rockschool®

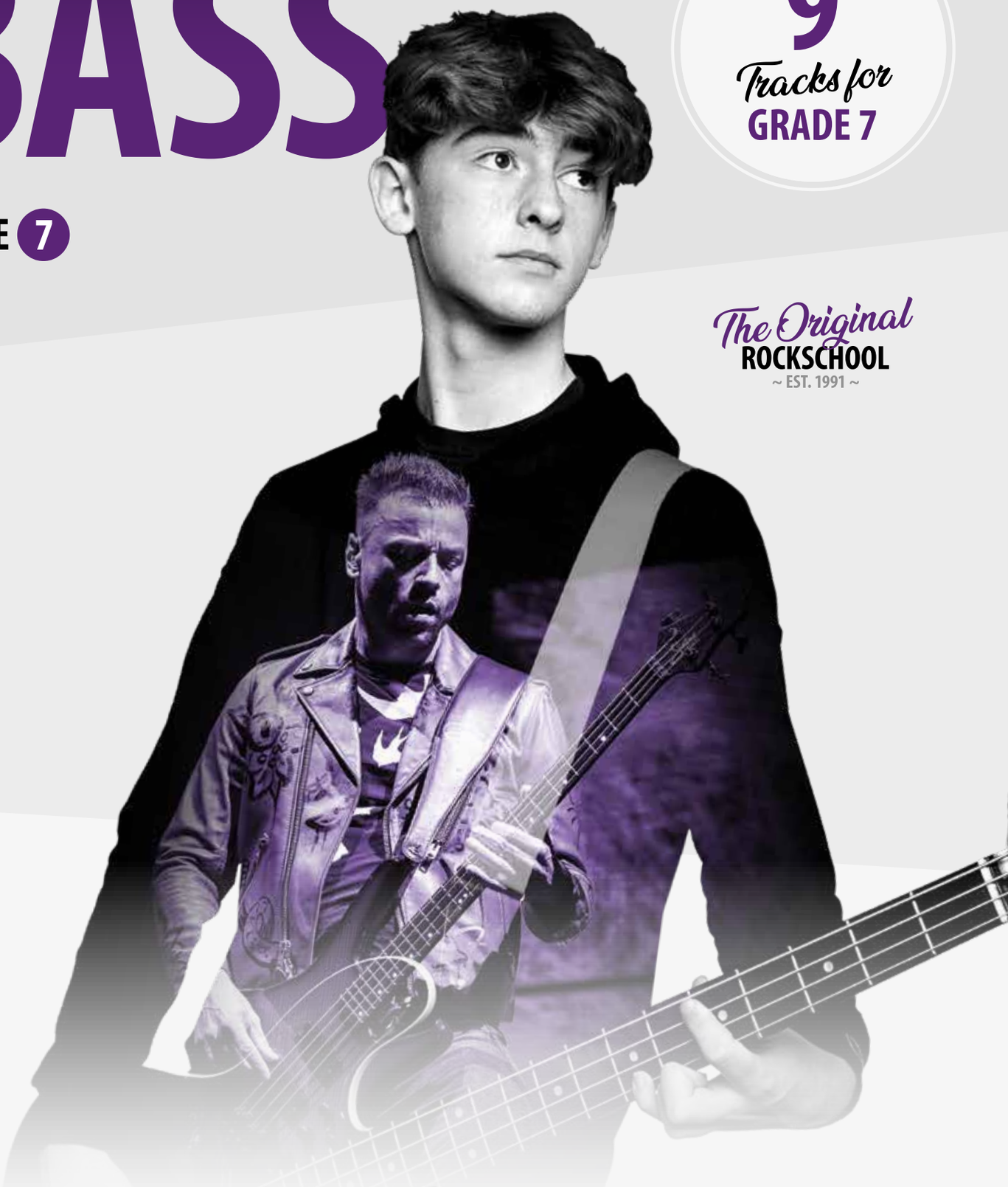
BASS GRADE 7

BASS

GRADE 7

9 Tracks for GRADE 7

The Original ROCKSCHOOL ~ EST. 1991 ~



R&L

HAL•LEONARD®

Songs from

MUSE, PAT METHENY GROUP, TOOL, TOWER OF POWER, MAXWELL, TOTO

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rockschool®

BASS

Grade 7

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

ISBN 978-1-78936-521-4

RSL Awarding the Contemporary Arts

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Welcome to Rockschool Bass Grade 7

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.

