hall of Fame.



Jim Spellman / Wirelmage *via Getty Images*

Recommended Listening



Queens of the Stone Age *Songs for the Deaf* (2004)
Another hit rock album at the dawn of the 21st century, QOTSA's third studio album was a breakthrough international success, showcasing their modern stoner rock vibes, as demonstrated on their hit singles 'Go With the Flow' and 'No One Knows'.

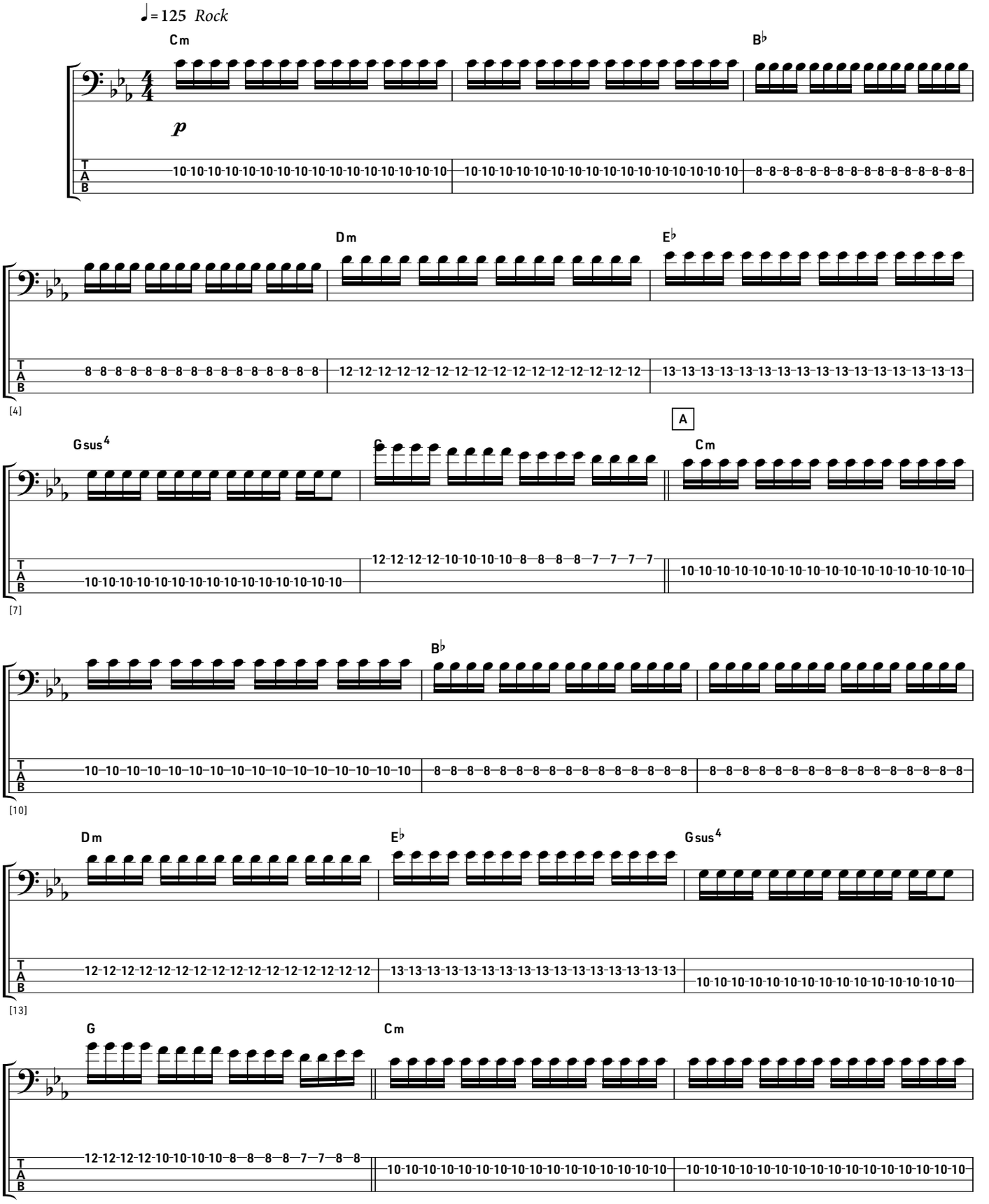


Incubus *Make Yourself* (1999)
In a similar vein to Red Hot Chili Peppers, Incubus blended alternative rock with funk, metal, hip hop and electronic music with songs such as 'Drive' and 'Pardon Me'.

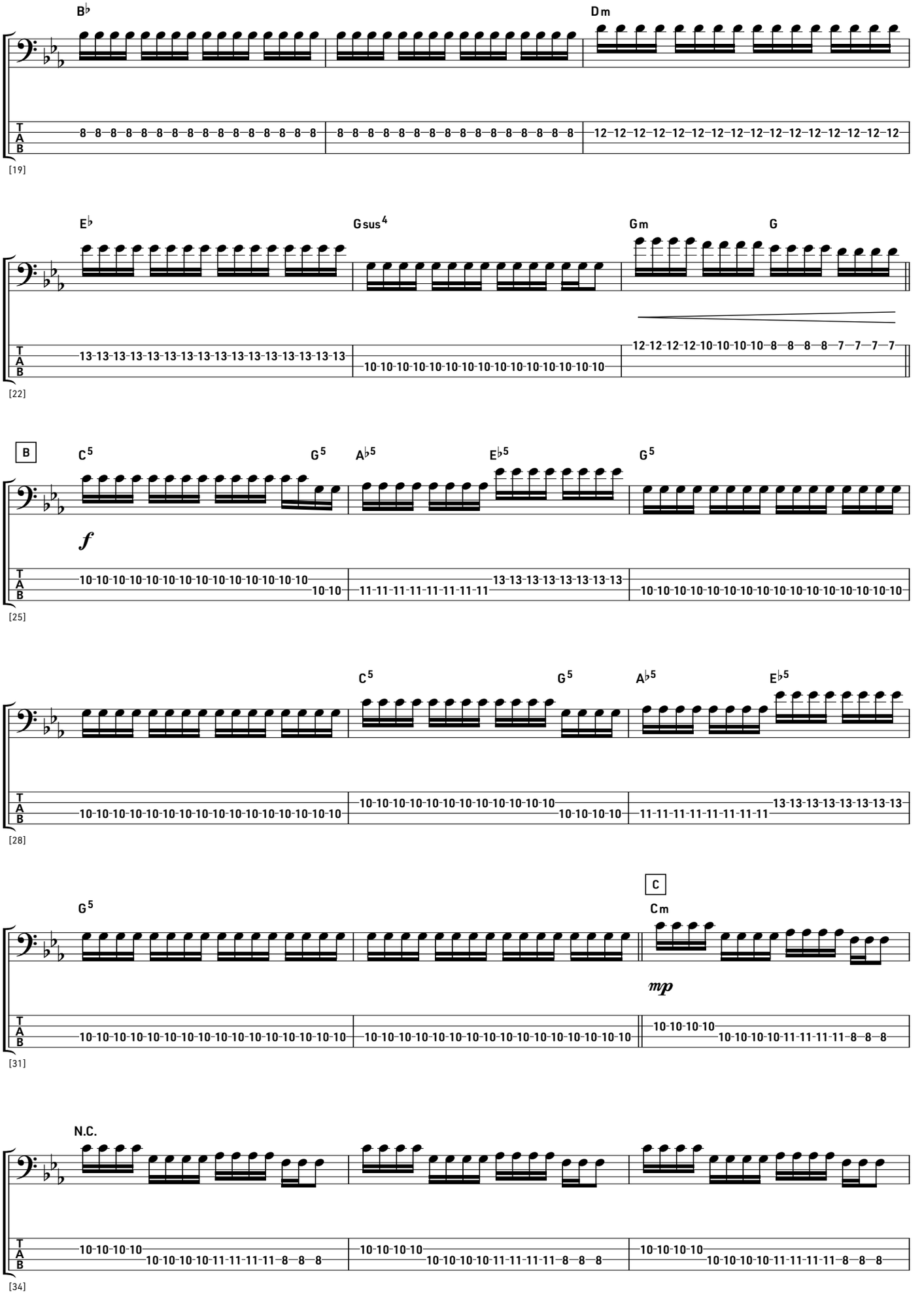
Parallel Universe

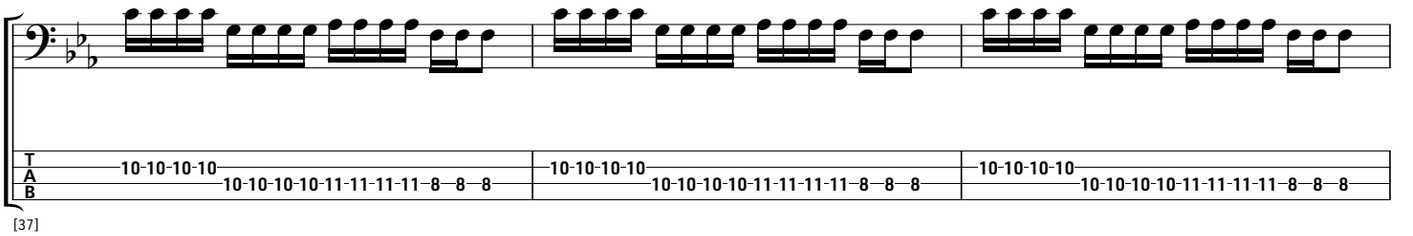
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John Frusciante and Chad Smith

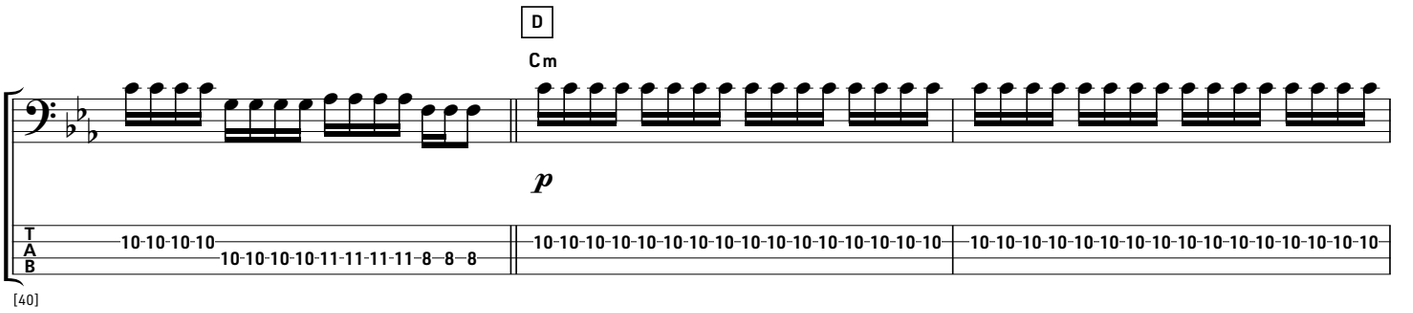
Red Hot Chili Peppers

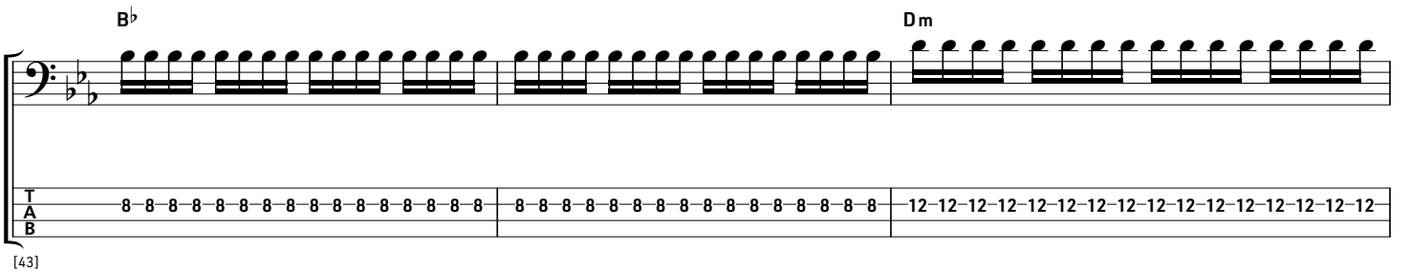


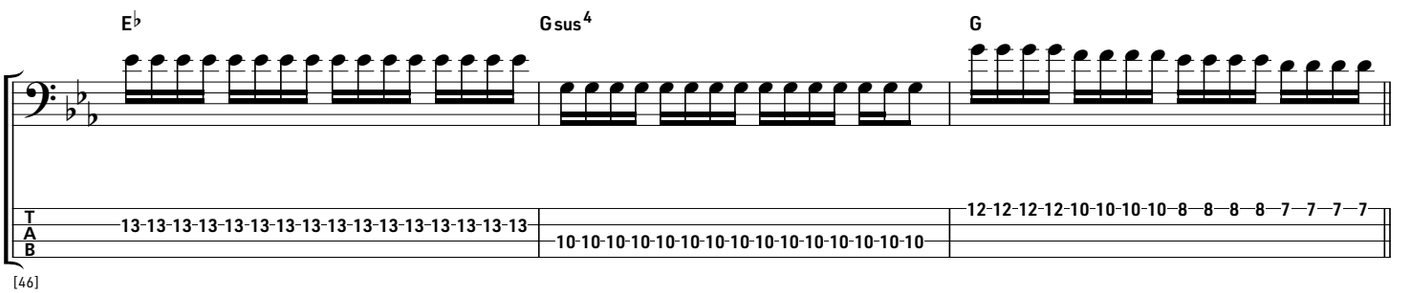
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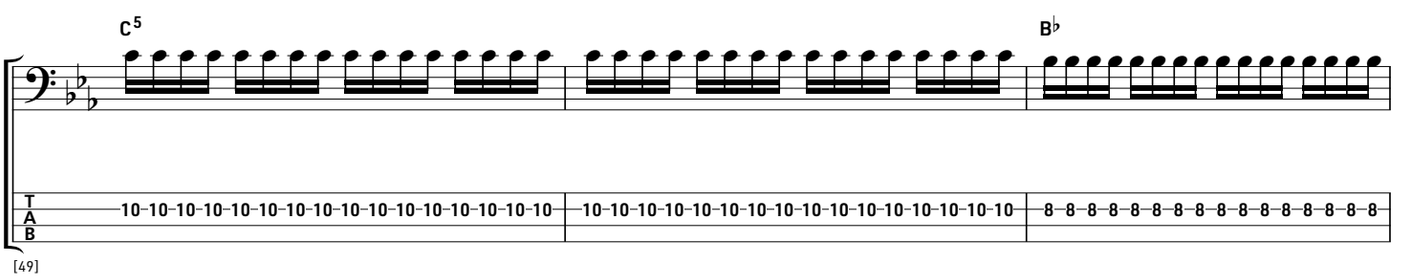

B♭
Dm
[19]
E♭
Gsus4
Gm
G
[22]
B
C5
G5
A♭5
E♭5
G5
f
[25]
C5
G5
A♭5
E♭5
[28]
G5
C
Cm
mp
[31]
N.C.
[34]

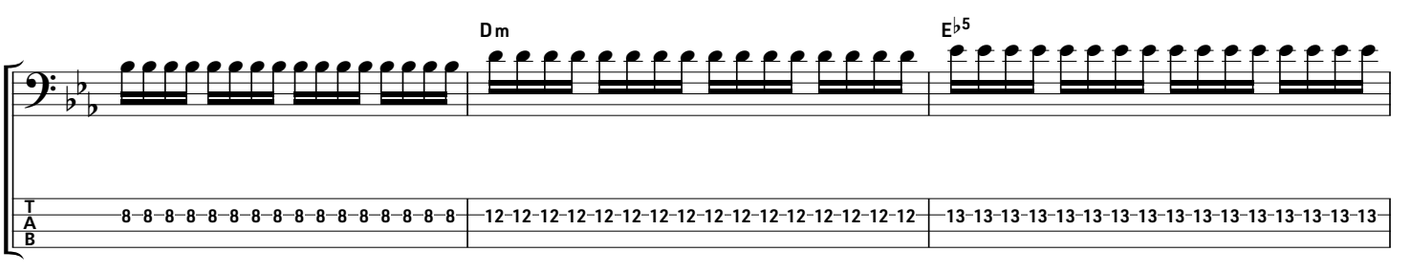

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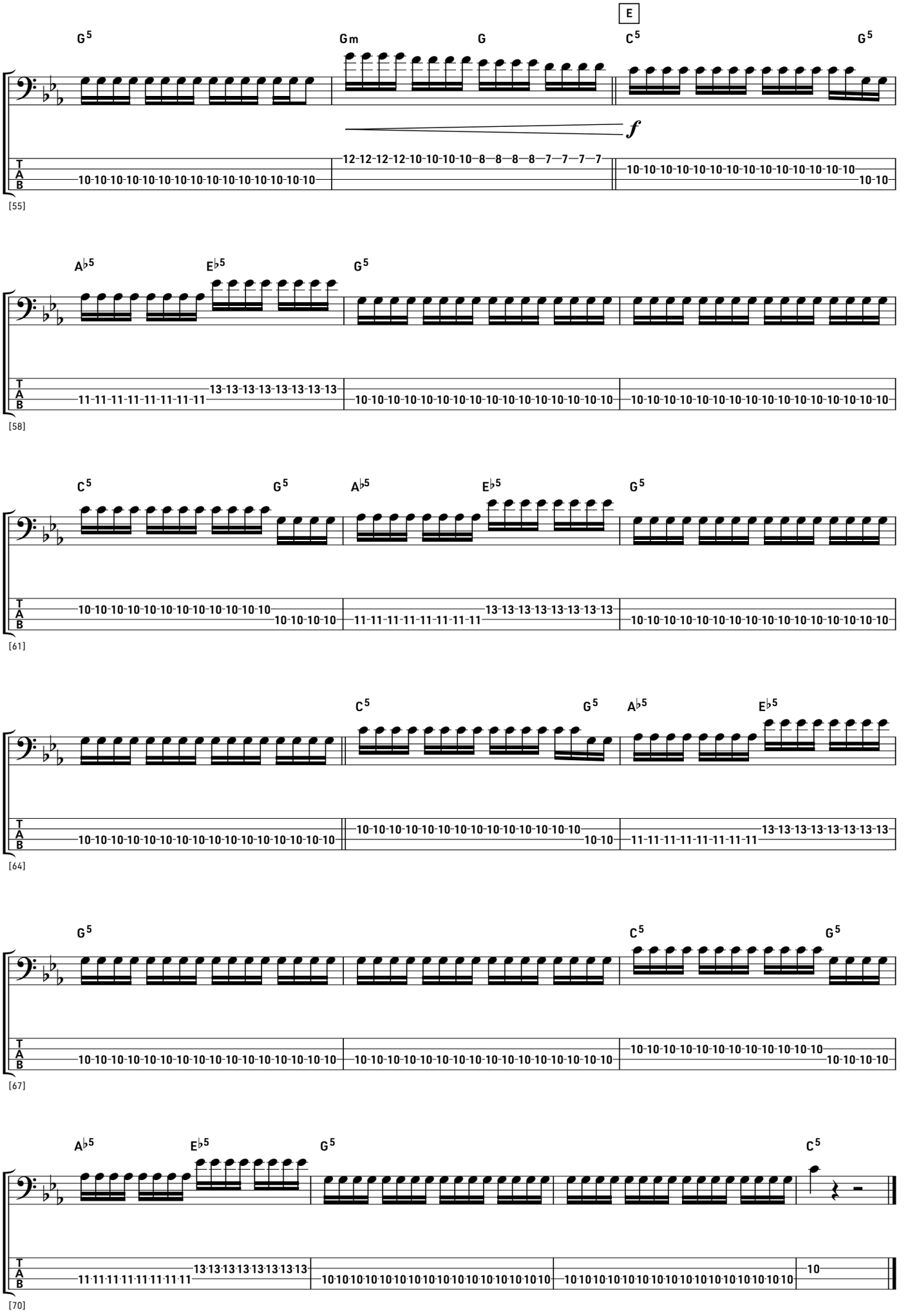

D
Cm
p
[40]


B♭
Dm
[43]


E♭
Gsus4
G
[46]


C5
B♭
[49]


Dm
E♭5
[52]


E
G5
Gm
G
C5
G5
f
12-12-12-12-10-10-10-10-8-8-8-8-7-7-7-7
10-10-10-10-

Ain't No Mountain High Enough

Artist: Marvin Gaye & Tammi Terrell
Source: *United* (Album, 1967)
Genre: Soul

Songwriters Nikolas Ashford and Valerie Simpson first wrote 'Ain't No Mountain High Enough' in 1966. They wrote the song specifically so that they had something to present to Motown Records, despite Dusty Springfield offering to perform the song (whom they rejected). They were eventually successful in this endeavour, and the song was released commercially in 1967, performed by Marvin Gaye and Tammi Terrell. The original recording peaked at number 19 on the Billboard Hot 100 and sparked an array of successful cover versions from several prolific artists, most notably Diana Ross, whose rendition reached number 1 in the US charts. The song's success led to Ashford and Simpson penning a string of hit tunes for Motown, with 'Ain't Nothing Like the Real Thing' and 'Your Precious Love' both being top ten hits in the US.

Marvin Gaye began his career in the early '60s as a session musician for Motown Records. He went on to release hits for them as a solo artist, including 'Ain't That Peculiar', 'How Sweet It Is (To Be Loved by You)' and 'What's Going On'. Gaye released several successful studio albums in the '70s, which are still influential to soul and R&B music today. He has received many awards and honours, including a Grammy Lifetime Achievement Award and induction into the Songwriters Hall of Fame.