Schism

Artist: Tool
Source: *Lateralus* (Album, 2001)
Genre: Alternative Metal / Progressive Metal

'Schism' exemplifies Tool's unique and instantly recognisable musical style on their album *Lateralus*. Making great use of complex and shifting time signatures, its now iconic bass riff combines two irregular patterns of 5 and 7. This is juxtaposed with Maynard James Keenan's cross rhythmic melodies to create a truly unique song. 'Schism' was one of the few Tool songs to chart in the US, peaking at number 67 on the Billboard Hot 100.



Steven Ferdman / Getty Images Entertainment *via Getty Images*

American progressive metal band Tool emerged from the '90s music scene at a time when alternative rock, grunge and metal music were at the height of popularity. The band released four studio albums in the '90s and 2000s that showcased their trademark sound, eventually garnering a dedicated following. They became known for their longform songs that feature highly complex time signature changes, hypnotic rhythmic variations and elaborate structures, bearing some resemblance to the progressive rock bands of the '70s. Their song concepts are sometimes taken from abstract ideas of mathematics, philosophy and psychology, including references to the Fibonacci sequence. Their music is further embellished by the visual art of their music videos, which is often dark and surreal. After the release of their fifth studio album in 2019, Tool continue to write new music and their sixth studio album is currently in the works.

Recommended Listening



King Crimson *Discipline* (1981)
The legendary King Crimson helped shape the sound of progressive rock in the '60s and '70s. *Discipline* saw them expand and experiment even further, with dissonant harmony and angular rhythms, echoes of which can be heard in the works of bands like Primus.
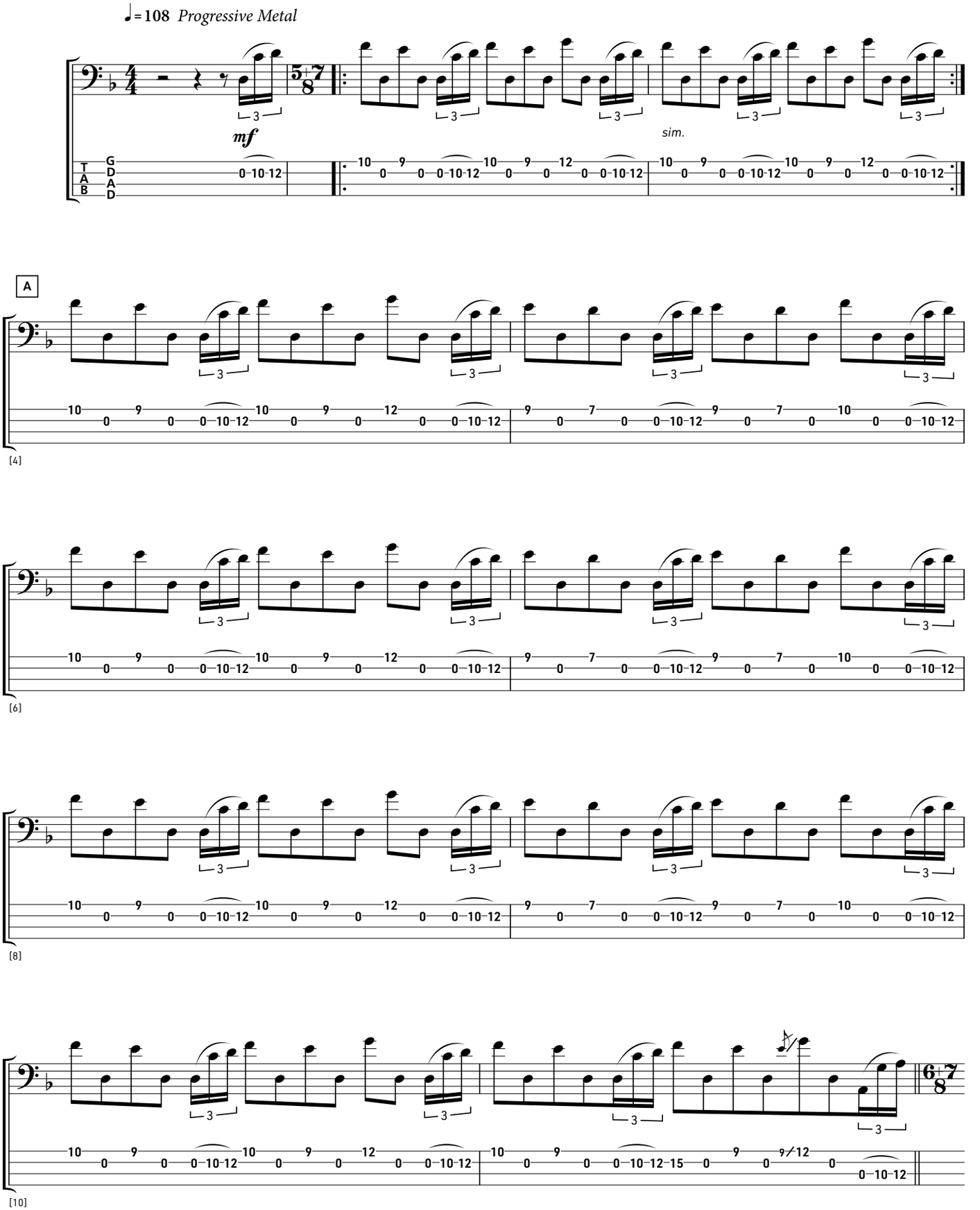


A Perfect Circle *Mer de Noms* (2000)
Sharing the same lead singer as Tool, A Perfect Circle incorporate similar elements and ideas into their sound, but with more conventional alt rock song structures and introspective lyrical themes.
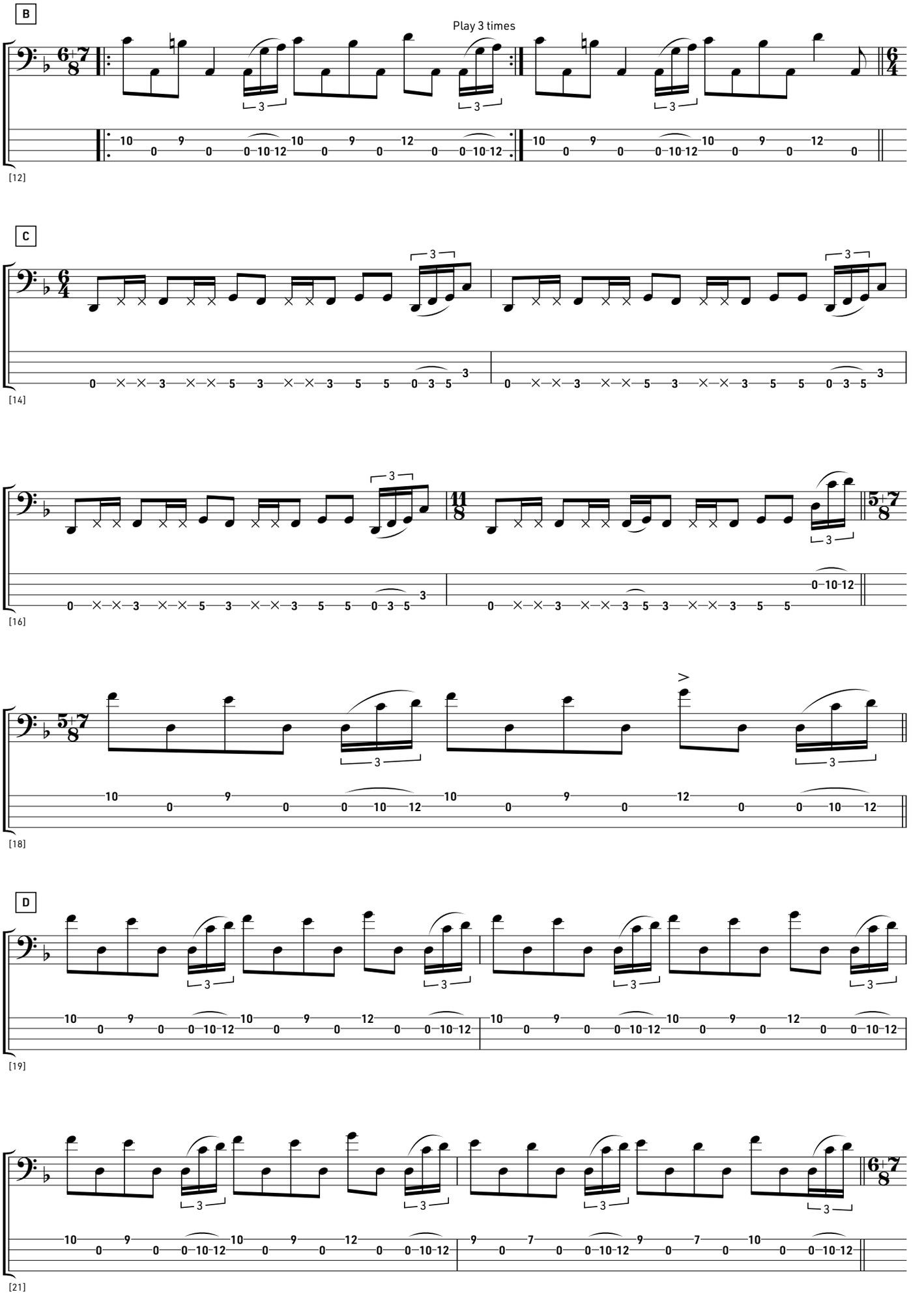
Schism
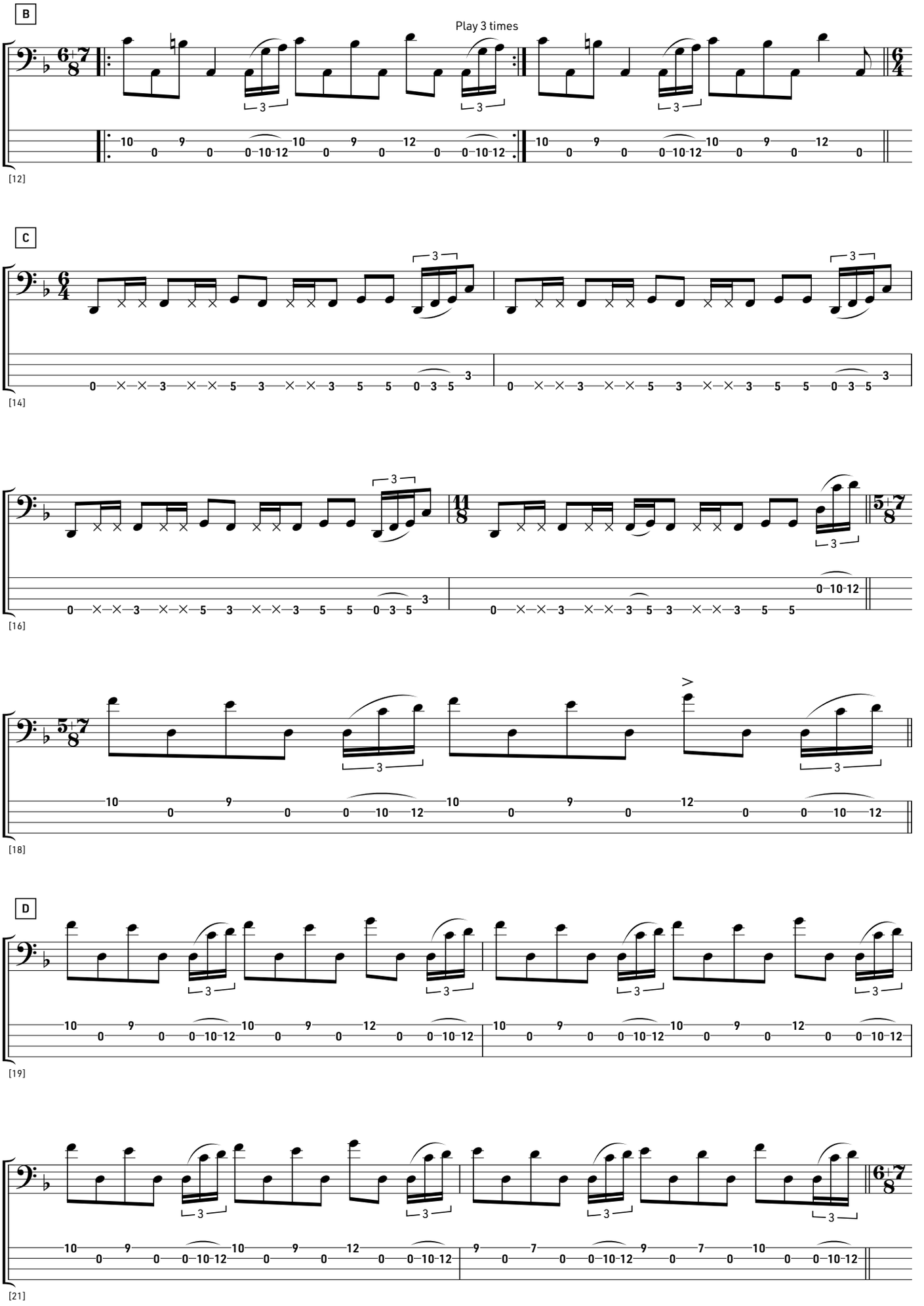
Words and Music by Maynard James Keenan,
Adam Jones, Daniel Carey and Justin Chancellor