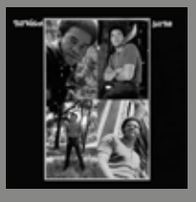


GAB Archive / Redferns *via Getty Images*

Recommended Listening



Aretha Franklin *I Never Loved a Man the Way I Love You* (1967)
Nicknamed the 'Queen of Soul', Aretha Franklin's top-selling *I Never Loved a Man the Way I Loved You* contains some of her biggest hits with the soulful and powerful vocals on 'Respect' solidifying her status within the soul canon.
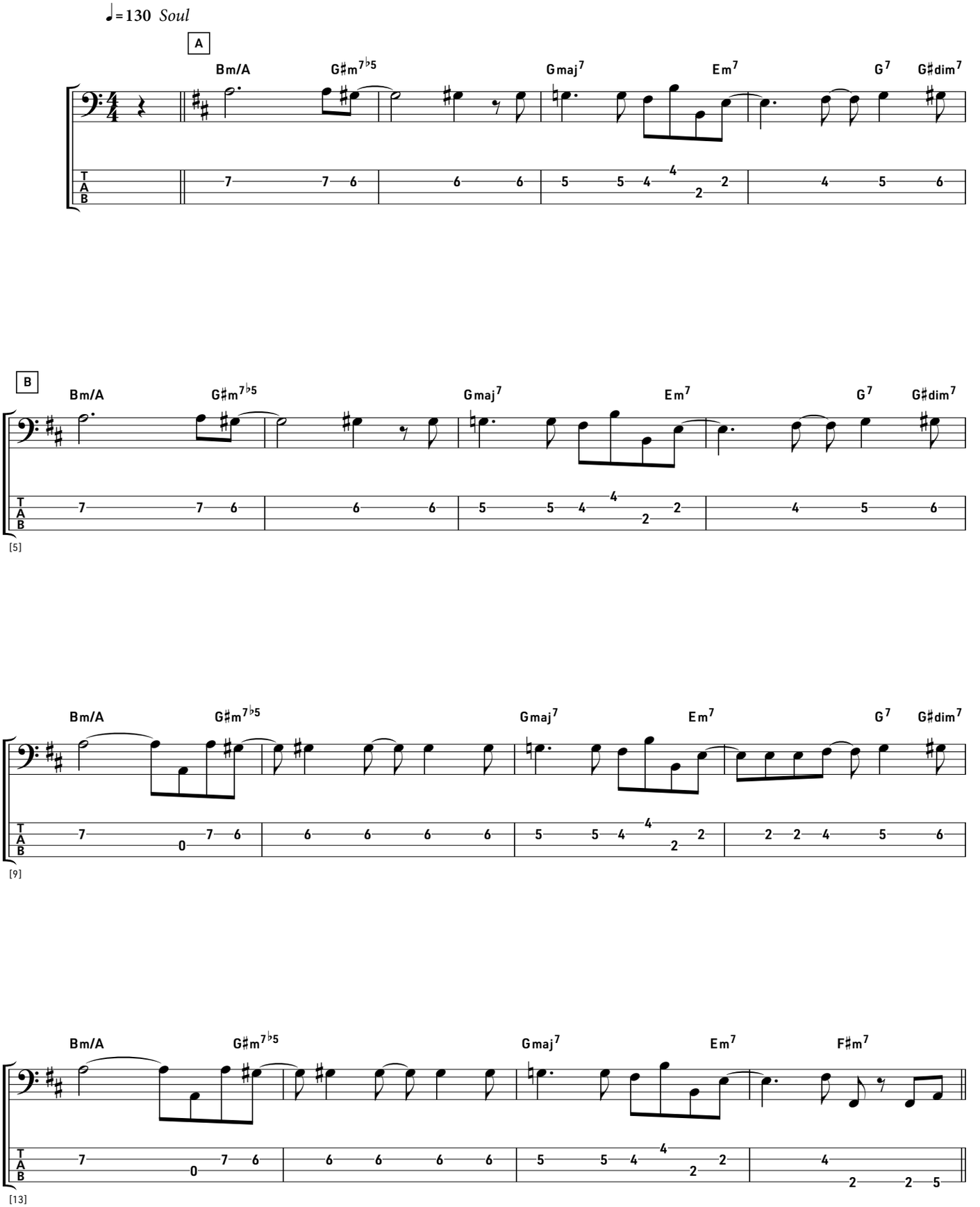


Bill Withers *Still Bill* (1972)
Bill Withers was known for his rich, emotive vocals, writing songs that have stood the test of time, including the intimate 'Lean on Me' and the groovy 'Use Me', which are still in regular rotation to this day.

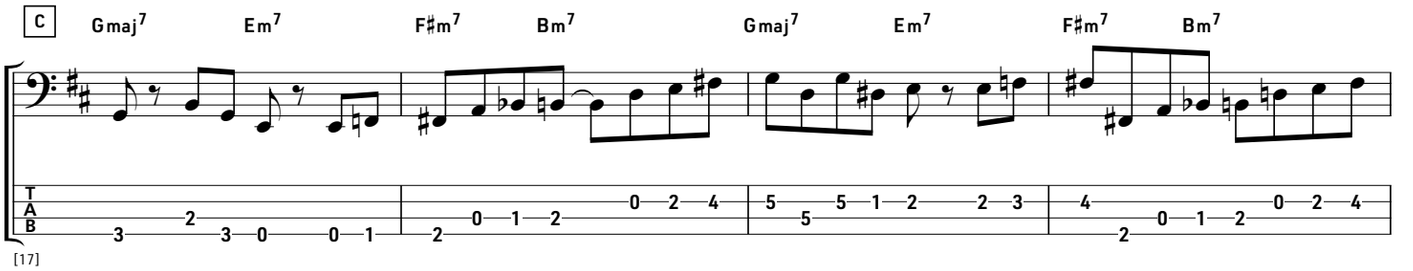
Ain't No Mountain High Enough

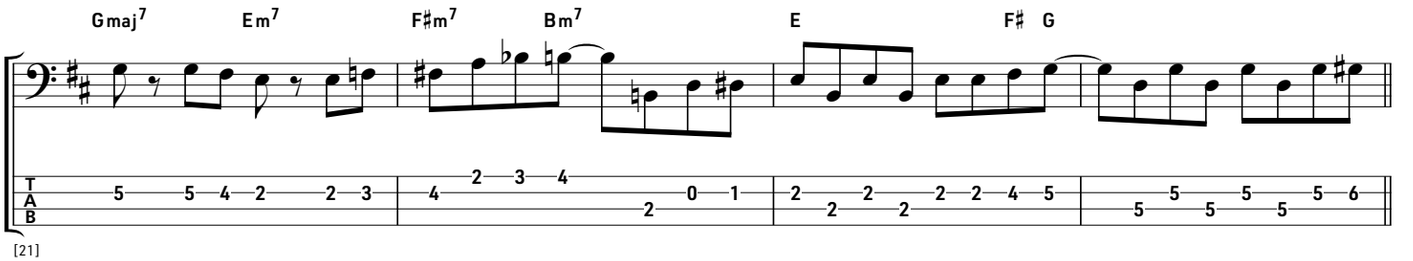
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and Valerie Simpson

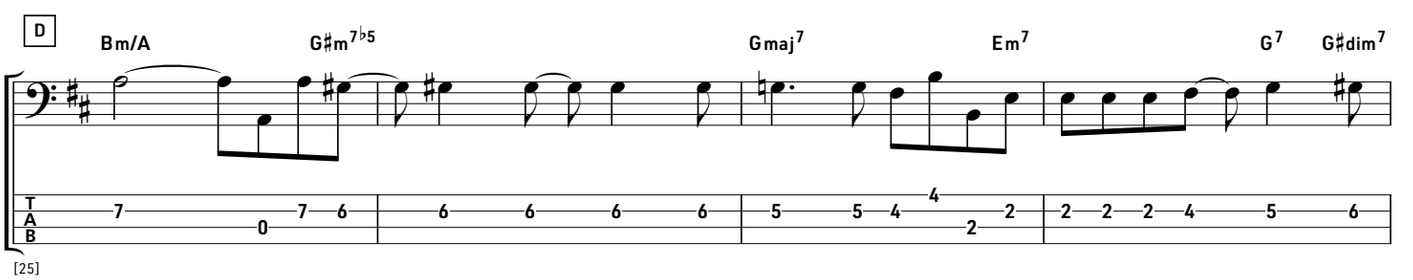
Marvin Gaye & Tammi Terrell

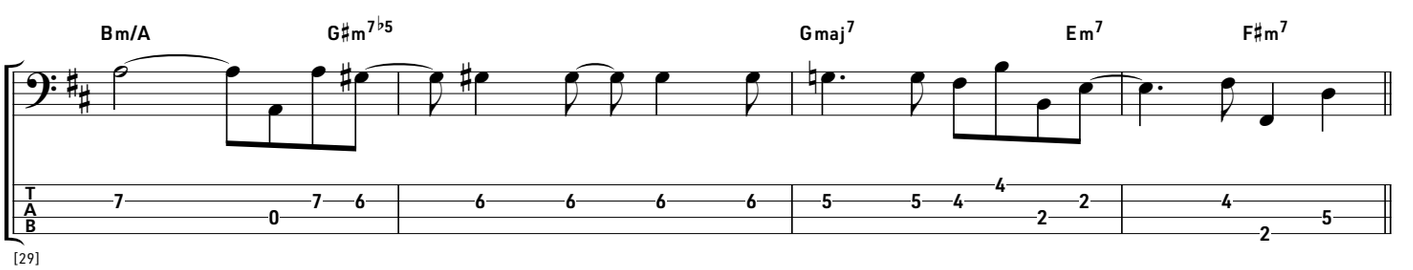


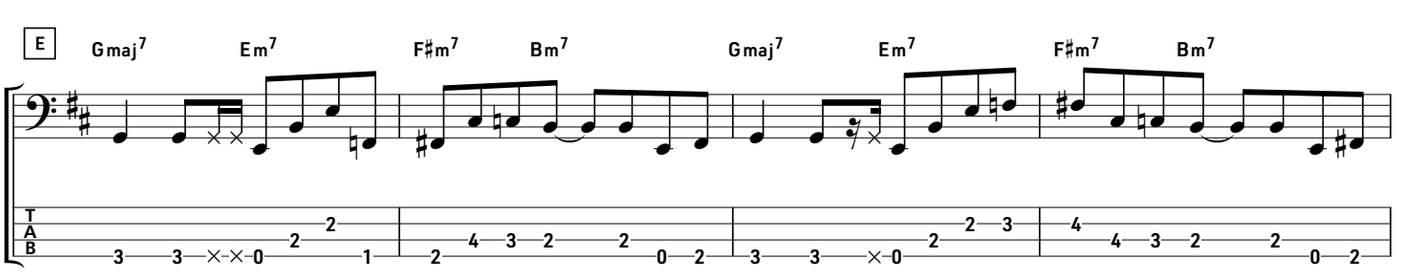
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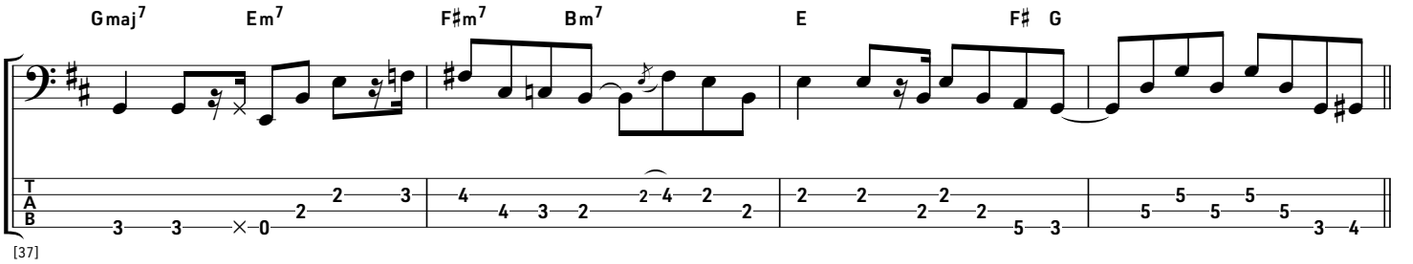

C
Gmaj7
Em7
F♯m7
Bm7
Gmaj7
Em7
F♯m7
Bm7
[17]

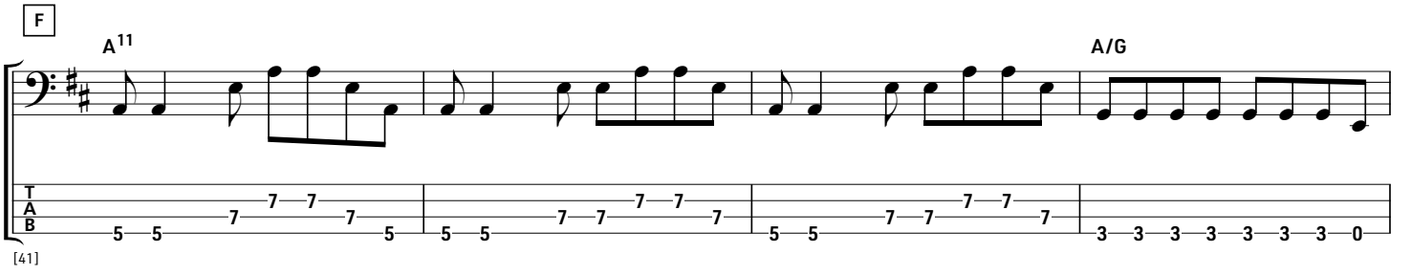

Gmaj7
Em7
F♯m7
Bm7
E
F♯
G
[21]

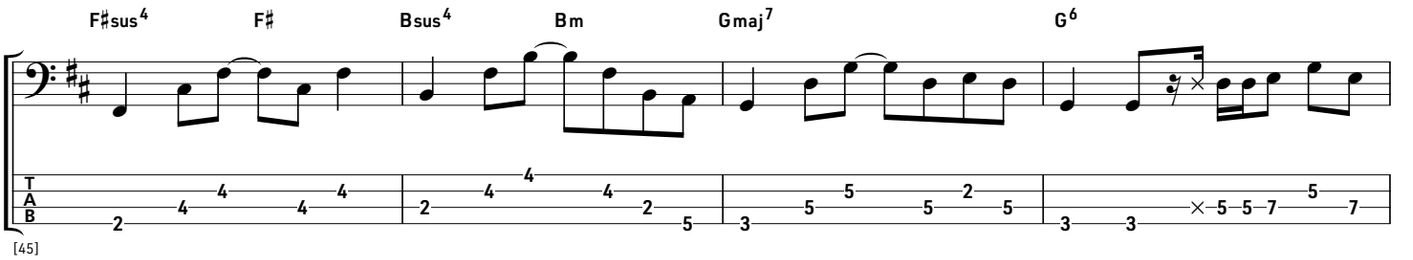

D
Bm/A
G♯m7♭5
Gmaj7
Em7
G7
G♯dim7
[25]

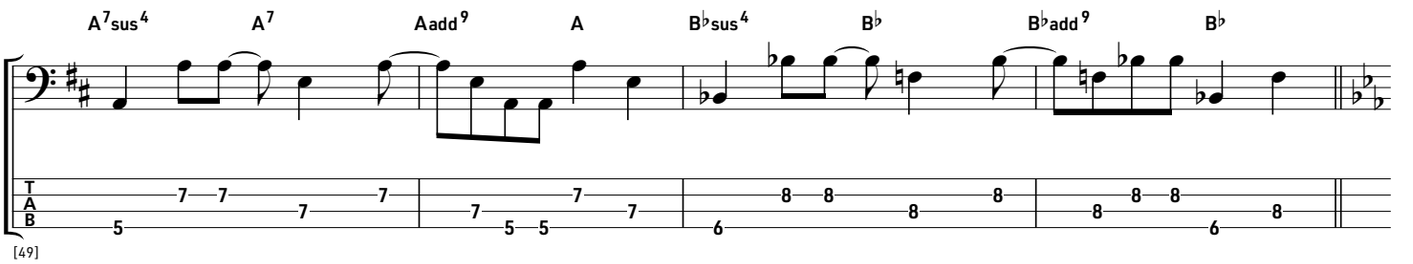

Bm/A
G♯m7♭5
Gmaj7
Em7
F♯m7
[29]

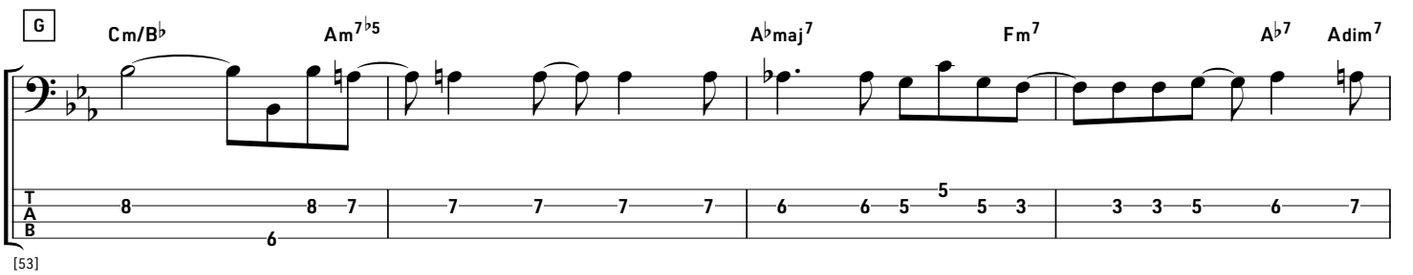

E
Gmaj7
Em7
F♯m7
Bm7
Gmaj7
Em7
F♯m7
Bm7
[33]

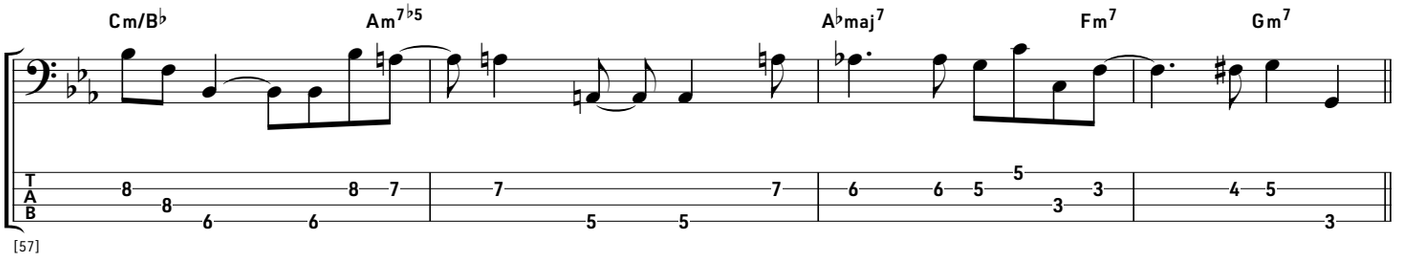

Gmaj7
Em7
F♯m7
Bm7
E
F♯
G
[37]

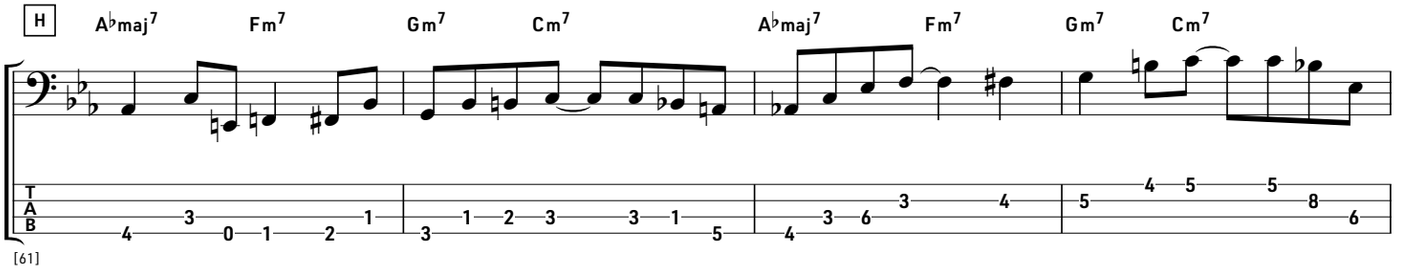

F
A11
A/G
[41]

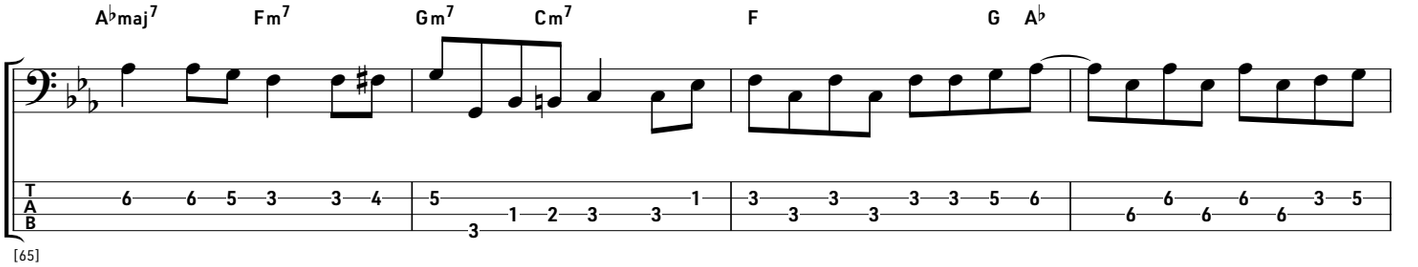

F♯sus4
F♯
Bsus4
Bm
Gmaj7
G6
[45]

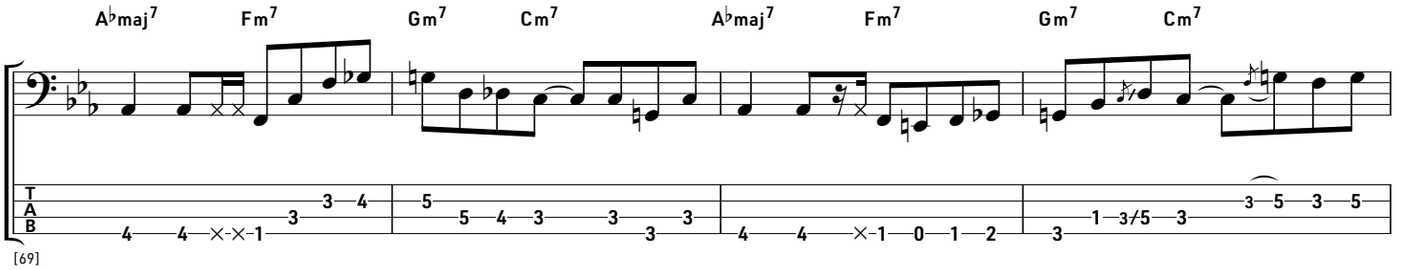

A7sus4
A7
Aadd9
A
B♭sus4
B♭
B♭add9
B♭
[49]

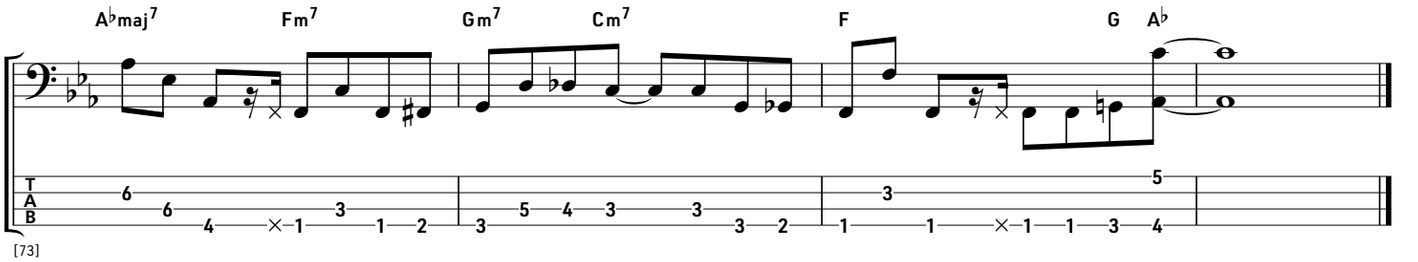

G
Cm/B♭
Am7♭5
A♭maj7
Fm7
A♭7
Adim7
[53]


Cm/B♭
Am7♭5
A♭maj7
Fm7
Gm7
[57]


H
A♭maj7
Fm7
Gm7
Cm7
A♭maj7
Fm7
Gm7
Cm7
[61]


A♭maj7
Fm7
Gm7
Cm7
F
G
A♭
[65]


A♭maj7
Fm7
Gm7
Cm7
A♭maj7
Fm7
Gm7
Cm7
[69]


A♭maj7
Fm7
Gm7
Cm7
F
G
A♭
[73]

Crazy Train

Artist: Ozzy Osbourne
Source: *Blizzard of Ozz* (Album, 1980)
Genre: Metal

After his unceremonious dismissal from Black Sabbath, Ozzy Osbourne embarked on a solo career somewhat by accident. In the late '70s, a supergroup called Blizzard of Ozz was formed around him by his manager Don Arden, but after the release of their eponymous debut album, the record label credited only Osbourne, and named the album *Blizzard of Ozz*, thus triggering the start of his solo career. The album's debut single 'Crazy Train' featured impressive guitar work by virtuoso Randy Rhoads, with the guitar solo being ranked 9th in Guitar World's "Greatest Guitar Solo Ever" poll.

Famous as both a solo artist and frontman of heavy metal royalty Black Sabbath, Ozzy Osbourne is also known for his eccentric personality and controversial antics. He rose from humble beginnings and a troubled childhood to become one of the all-time greats of heavy metal and rock music, with a career spanning over five decades. As a soloist, Osbourne was known for having an uncanny ability of selecting future guitar gods for his backing band, giving the likes of Randy Rhoads and Zakk Wylde global recognition for their unique talent. He has sold over 100 million records worldwide and was inducted into the Rock and Roll Hall of Fame in 2006.



Paul Natkin / Archive Photos *via Getty Images*

Recommended Listening



Black Sabbath *Paranoid* (1978)
Ozzy Osbourne's original vehicle to fame, Black Sabbath arguably birthed the genre of heavy metal as we recognise it today, using downtuned guitars and dark themes to epitomise its aesthetic. *Paranoid* includes some of the band's signature songs and riffs, namely 'Paranoid' and 'Iron Man'.
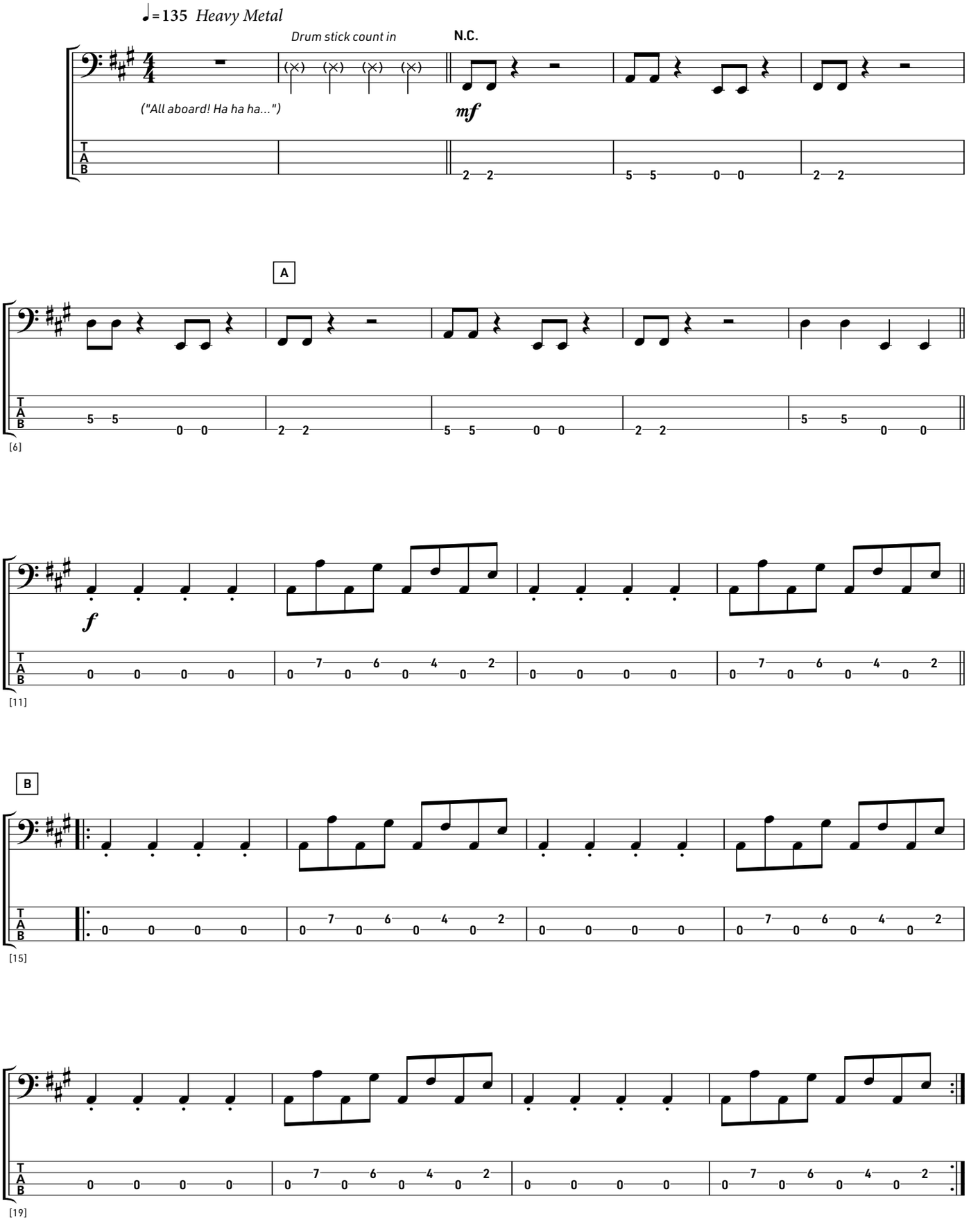


Rainbow *Long Live Rock 'n' Roll* (1978)
Prior to his work with Ozzy, bassist Bob Daisley was part of the progressive rock outfit Rainbow. With the commanding vocals of Ronnie James Dio and virtuosic guitar playing of Ritchie Blackmore, the group were a pivotal influence in rock and metal music.
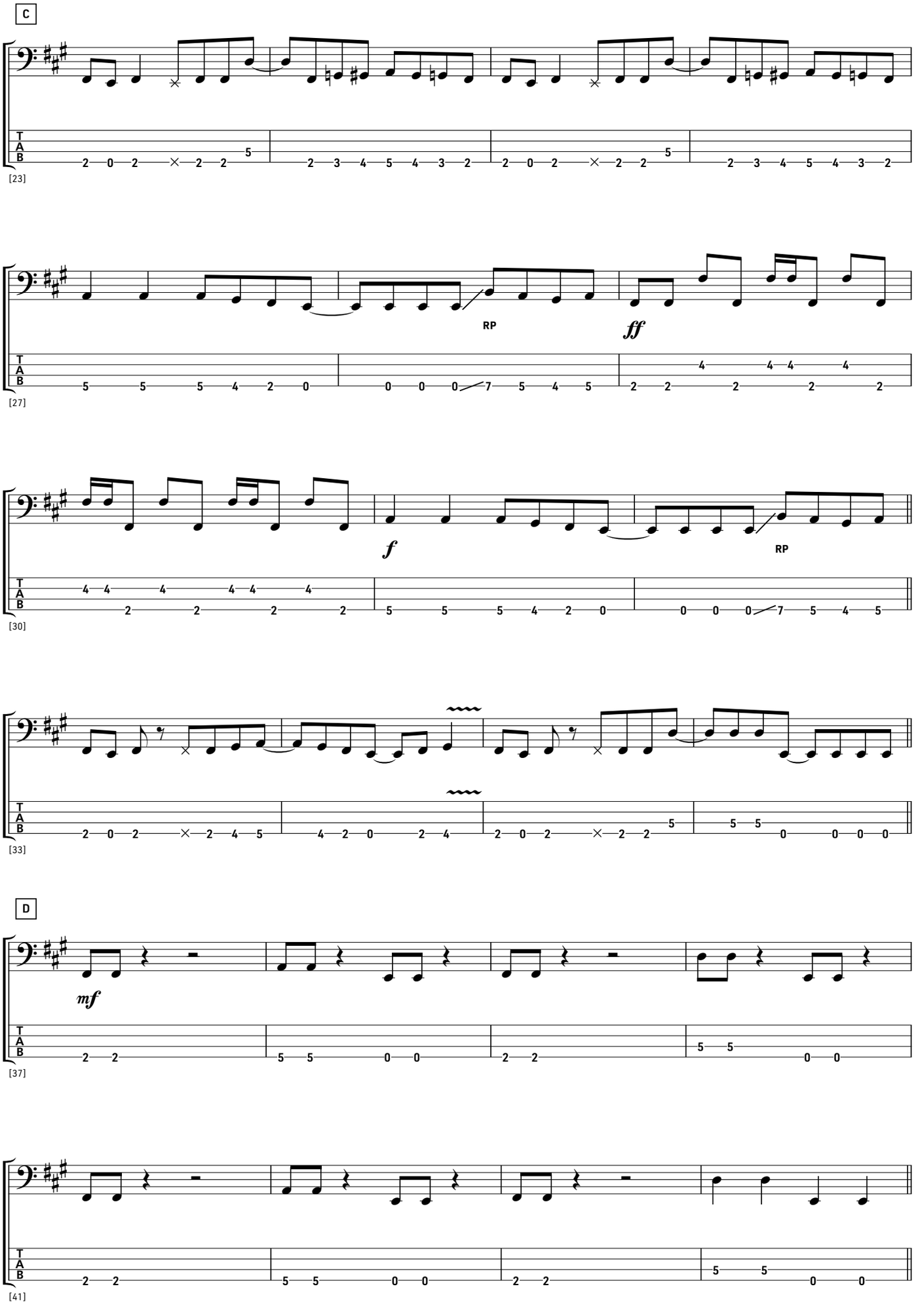
Crazy Train
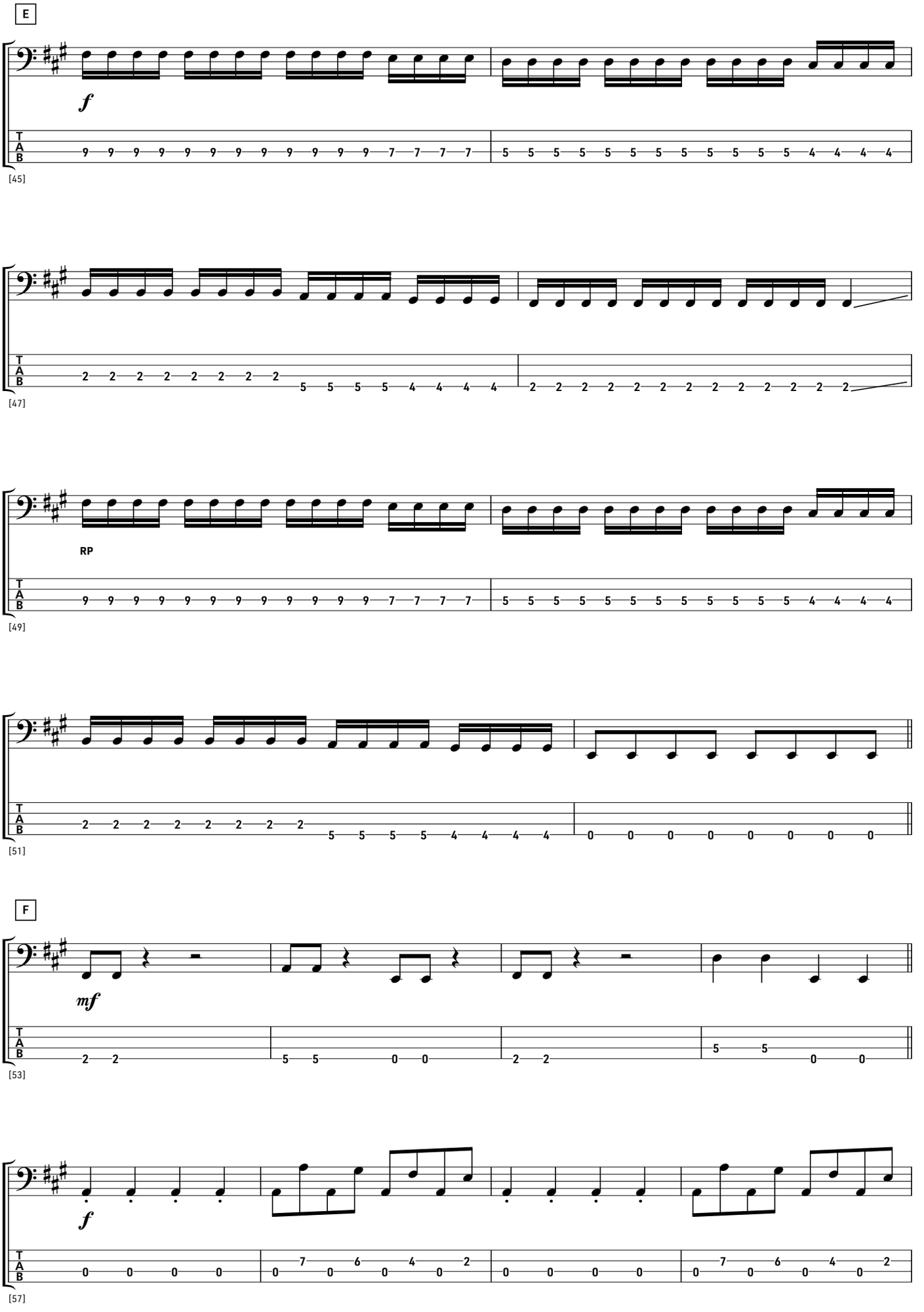
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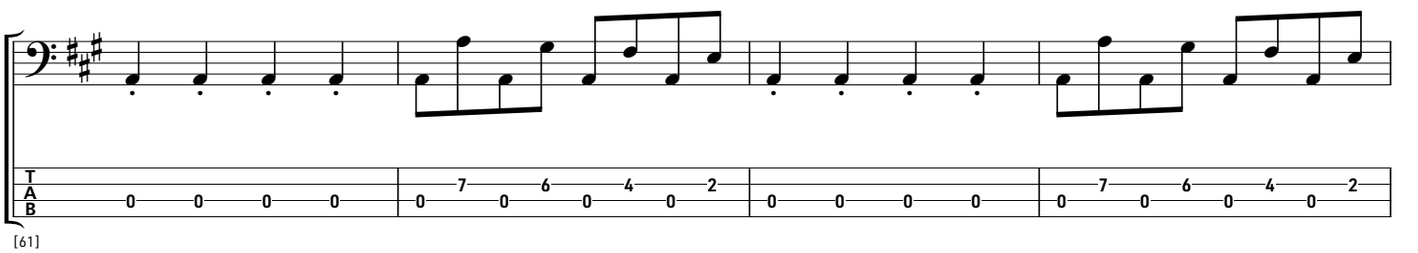
Ozzy Osbourne

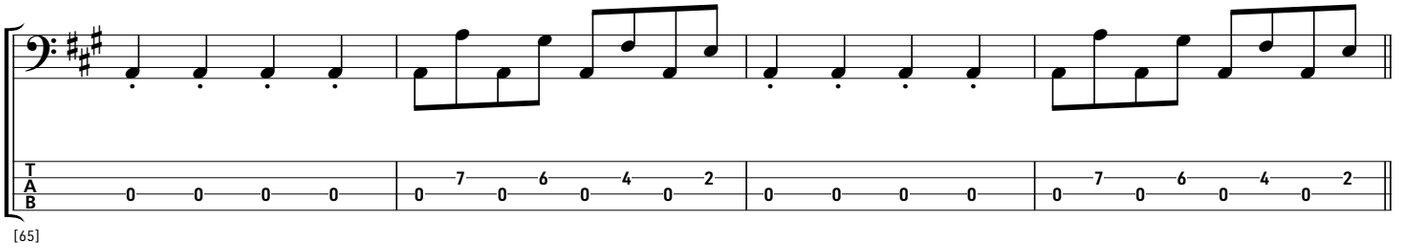


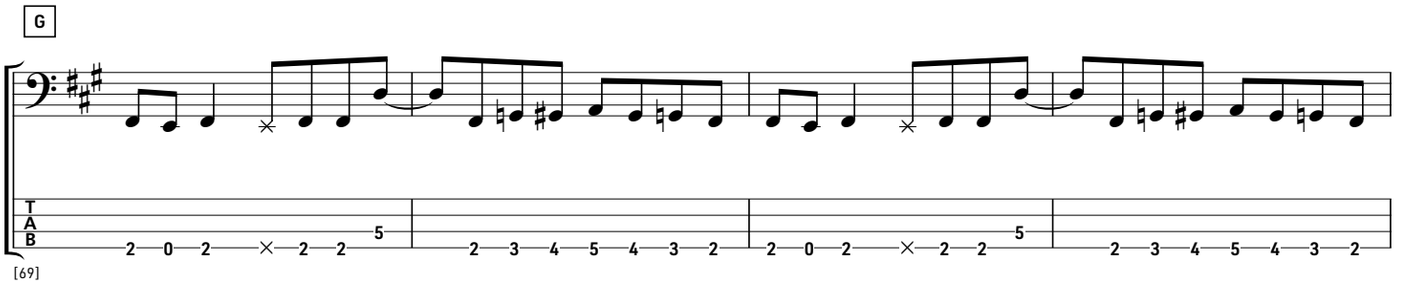
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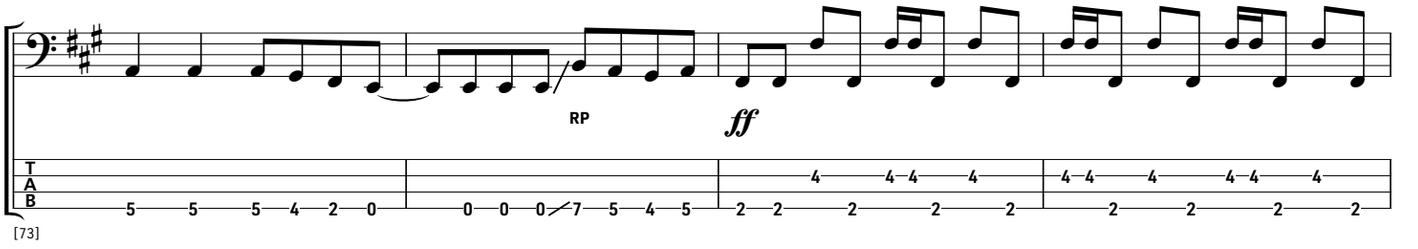

C
[23]
RP
ff
[27]
f
RP
[30]
[33]
D
mf
[37]
[41]

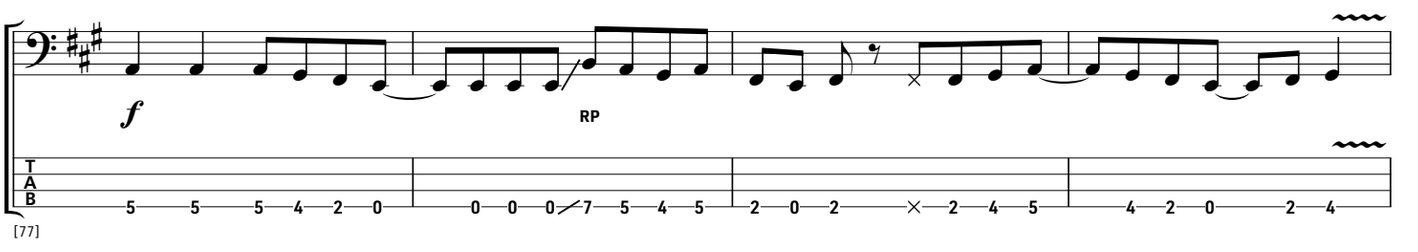

E
f
[45]
[47]
RP
[49]
[51]
F
mf
[53]
f
[57]

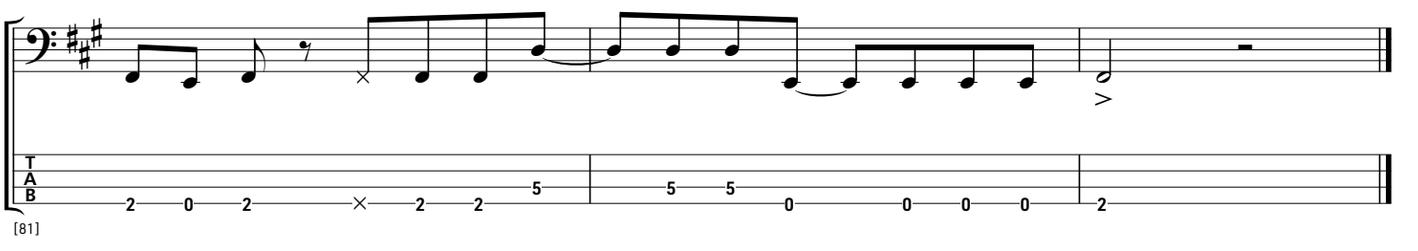

[61]


[65]


G
[69]


RP
ff
[73]


f
RP
[77]


[81]

Never Too Much

Artist: Luther Vandross
Source: *Never Too Much* (Album, 1981)
Genre: Soul / R&B

The lead single from his 1981 debut album of the same name, 'Never Too Much' is Vandross's most popular and recognisable hit song. Charting at a respectable number 33 on the Billboard Top 100 upon release, it achieved tremendous popularity on less mainstream platforms; primarily R&B charts and Black Radio. Like many great songs, its timeless nature and radio-friendly sound means it still receives regular airplay today. The song currently has over 300 million Spotify streams, nearly 3 times that of his second most-streamed song.