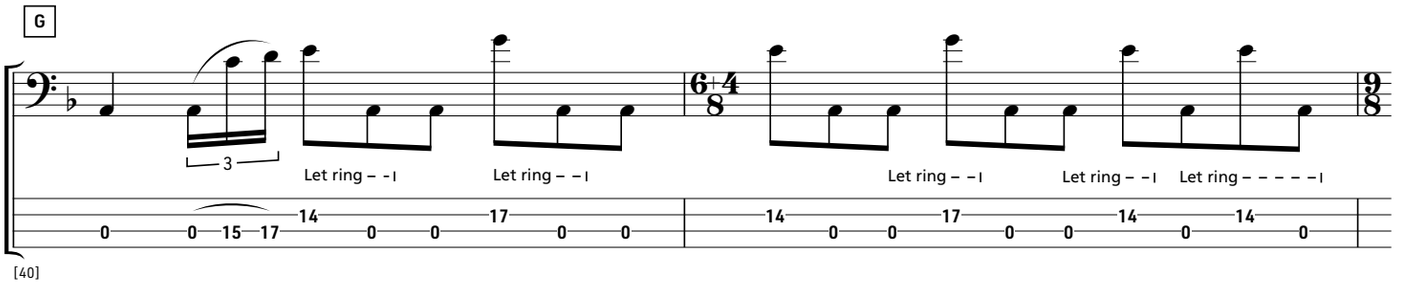
Tool



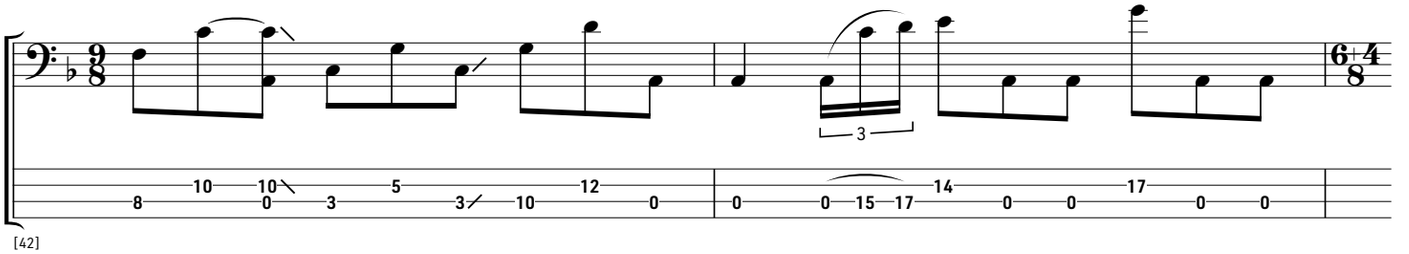
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B
Play 3 times
[12]
C
[14]
[16]
[18]
D
[19]
[21]

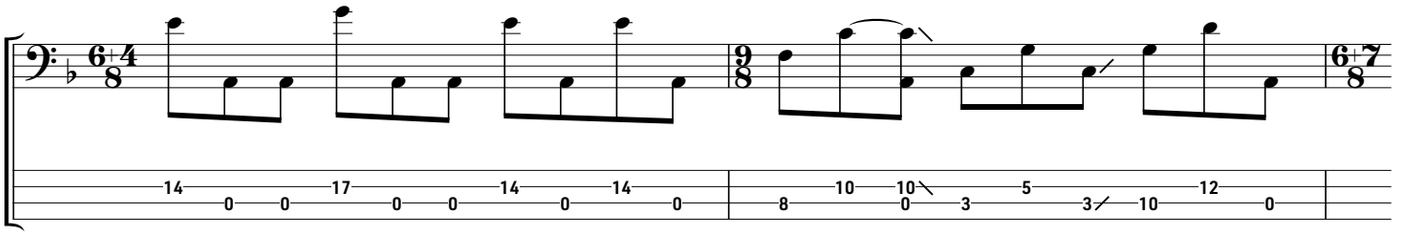

B
Play 3 times
[12]
C
[14]
[16]
[18]
D
[19]
[21]