Known as the "Velvet Voice" thanks to his silky-smooth delivery, Luther Vandross is regarded as one of the greatest R&B singers of all time. Born in Manhattan in 1951, he was naturally gifted at music and by age 3 could play simple tunes on the piano purely by ear. He began his career as a backing vocalist and session musician, working with dozens of high-profile stars including Bette Midler, Diana Ross, Barbra Streisand, Donna Summer and many more. He also wrote and sang jingles on commercials for numerous large companies. The early '80s saw him launch his highly successful solo career, one that would last until his untimely passing in 2005, by which time he had won numerous awards, including 8 Grammys.



Ebet Roberts / Redferns *via Getty Images*

Recommended Listening



Chaka Khan *Chaka* (1978)
Chaka Khan's debut album introduced the world to her powerful and rich voice with hits such as 'I'm Every Woman' and her rendition of 'Roll Me Through the Rushes' (featuring Vandross on backing vocals).
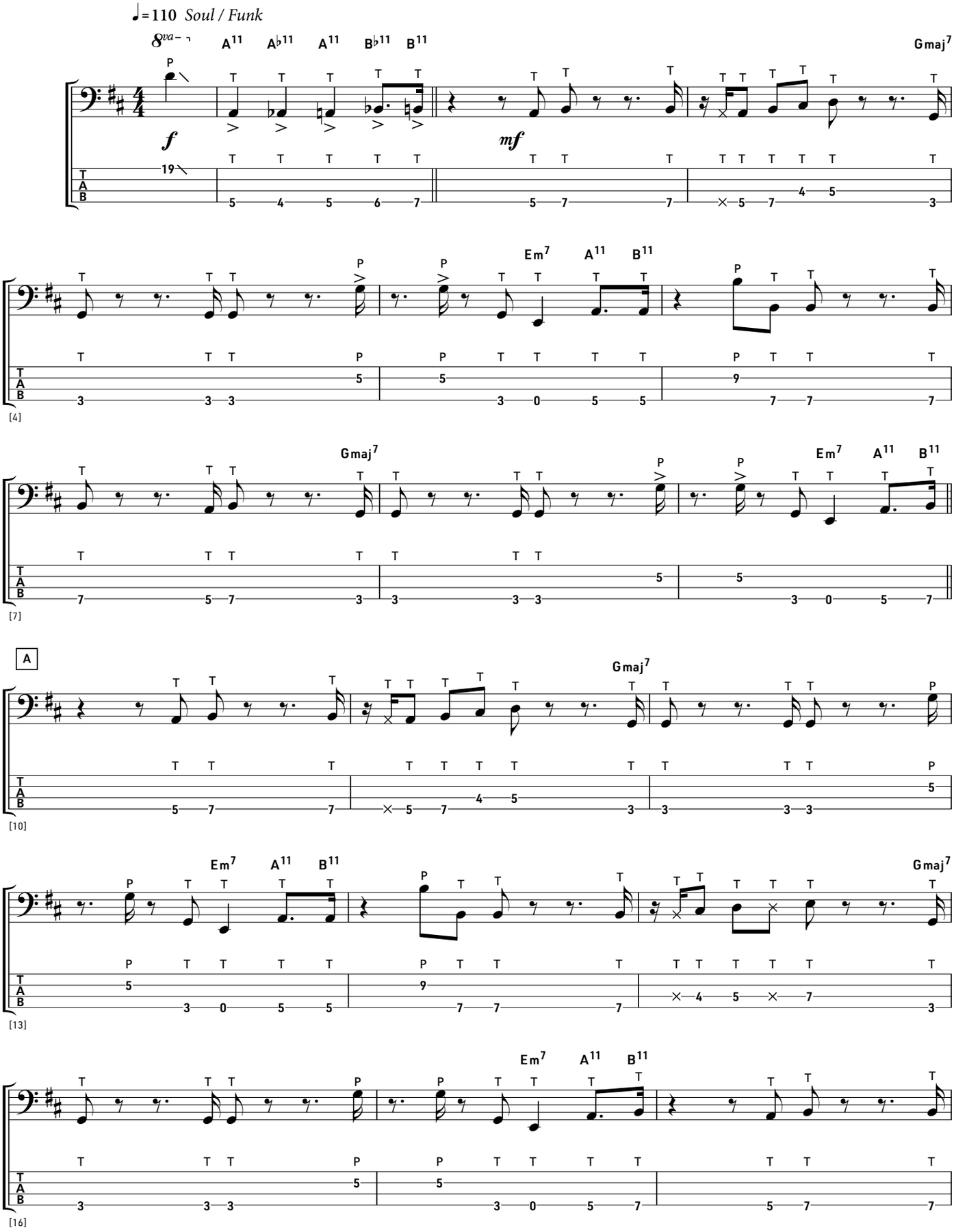


Marvin Gaye *Let's Get It On* (1973)
Let's Get It On is a seminal album of smooth soul. Its signature title track blends passionate vocals with groovy funk and R&B influenced instrumentals.
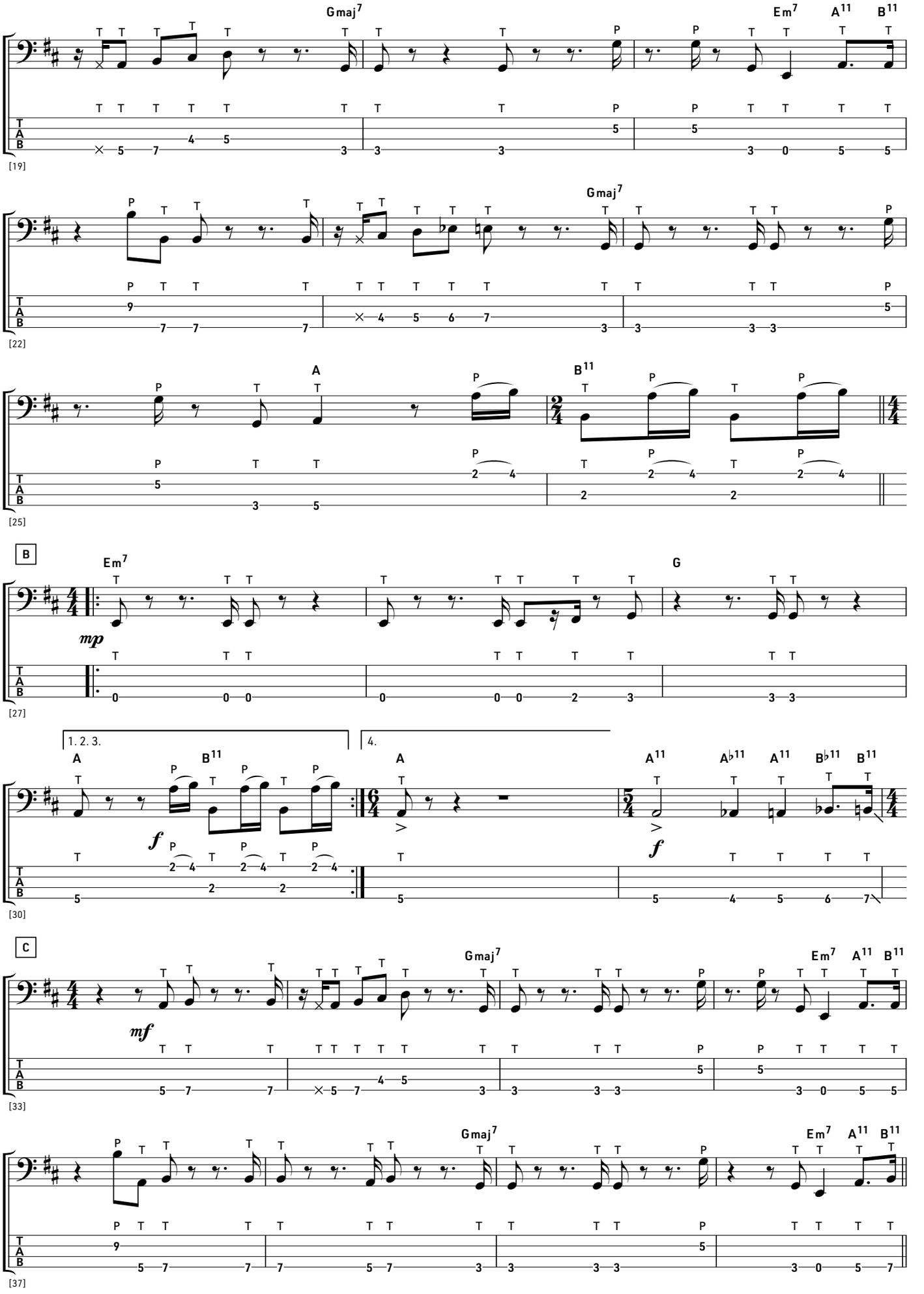
Never Too Much
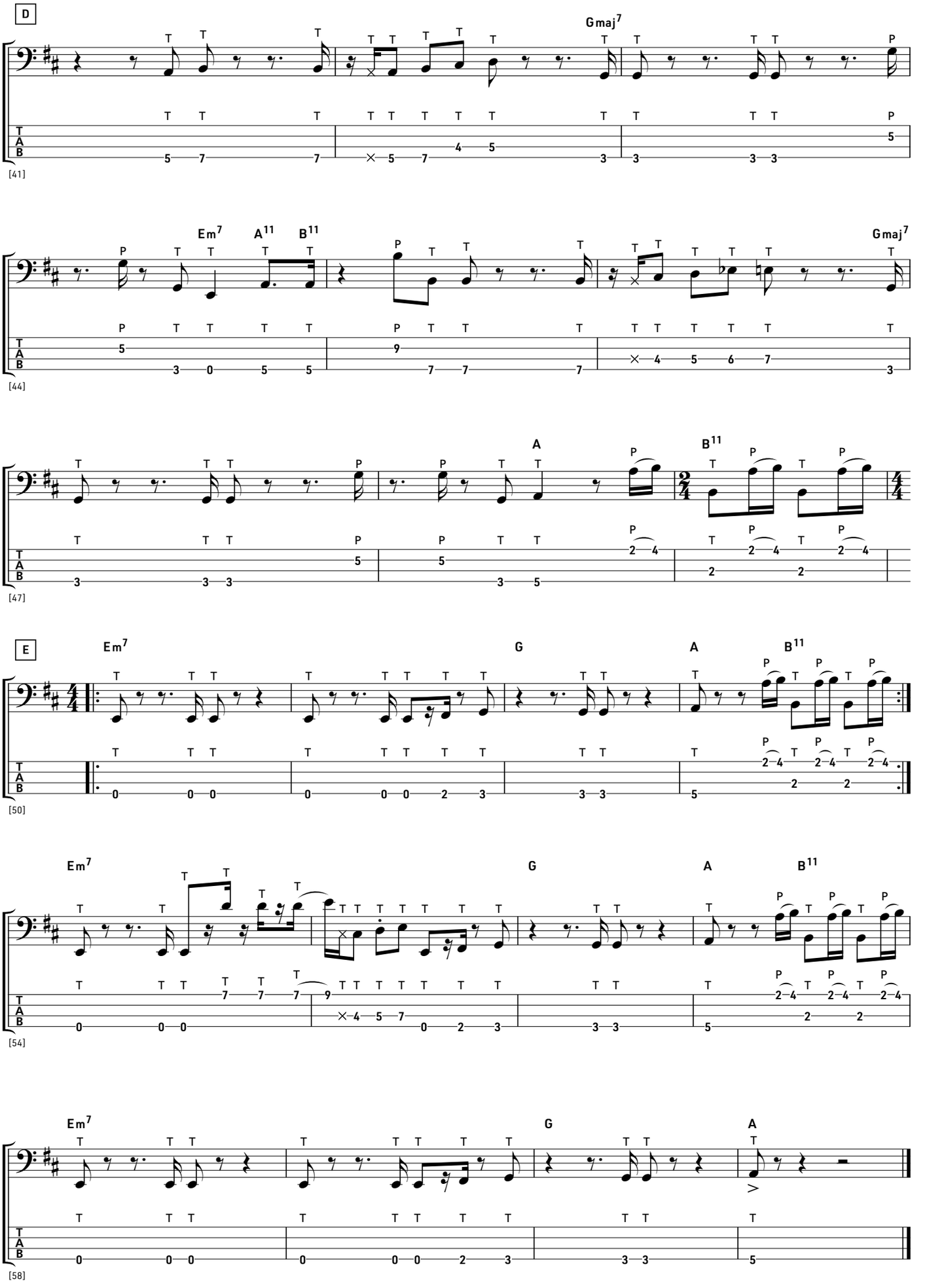
Words and Music by Luther Vandross

Luther Vandross



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Gmaj7
Em7
A11
B11
[19]
Gmaj7
[22]
A
B11
[25]
B
Em7
G
mp
[27]
1. 2. 3.
4.
A
B11
A
A11
A♭11
A11
B♭11
B11
f
f
[30]
C
Gmaj7
Em7
A11
B11
mf
[33]
Gmaj7
Em7
A11
B11
[37]


D
Gmaj7
[41]
Em7
A11
B11
Gmaj7
[44]
A
B11
[47]
E
Em7
G
A
B11
[50]
Em7
G
A
B11
[54]
Em7
G
A
[58]

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.

Shadow Realm

Whilst the beginnings of heavy metal can be traced back as far as the '60s, many argue the genre only truly came into its own during the '80s. Metal titans like Metallica, Slayer and Judas Priest forged a name for themselves with heavily saturated guitar tones and a sinister aesthetic. 'Shadow Realm' will require you to grow your hair long and turn your amp up to eleven! Sore necks are guaranteed when playing this headbanger!



Recommended Listening **Metallica** *Master of Puppets* (1986)
Throughout the '80s, Metallica released many albums that championed the thrash metal movement. Many of their songs contain aspects typical of modern-day metal; fast-paced drums and aggressive chugging riffs, contrasted with expressive melodic guitar solos. The Netflix series *Stranger Things* exposed the band to a new audience when 'Master of Puppets' featured in an episode.

Delicate

A blend of multiple musical styles, the sub-genre neo-soul saw a surge in popularity during the 2010s, that correlated with the rise and proliferation of social media. It lent itself perfectly to the short-form video format required by social platforms and was the go-to style of choice for many up-and-coming internet guitar stars, thanks to its fusion of well-worn pentatonic motifs with the more complex vocabulary of R&B and hip hop.



Recommended Listening **D'Angelo** *Voodoo* (2000)
Multi-instrumentalist, songwriter and producer D'Angelo was an important figure in the neo-soul sound that emerged during the '90s and '00s. With the album *Voodoo*, D'Angelo began to move away from more conventional song structures, with songs often built around continuous grooves inspired by funk, soul and hip hop.
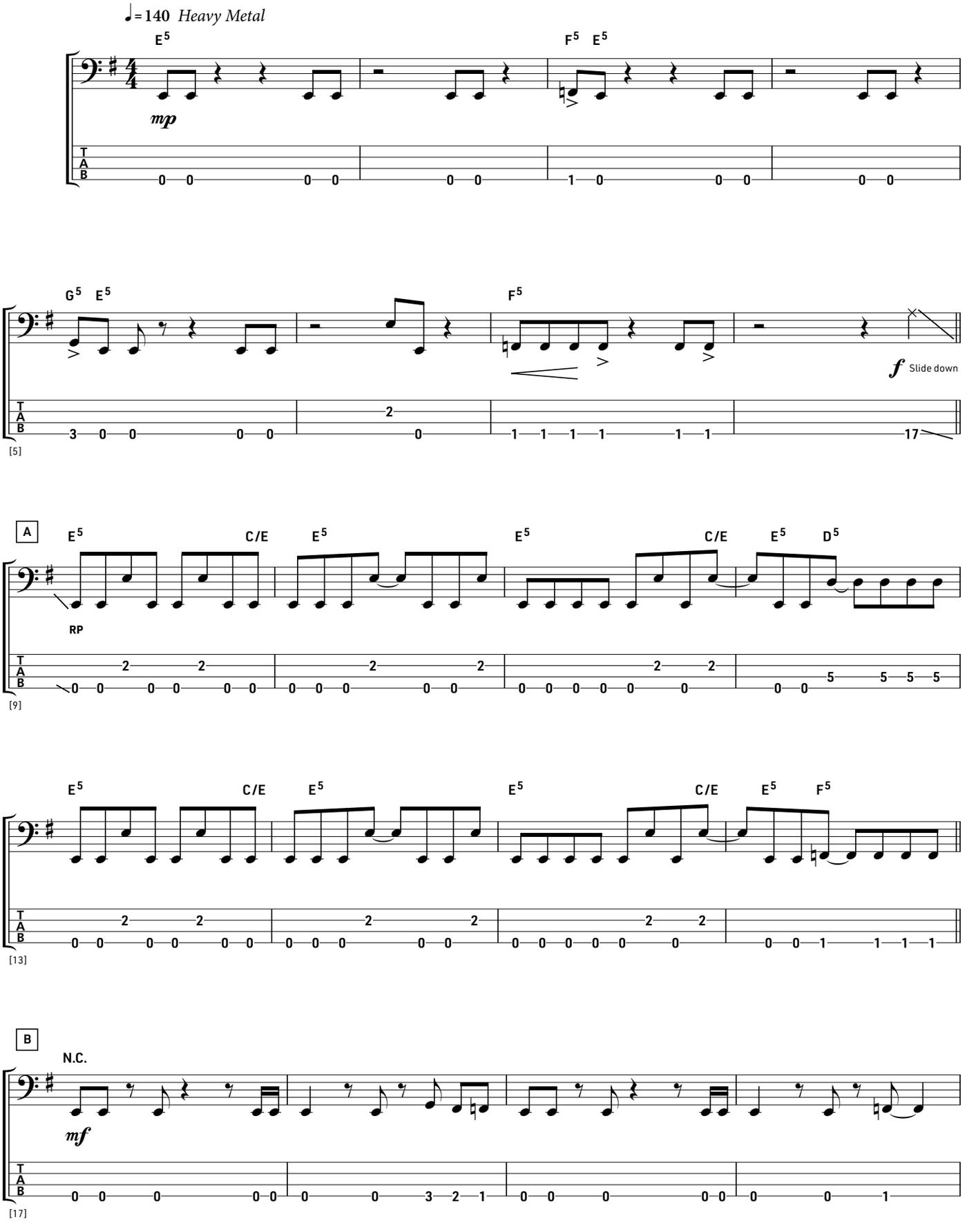
Third Quarter

Whilst unlikely bedmates on paper, funk and rock have proven to combine like peanut butter and jelly! From initial pioneers in the '70s and '80s like Toto and Steely Dan, to the more experimental output of bands like Primus and Dirty Loops in recent years, funk rock presents itself in many guises and continues to evolve. 'Third Quarter' employs a common musical feature of the genre; the rhythmically challenging "swung 1/16ths".
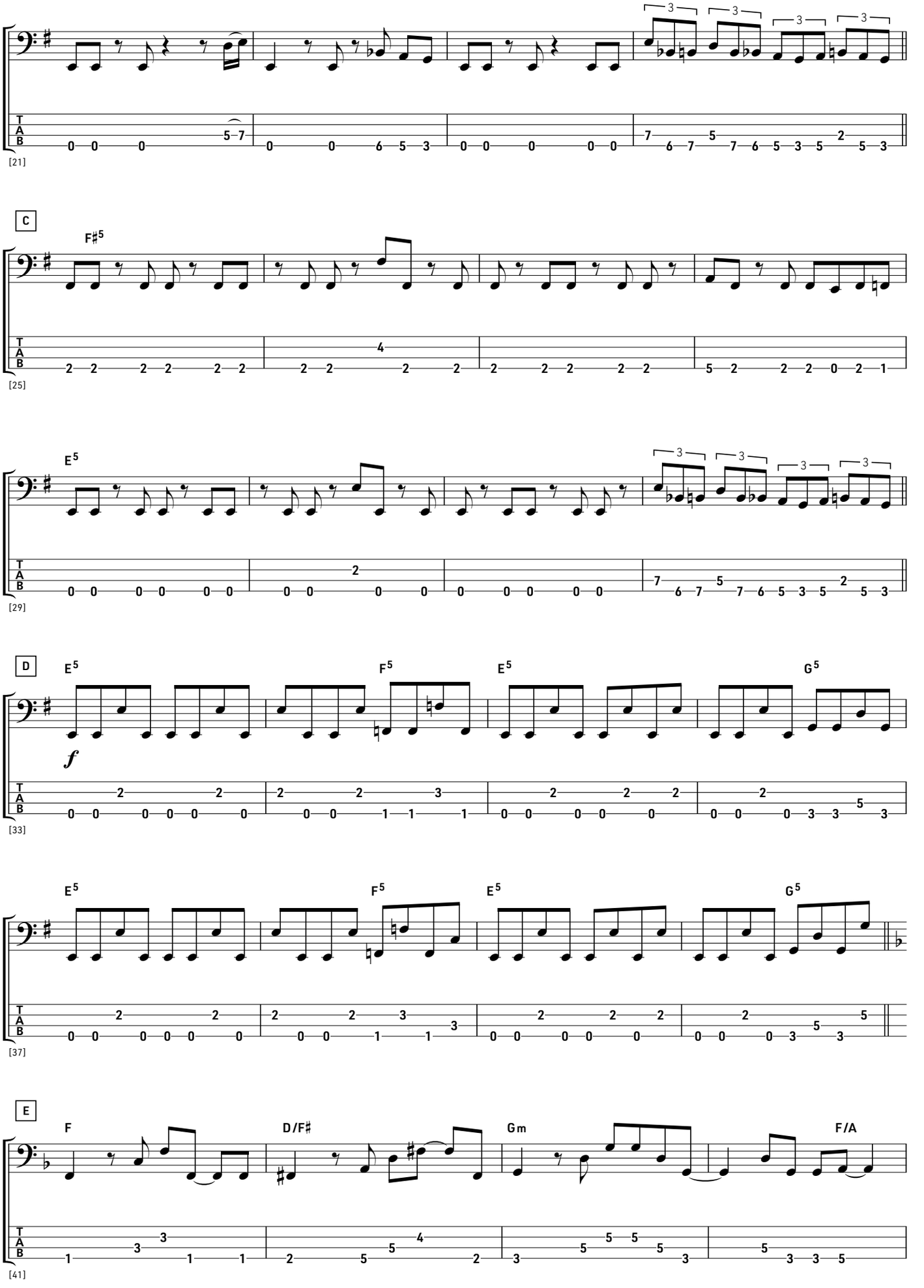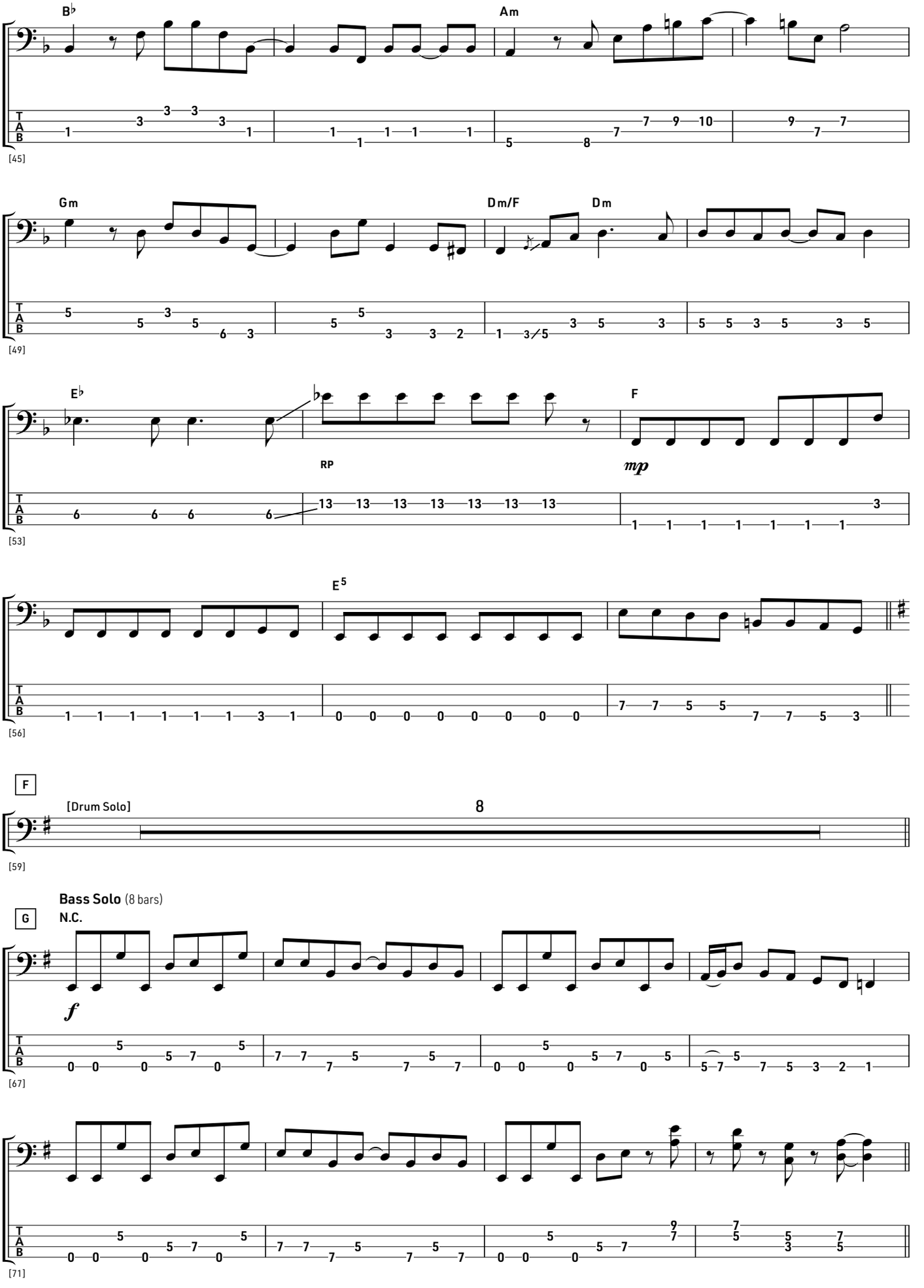


Recommended Listening **Prince** *Purple Rain* (1995)
The extravagantly dressed, guitar-wielding R&B artist produced an array of seminal hits, taking many references from funk and rock to create a sound that brings these influences together. *Purple Rain* contains a wide range of songs, from slow building ballads like 'Purple Rain', to toe-tapping synth numbers like 'When Doves Cry'.
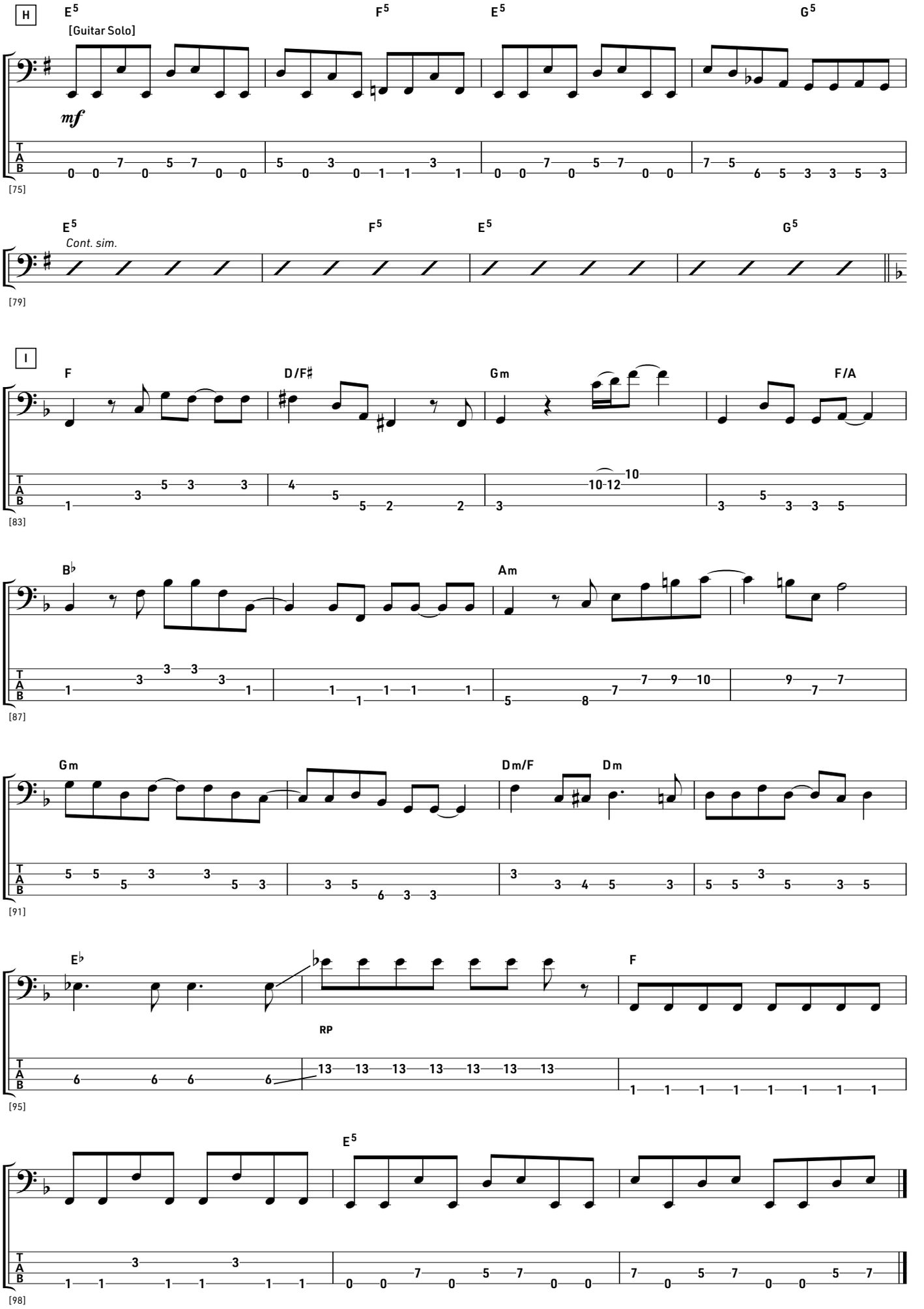
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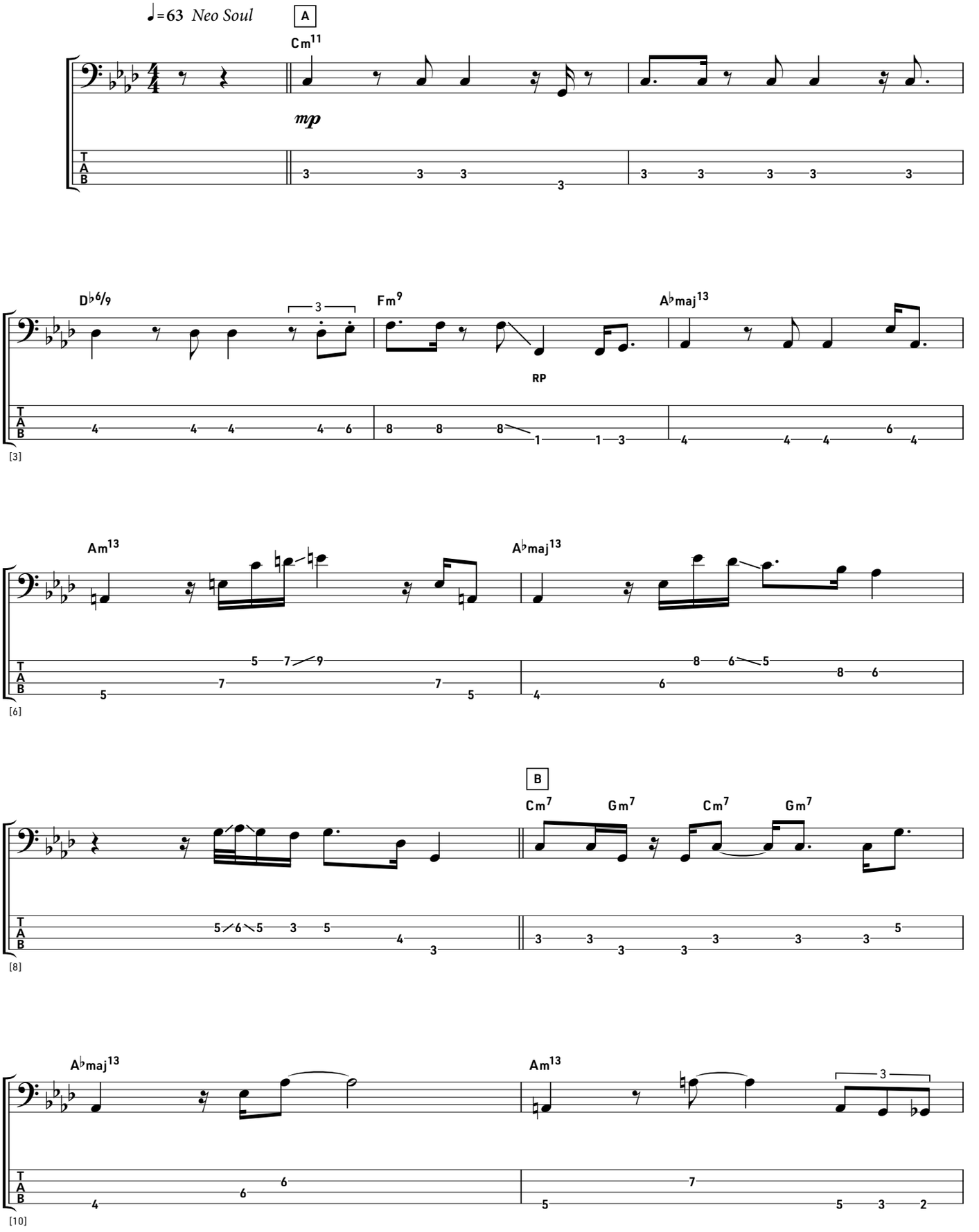


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[21]
C
F♯5
[25]
E5
[29]
D
E5
F5
E5
G5
f
[33]
E5
F5
E5
G5
[37]
E
F
D/F♯
Gm
F/A
[41]
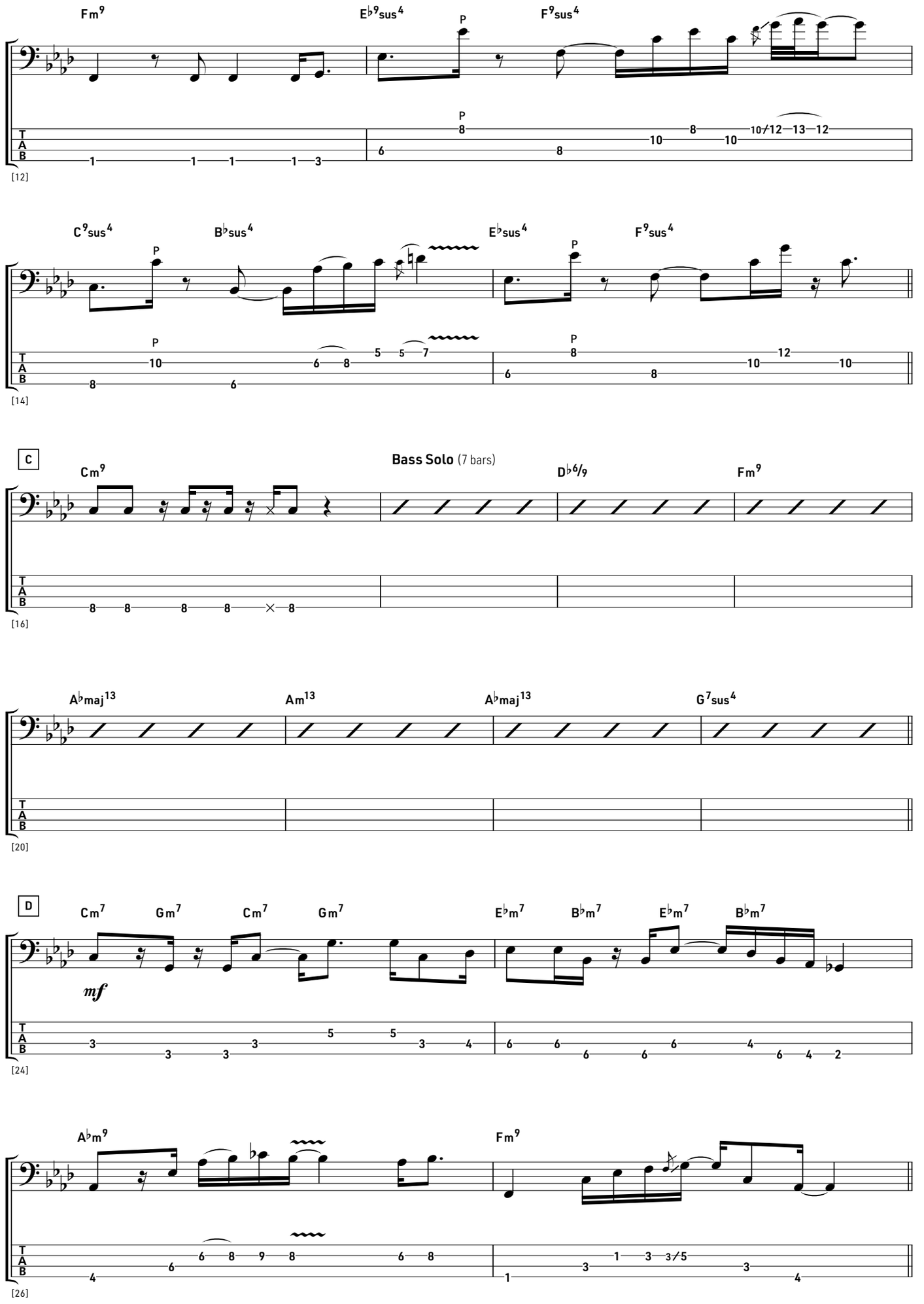

B♭
Am
[45]
Gm
Dm/F
Dm
[49]
E♭
RP
F
mp
[53]
E5
[56]
F
[Drum Solo]
8
[59]
Bass Solo (8 bars)
G
N.C.
f
[67]
[71]

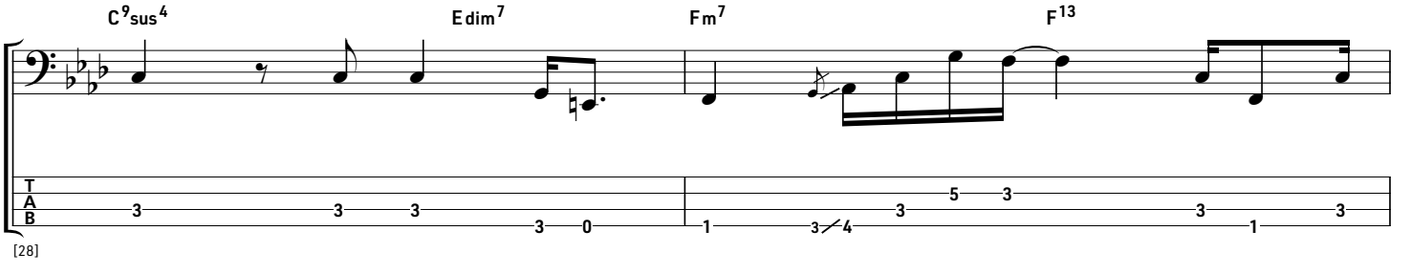

H
E5
[Guitar Solo]
F5
E5
G5
mf
[75]
E5
Cont. sim.
F5
E5
G5
[79]
I
F
D/F♯
Gm
F/A
[83]
B♭
Am
[87]
Gm
Dm/F
Dm
[91]
E♭
RP
F
[95]
E5
[98]

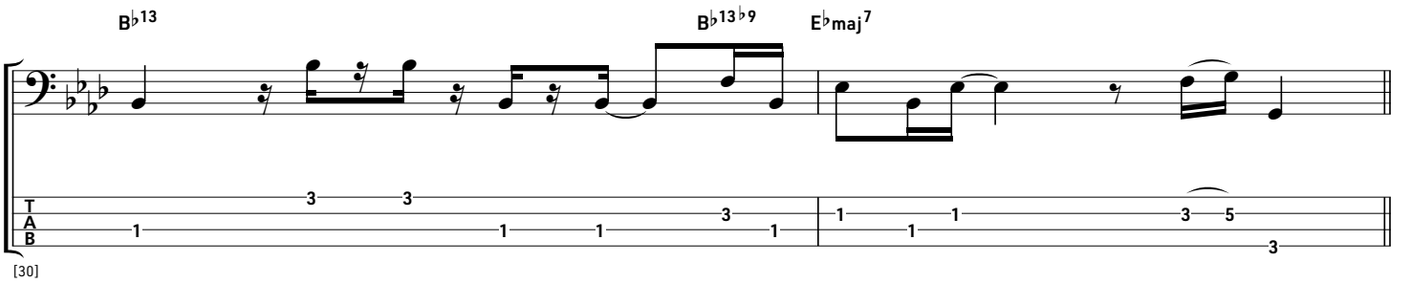
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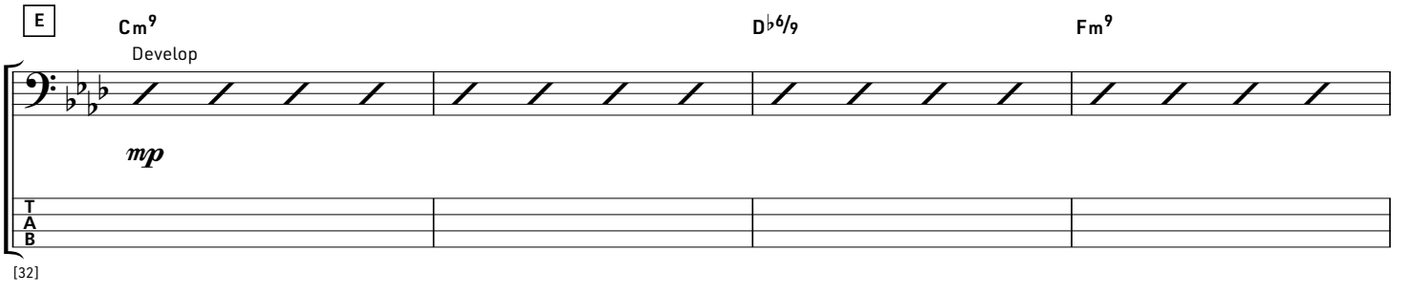