G
3
Let ring
Let ring
Let ring
Let ring
Let ring

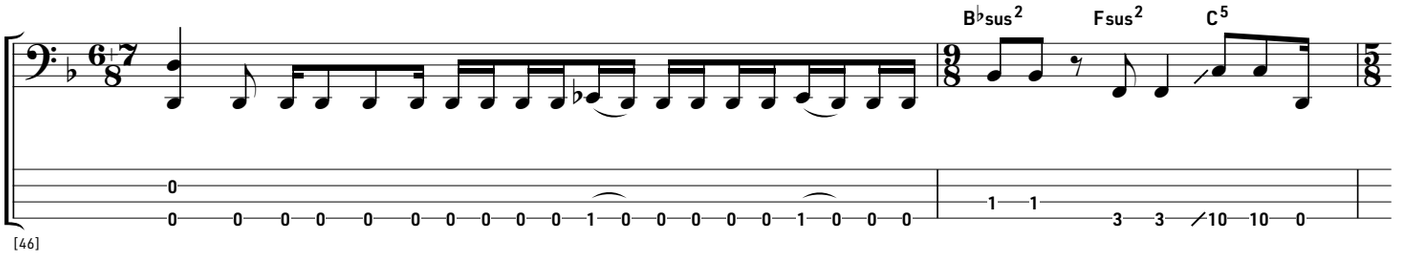
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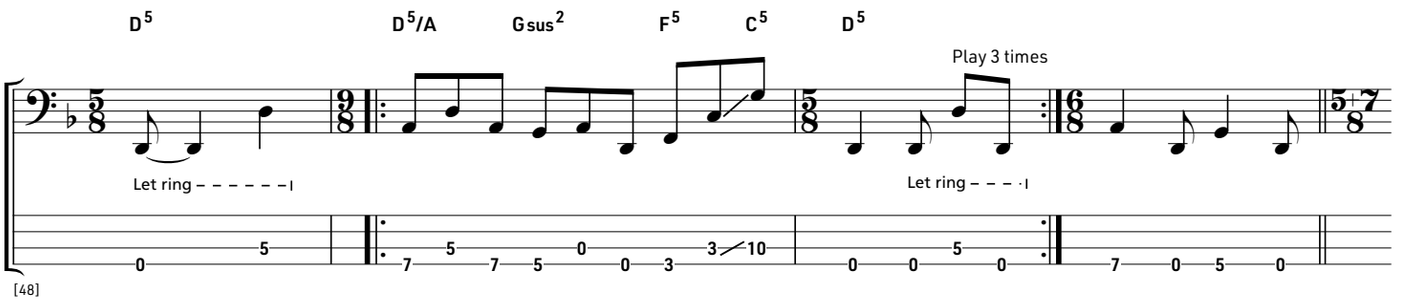
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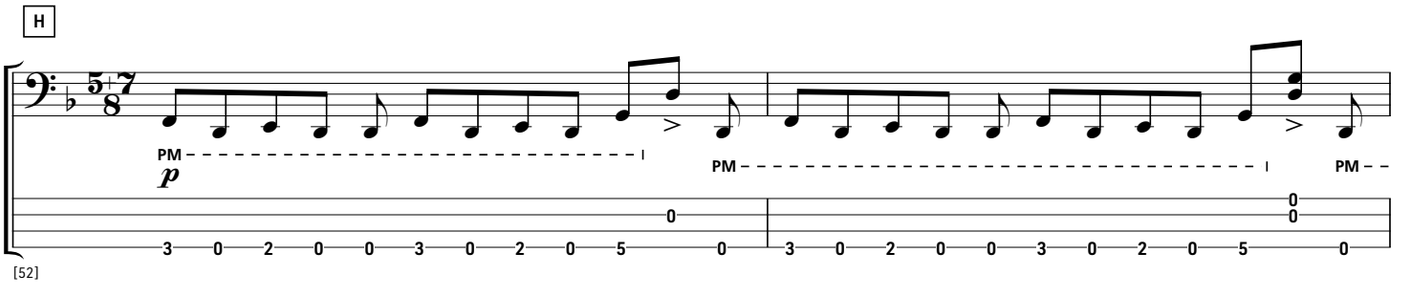
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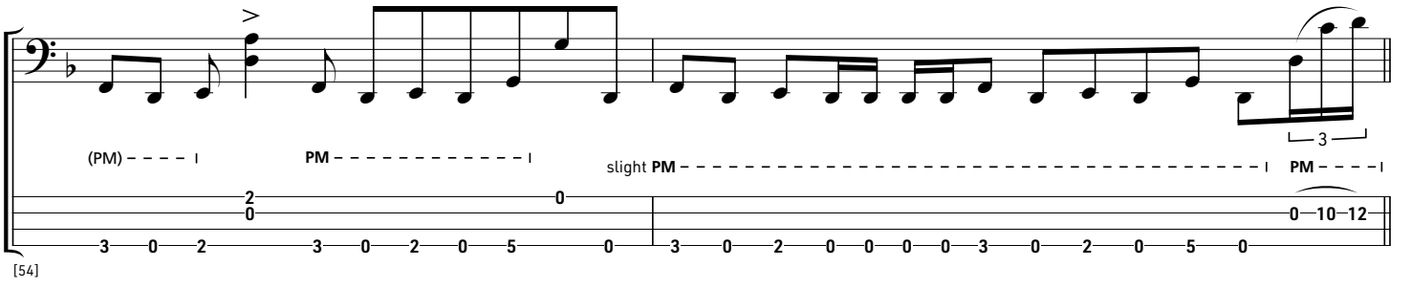