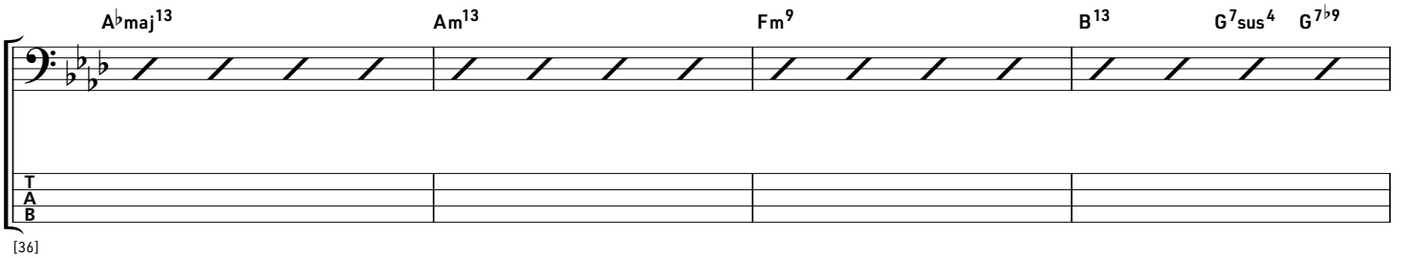
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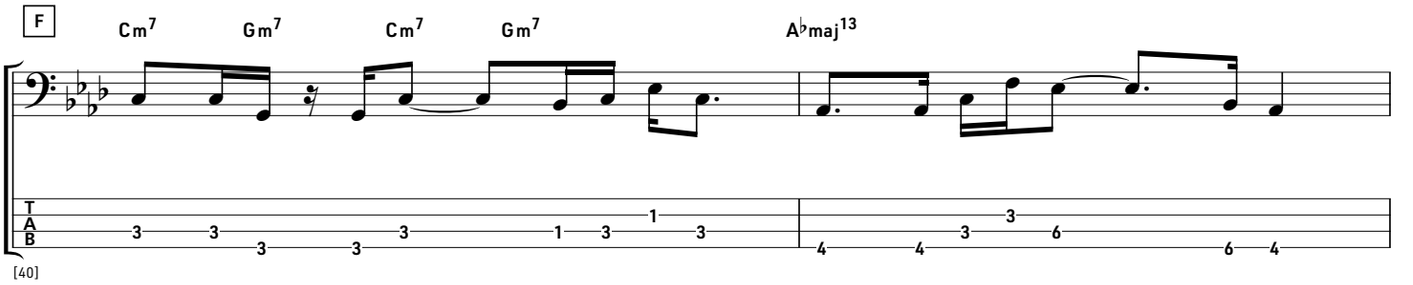

Fm9
E♭9sus4
F9sus4
C9sus4
B♭sus4
E♭sus4
F9sus4
C
Bass Solo (7 bars)
Cm9
D♭6/9
Fm9
A♭maj13
Am13
A♭maj13
G7sus4
D
Cm7
Gm7
Cm7
Gm7
E♭m7
B♭m7
E♭m7
B♭m7
mf
A♭m9
Fm9
[12]
[14]
[16]
[20]
[24]
[26]

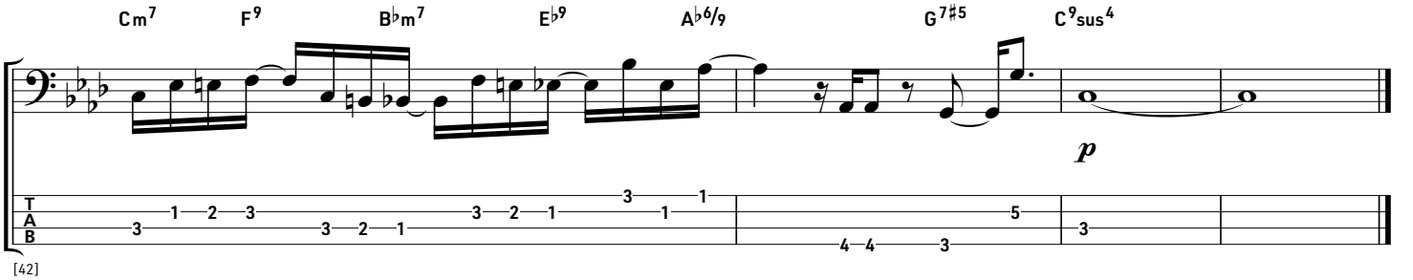

C9sus4
Edim7
Fm7
F13
[28]


B♭13
B♭13♭9
E♭maj7
[30]
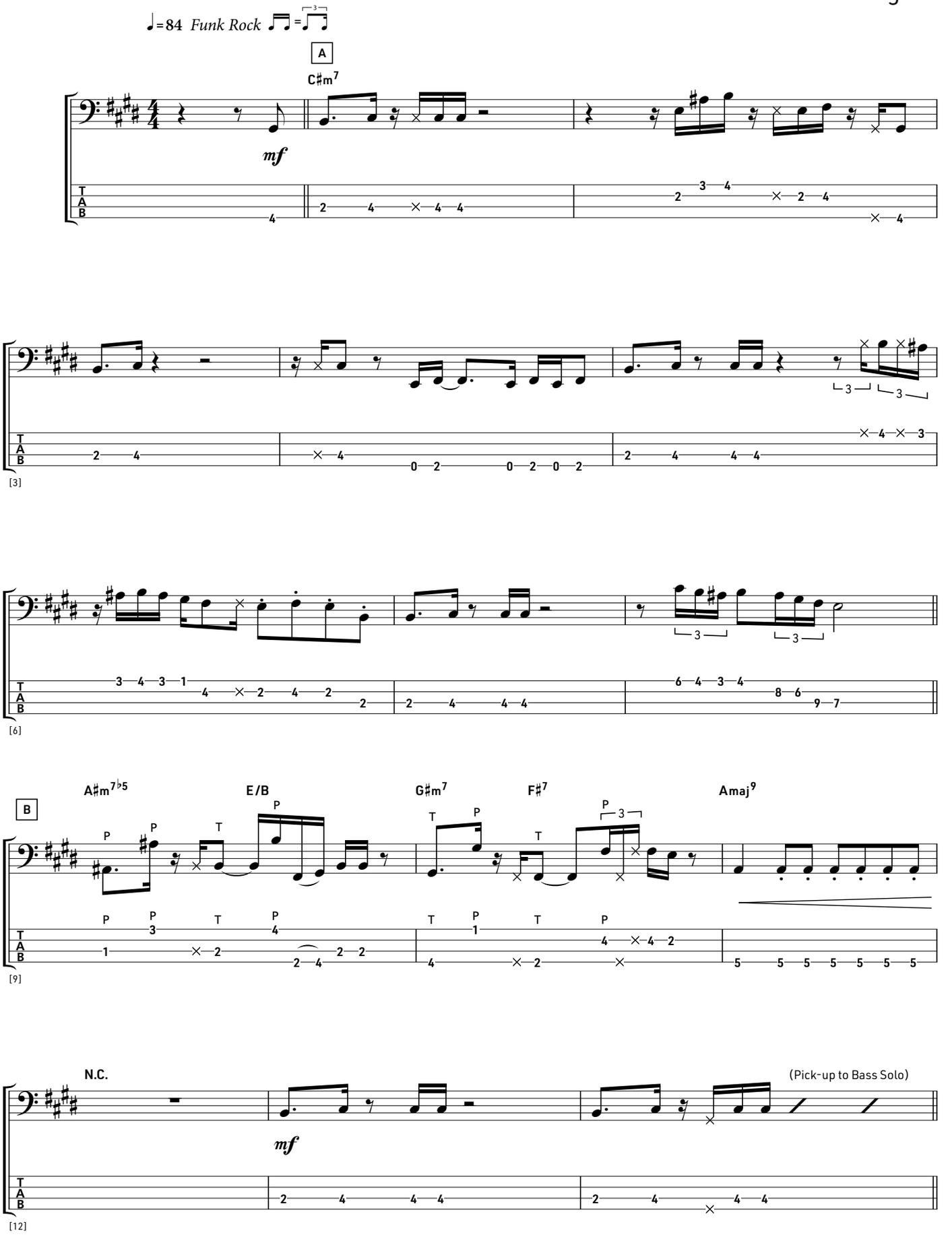

E
Cm9
Develop
D♭6/9
Fm9
mp
[32]


A♭maj13
Am13
Fm9
B13
G7sus4
G7♭9
[36]
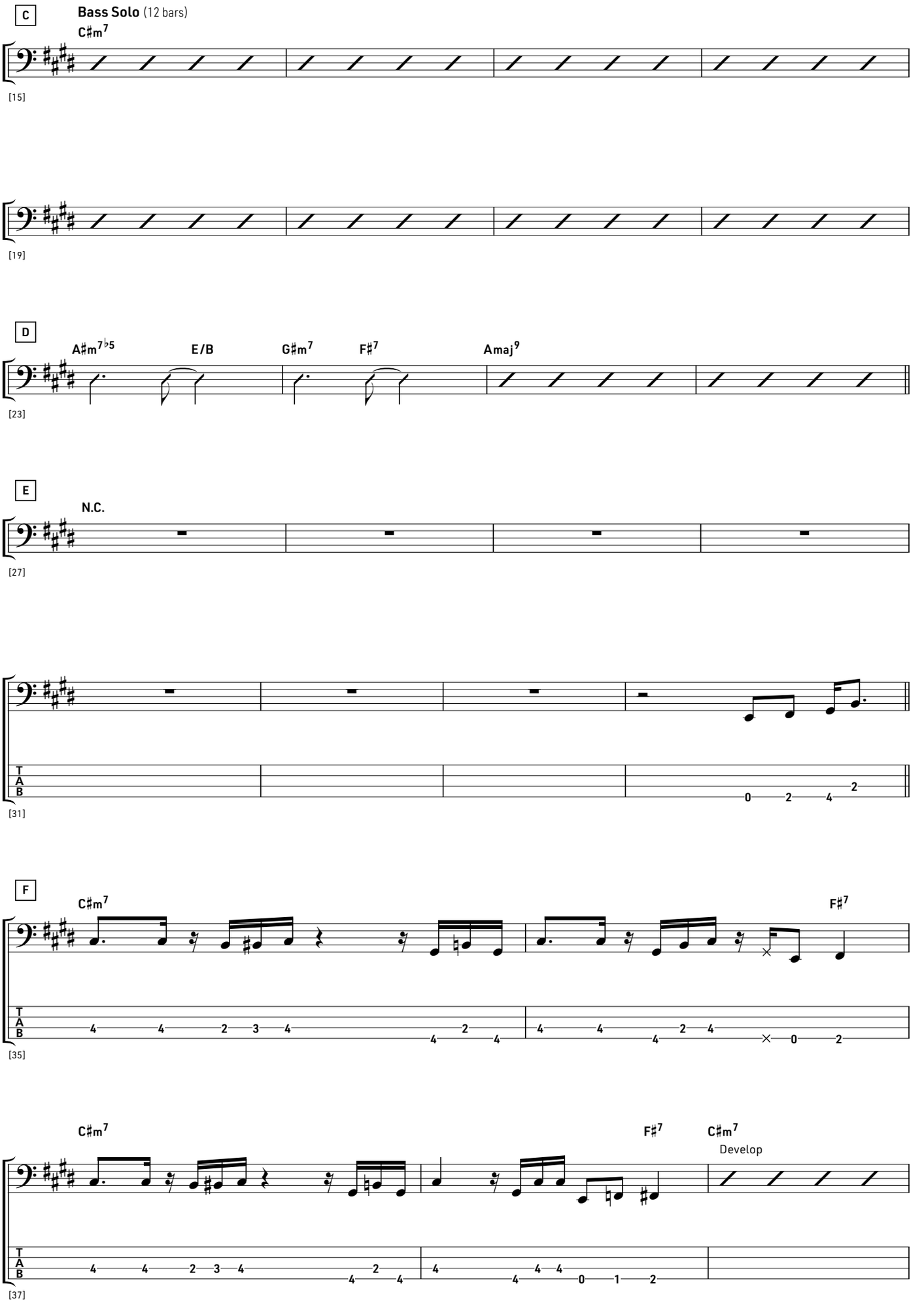

F
Cm7
Gm7
Cm7
Gm7
A♭maj13
[40]
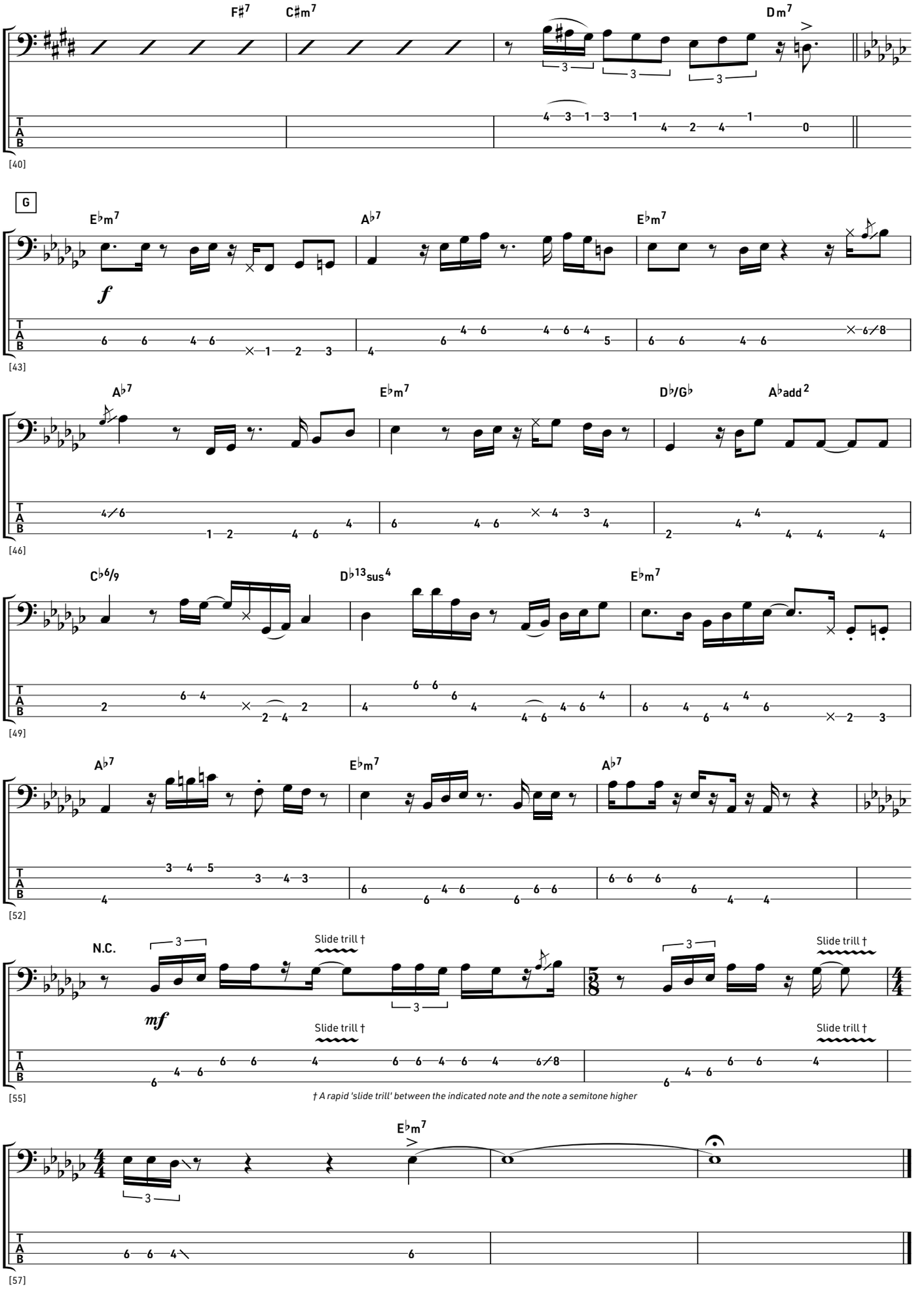

Cm7
F9
B♭m7
E♭9
A♭6/9
G7♯5
C9sus4
p
[42]

Rockschool Original



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C
Bass Solo (12 bars)
C♯m7
[15]
[19]
D
A♯m7♭5
E/B
G♯m7
F♯7
Amaj9
[23]
E
N.C.
[27]
T
A
B
0 2 4 2
[31]
F
C♯m7
F♯7
4 4 2 3 4 4 2 4
4 4 4 2 4 × 0 2
[35]
C♯m7
F♯7
C♯m7
Develop
4 4 2 3 4 4 2 4
4 4 4 4 0 1 2
[37]



† A rapid 'slide trill' between the indicated note and the note a semitone higher

Technical Exercises

In this section the examiner will ask you to play a selection of exercises drawn from each of the five groups shown below. Groups A and B contain examples of the modes and scales you can use when playing the pieces. Groups C and D contain examples of the arpeggios and chords. In Group E you will be asked to prepare *one* stylistic study from the three printed. The choice of stylistic study will determine the style of the Quick Study Piece.

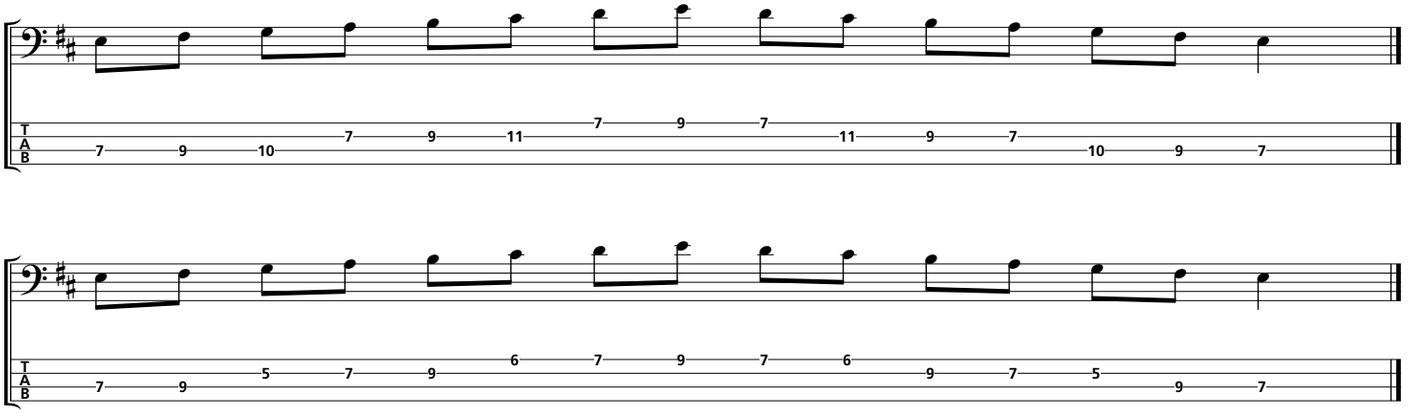
You do not need to memorise the exercises (and can use the book in the exam) but the examiner will be looking for the speed of your response. The examiner will also give credit for the level of your musicality.

Groups A, B, C and D should be prepared on the starting notes indicated. 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 ♩ = 100.

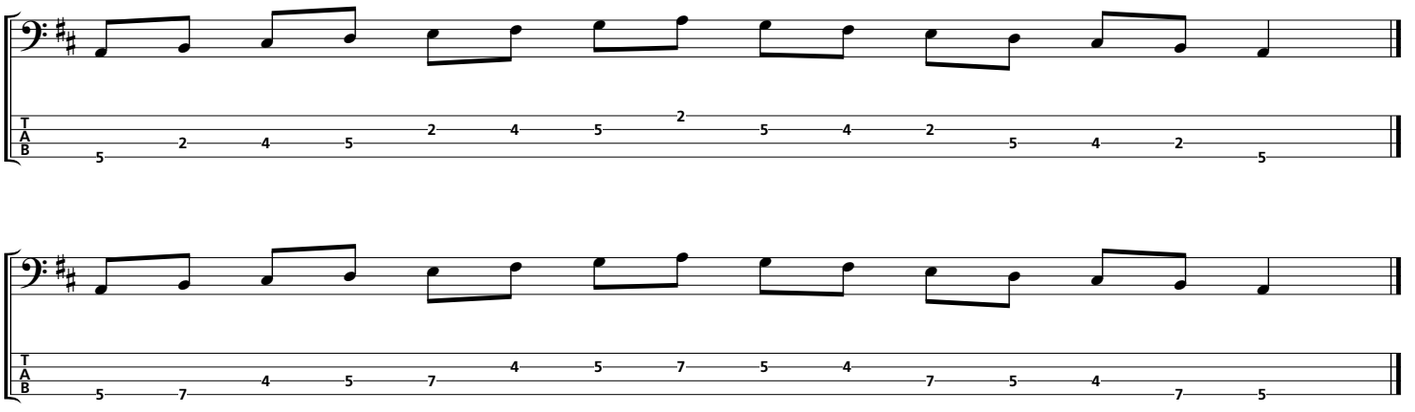
Group A: Modes

One octave, two fingerings. To be prepared from the starting notes of E, F, G and A

1. Dorian mode (E dorian mode shown)
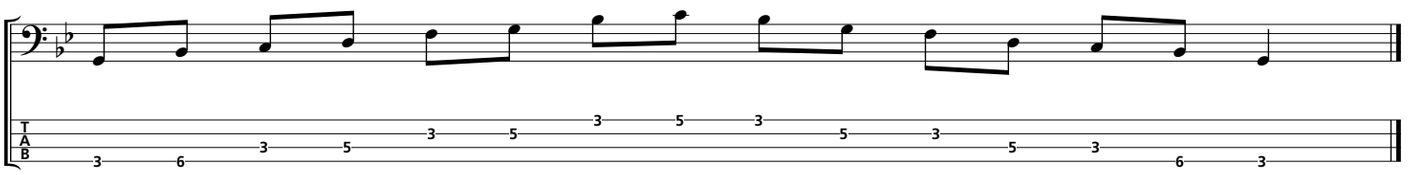


2. Mixolydian mode (A mixolydian mode shown)



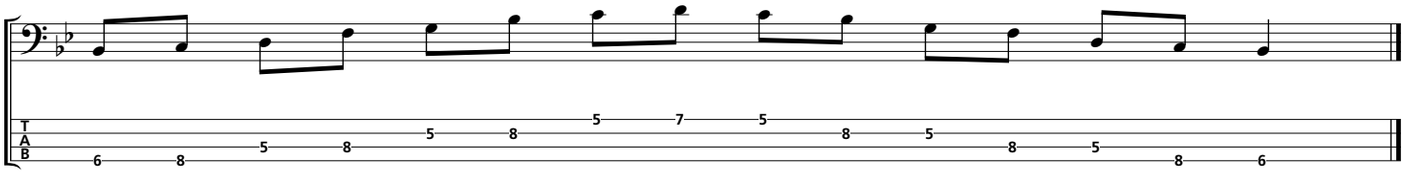
Group B: Scales

One octave, five shapes. To be prepared from the starting notes of G and B

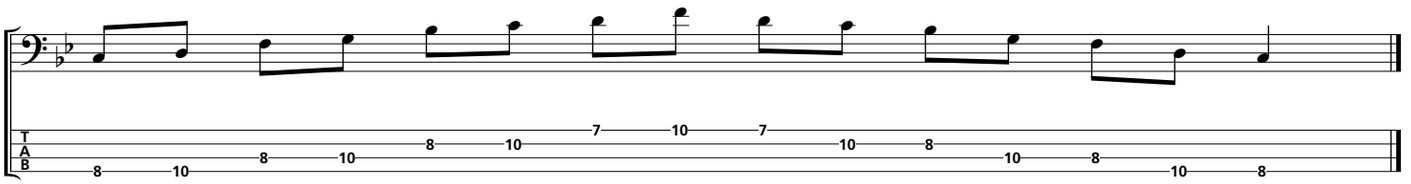
1. Minor pentatonic scale (G minor pentatonic scale shown, shape 1)



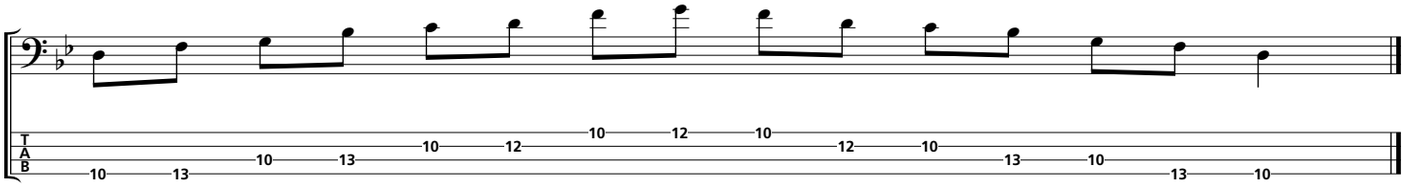
2. Minor pentatonic scale (G minor pentatonic scale shown, shape 2)



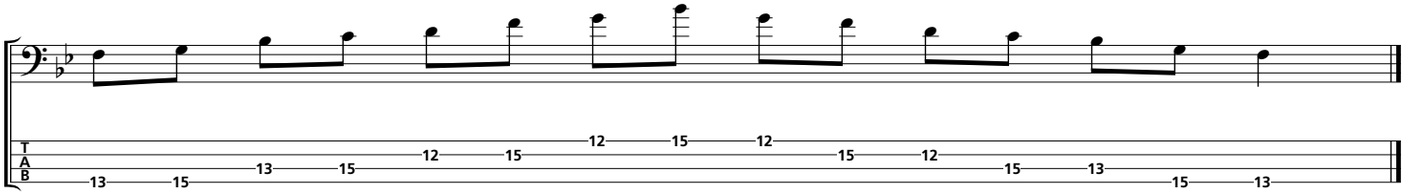
3. Minor pentatonic scale (G minor pentatonic scale shown, shape 3)



4. Minor pentatonic scale (G minor pentatonic scale shown, shape 4)
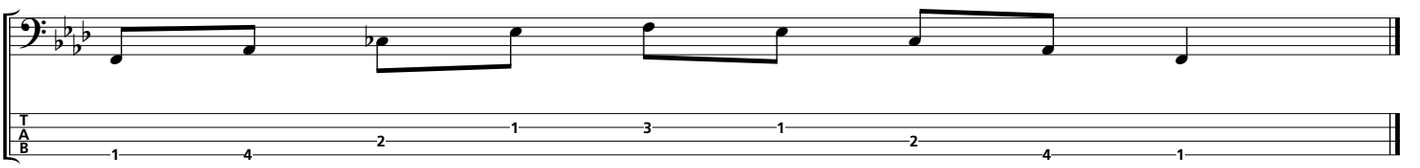


5. Minor pentatonic scale (G minor pentatonic scale shown, shape 5)



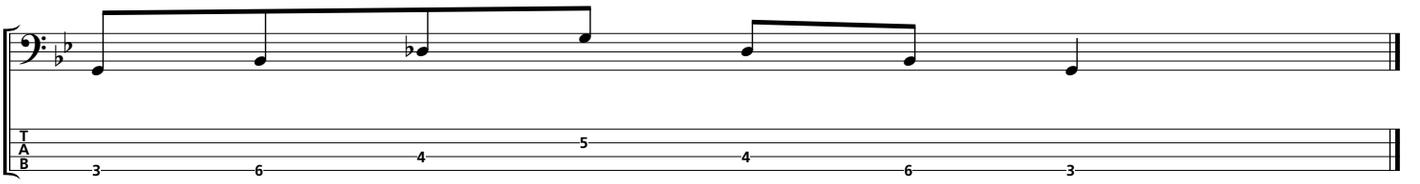
Group C: Arpeggios

To be prepared from the starting notes of E, F, G and A

1. Minor $^{7\flat5}$ arpeggio (F minor $^{7\flat5}$ arpeggio shown)



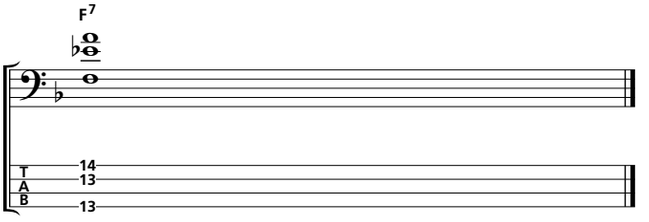
2. Diminished (G diminished arpeggio shown)



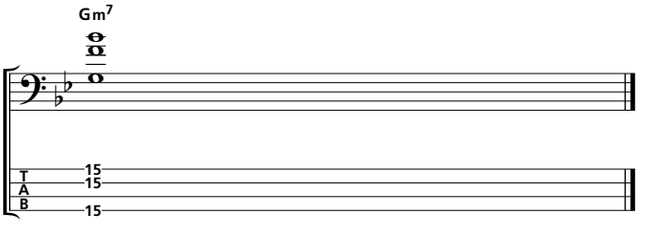
Group D: Chords

High register chords. To be prepared from the starting notes of F and G

1. Dominant ^{7} (F dominant ^{7} chord shown)
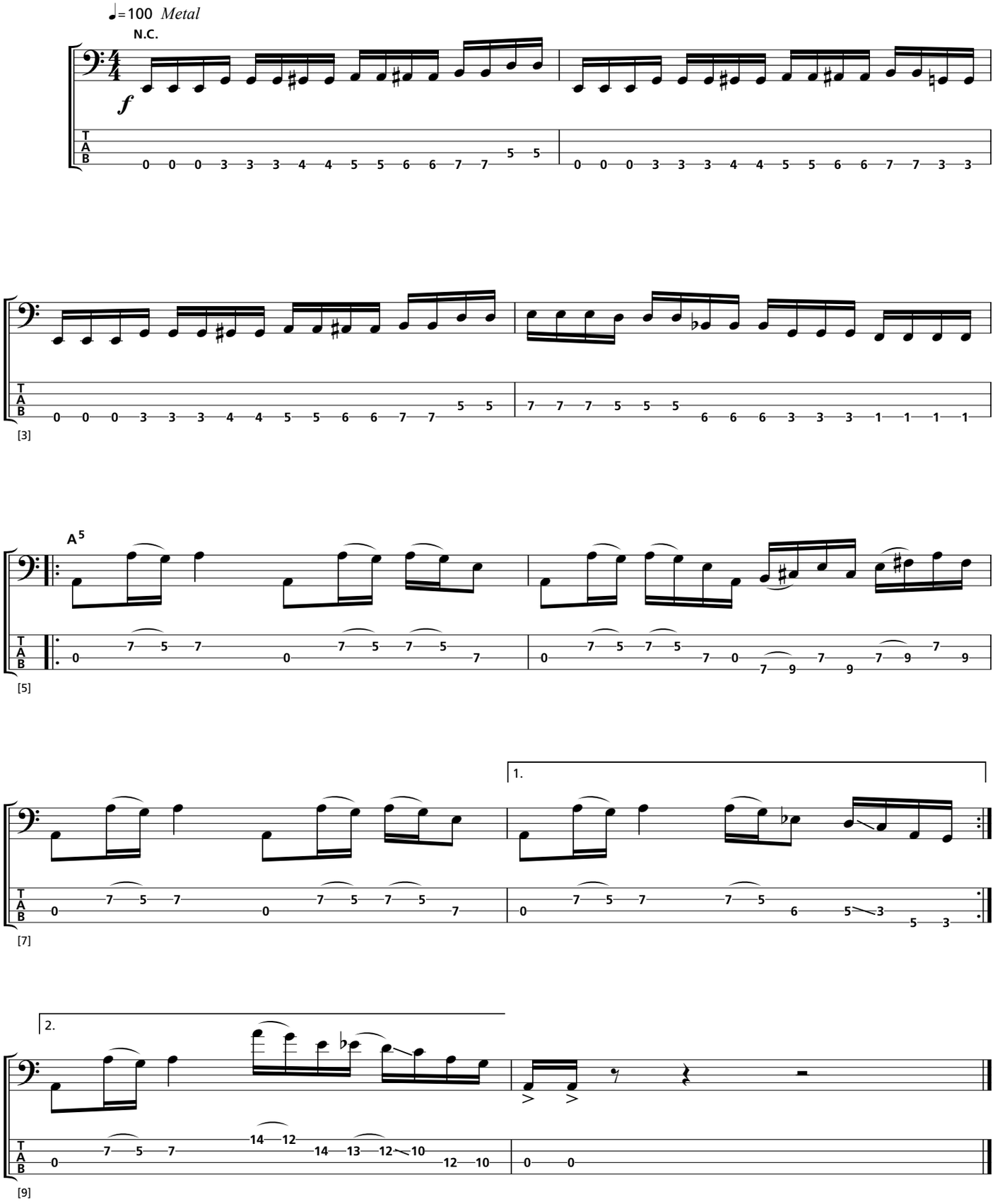


2. Minor ^{7} (G minor ^{7} chord shown)
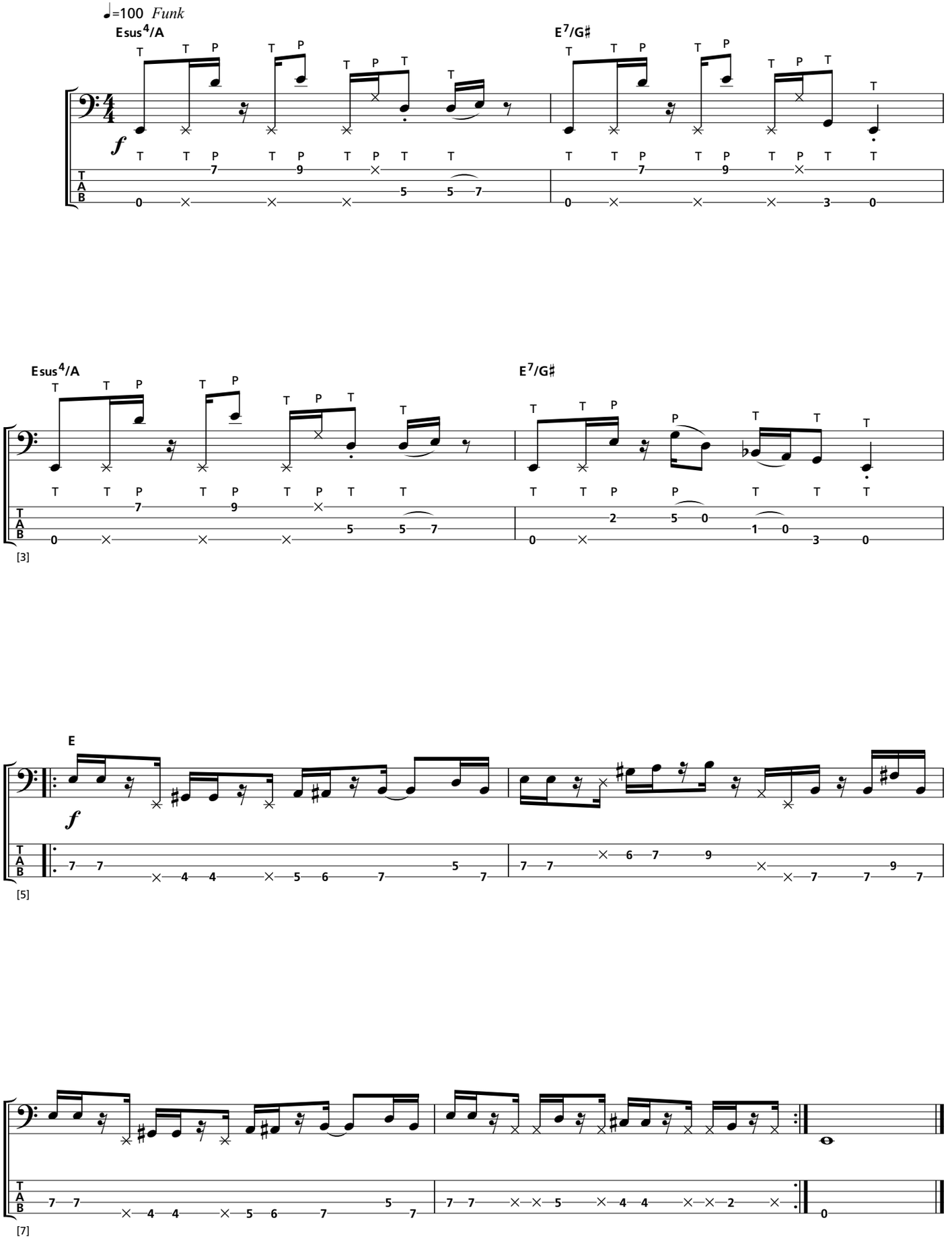


Group E: Stylistic Studies

You will prepare a technical study from one group of styles from the list below. Your choice of style will determine the style of the Quick Study Piece.
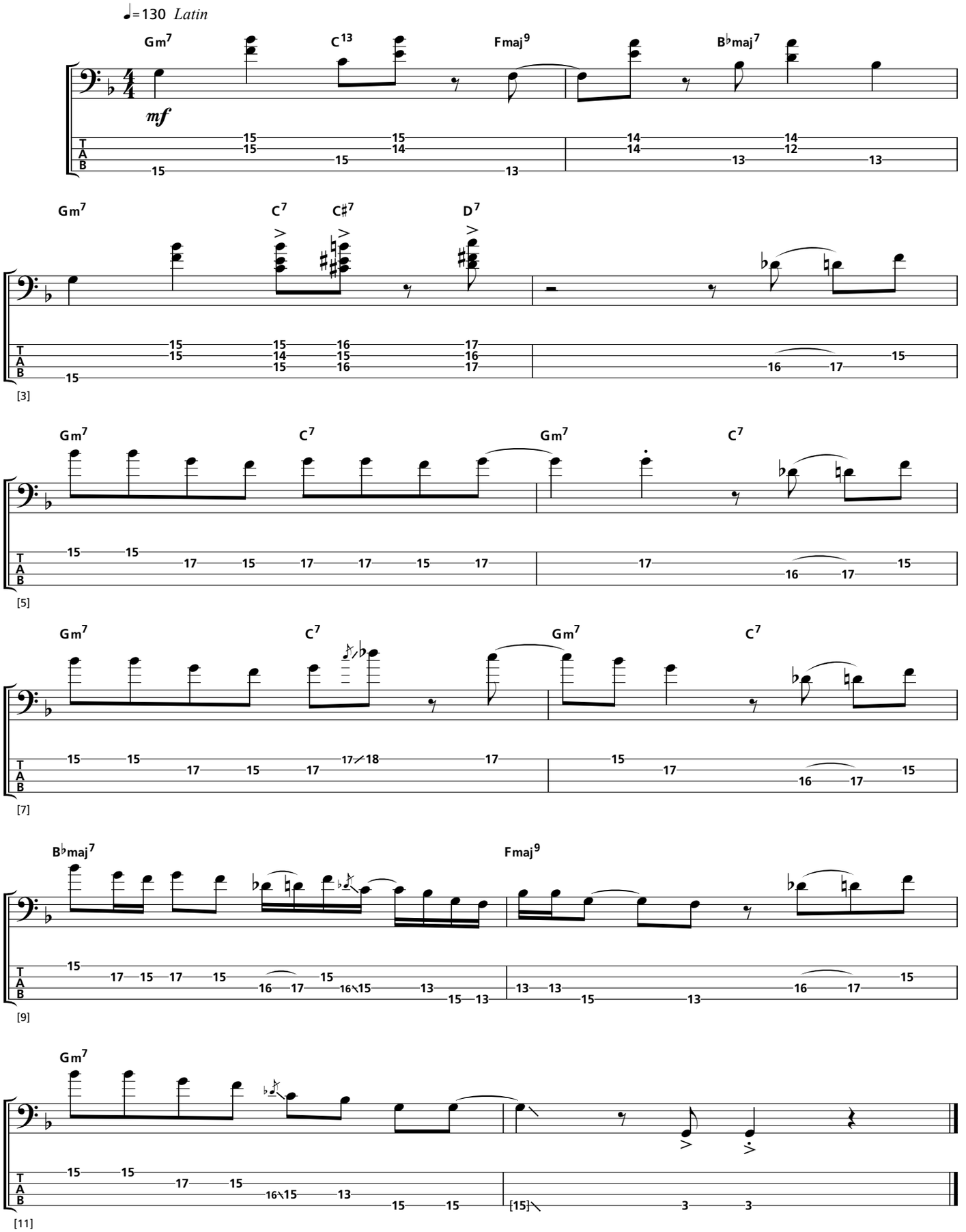
1. Rock/Metal: 16th note fingerstyle grooves and legato playing



2. Funk: slap and pop playing and percussive 16th note fingerstyle playing
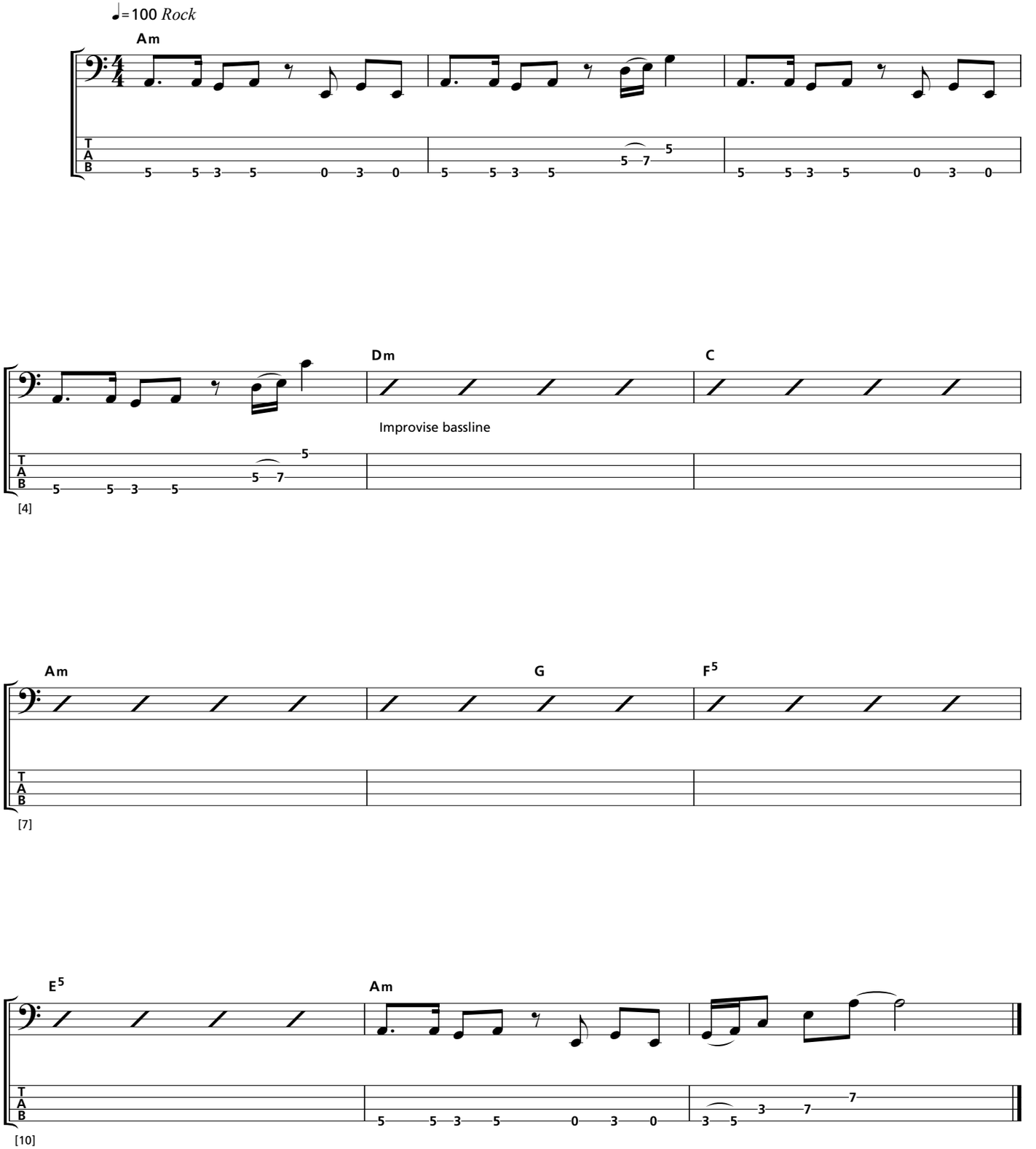


3. Jazz/Latin/Blues: chords and upper register playing
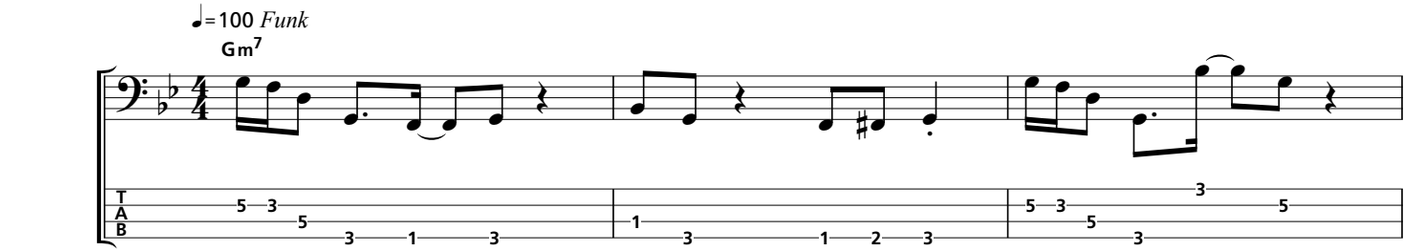


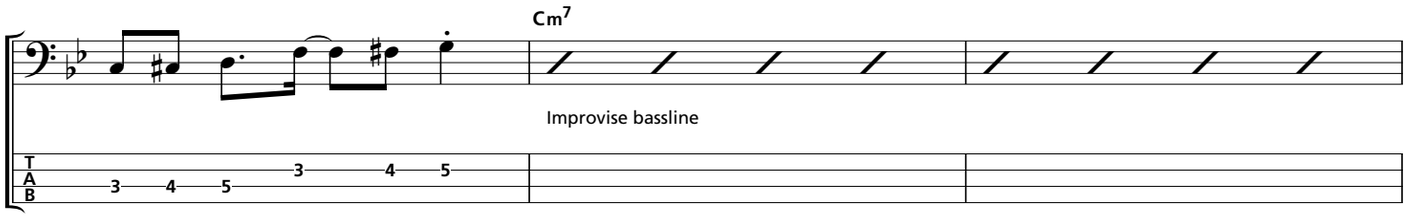
Quick Study Piece

At this grade you will be asked to prepare and play a short Quick Study Piece (QSP). Printed below are three examples of the type of QSP you are likely to receive in the exam. You will be shown the test and played the track with the *notated parts played*. Any bars that require improvisation will not be demonstrated. You will then have three minutes to study the test. The backing track will be played twice more. You will be allowed to practise during the first playing of the backing track, with the notated parts now absent, before playing it to the examiner on the second playing of the backing track.

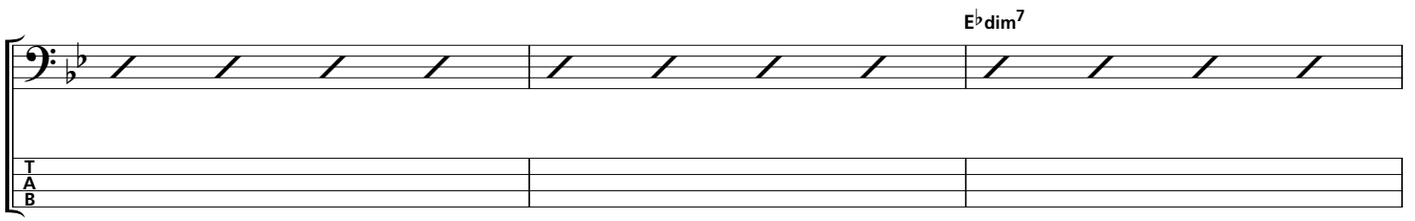
The style of your QSP is determined by the stylistic study you selected in the technical exercise section. The QSP is in the form of a lead sheet and it is up to you to create your own interpretation of the music in the parts marked for improvisation.



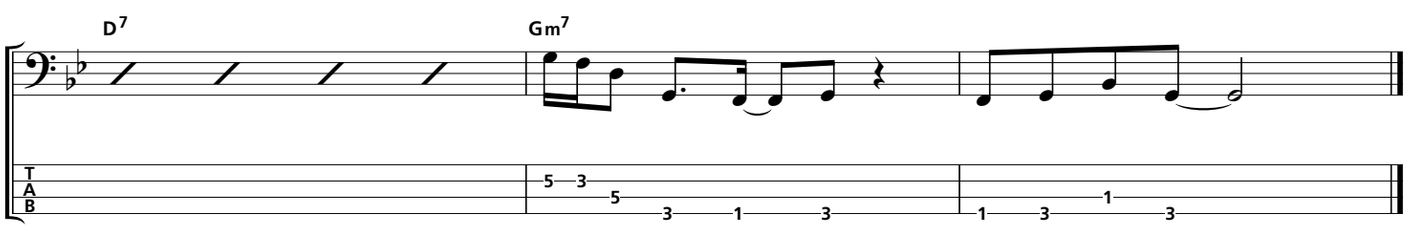




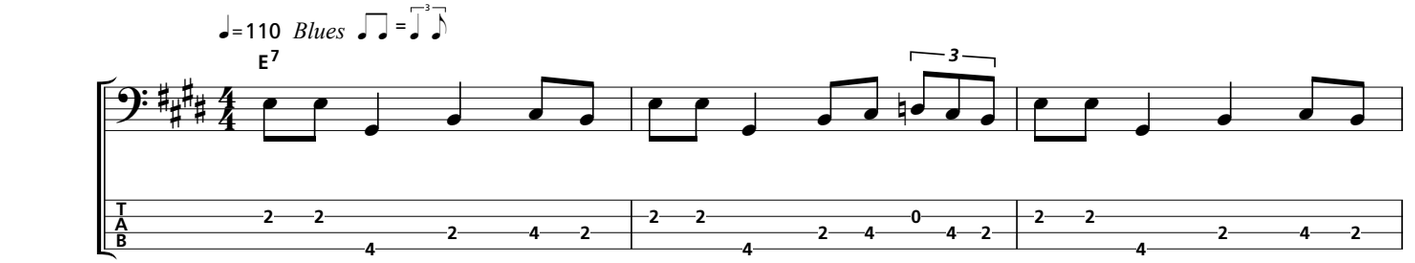
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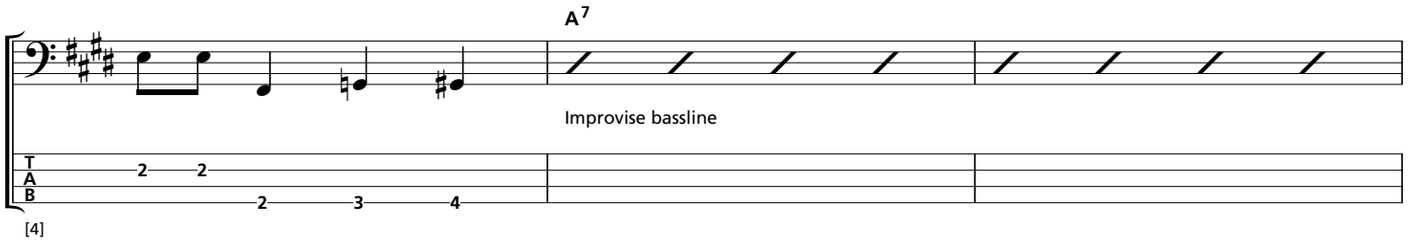


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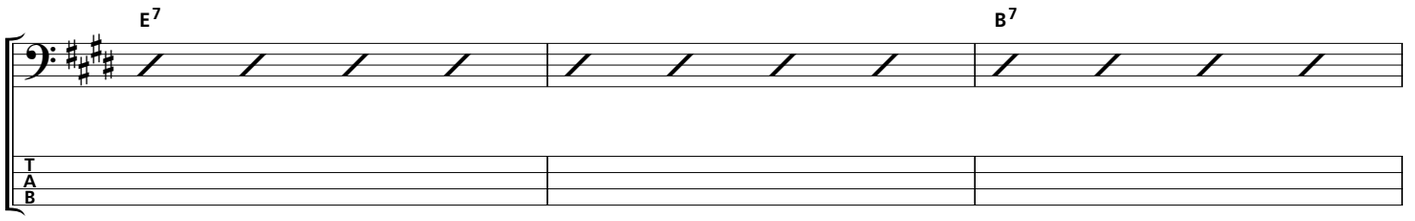


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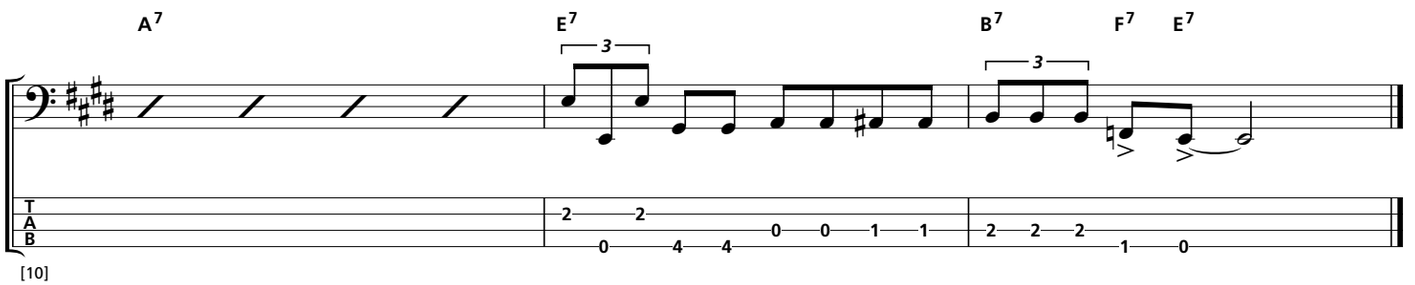




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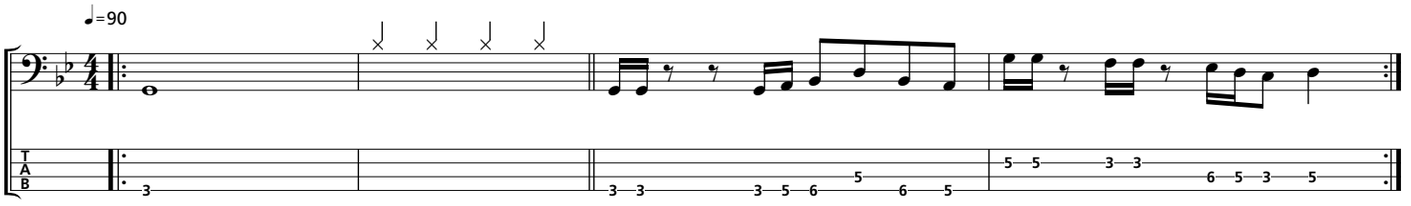
Ear Tests

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 one of the following scales: G natural minor, E major pentatonic or G minor pentatonic. The first note of the melody will be *either* the root note *or* the fifth, and the first interval will be *either* ascending *or* descending. You will play the melody back on your instrument. You will hear the test twice.

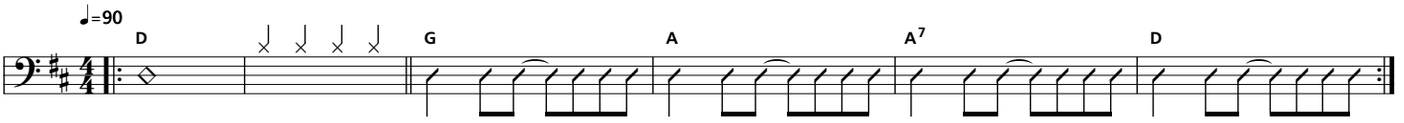
Each time the test is played the sequence is: count-in, root note, count-in, melody. There will be a short gap for you to practise after you have heard the test for the second time. You will hear the count-in and root note for the third time followed by a vocal count-in and you will then play the melody to the drum backing. The tempo is ♩= 90.



Test 2: Harmonic Recall

The examiner will play you a tonic chord followed by a four bar chord sequence in the key of D major played to a guitar and drum backing. The sequence will use the I, ii, iii, IV, V and vi chords and will incorporate a dominant ^{7} (V^{7}) chord. You will be asked to play the root notes of the chord sequence to the drum backing in the rhythm shown in the example below. This rhythm will be used in all examples of this test given in the exam. You will then be asked to identify the sequence you have played to the examiner, including any chord extensions. You will hear the test twice.

Each time the test is played the sequence is: count-in, tonic, count-in, chords. There will be a short gap for you to practise after you have heard the test for the second time. You will hear the count-in and tonic for the third time followed by a vocal count-in and you will then play the root notes to the drum backing. You should then identify the chords including any chord extensions. 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 this grade you will be asked to demonstrate your answers on your instrument as directed by the examiner. The scale question at the end of the list of subjects is mandatory.

In Grade 6 you will be asked:

- The names of pitches
- Any expressive musical marking found in the piece such as palm muting, accents, staccato, legato, slap (T) and pull (P) markings, and natural harmonics
- Any dynamic marking found in the piece
- One type of scale that can be used appropriately in a solo or development section of the piece you have played and its relation to the underlying harmony of the piece

Instrument Knowledge

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

In Grade 6 you will be asked to explain and demonstrate:

- The function of the volume and tone controls on your bass
- Where to find the same pitch on two different strings
- The tone set-up on the amp for the piece you have played
- How to achieve differences in tone in a song

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

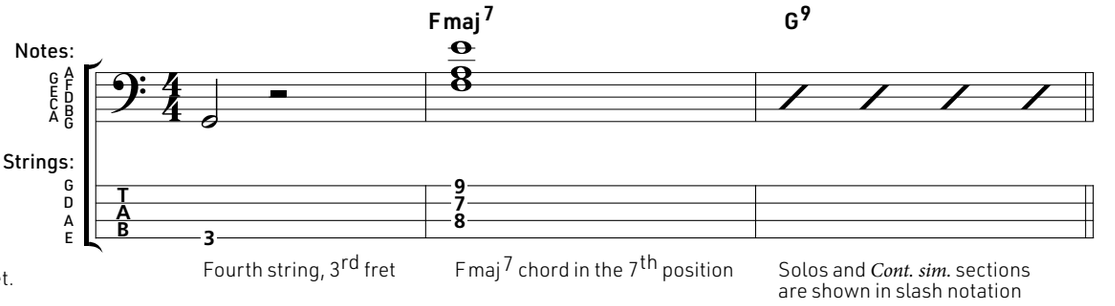
Entering a Rockschool exam is easy, just go online and follow our simple six step process. All details for entering online, dates, fees, regulations and Free Choice pieces can be found at *www.rslawards.com*

- 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

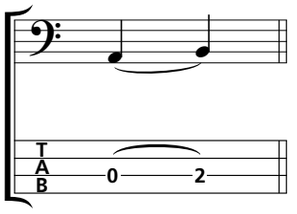
THE MUSICAL STAVE shows pitches and rhythms and is divided by lines into bars. Pitches are named after the first seven letters of the alphabet.

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

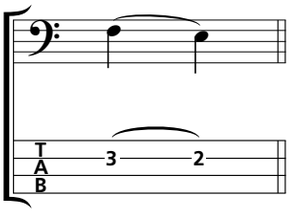


Definitions For Special Bass Guitar Notation

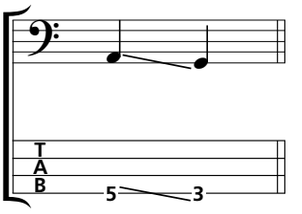
HAMMER-ON: Pick the lower note then sound the higher note by fretting it without picking.



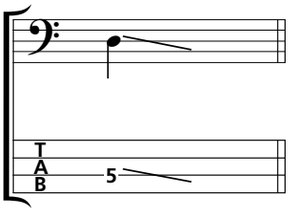
PULL-OFF: Pick the higher note then sound the lower note by lifting your finger without picking.



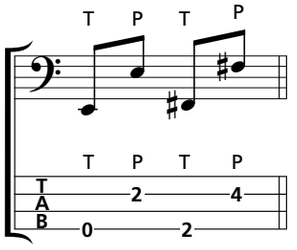
SLIDE: Pick the first note and slide to the next. If the line connects (as below) the second note is not repicked.



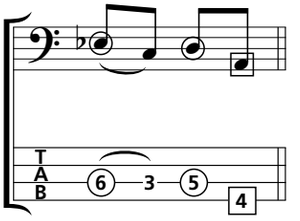
GLISSANDO: Slide off of a note at the end of its rhythmic value. The note that follows is repicked.



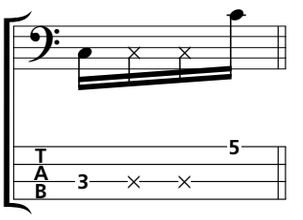
SLAP STYLE: Slap bass technique is indicated through the letters T (thumb) and P (pull).



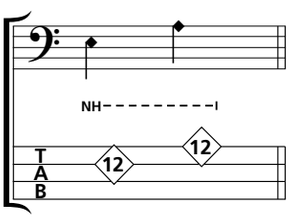
TAPPING: Sound note by tapping the string – circles denote a picking hand tap, squares a fretting hand tap.



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).



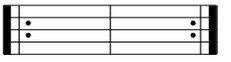
(staccato) ▪ Shorten time value of note.



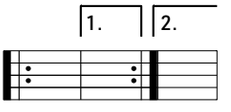
▪ Fermata (Pause)

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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MARCO BERTI

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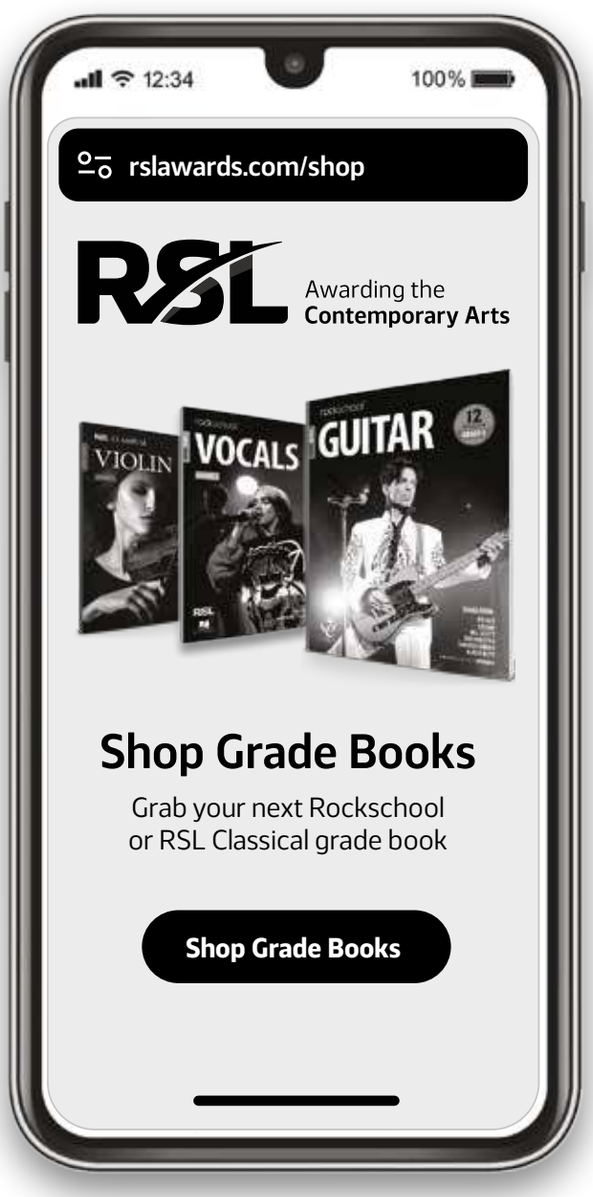


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ISBN 978-1-78936-520-7
9 781789 365207

Catalogue Num: RSK200244
ISBN: 978-1-78936-520-7