B♭sus2
Fsus2
C5

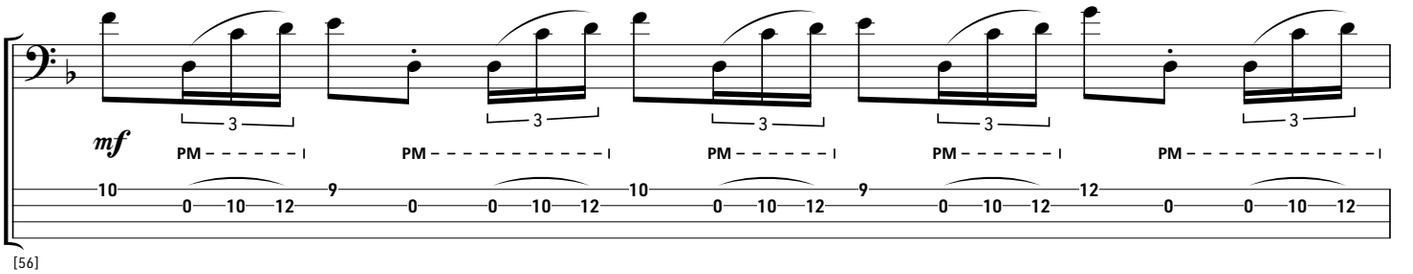
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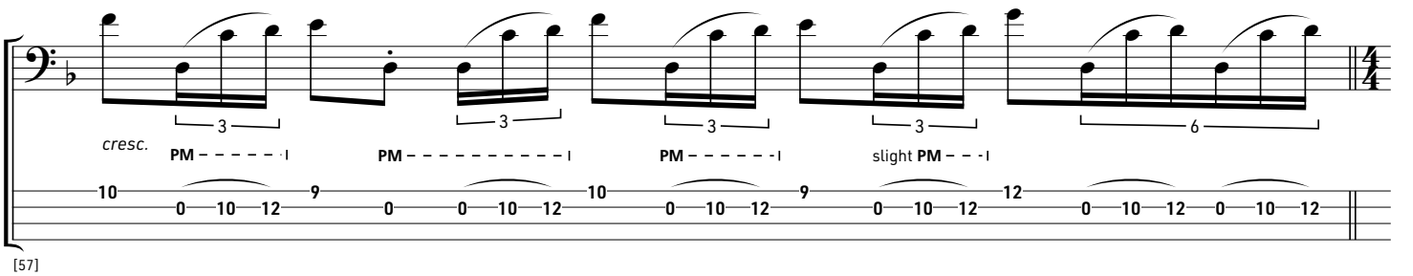

D5
D5/A
Gsus2
F5
C5
D5
Play 3 times
Let ring
Let ring

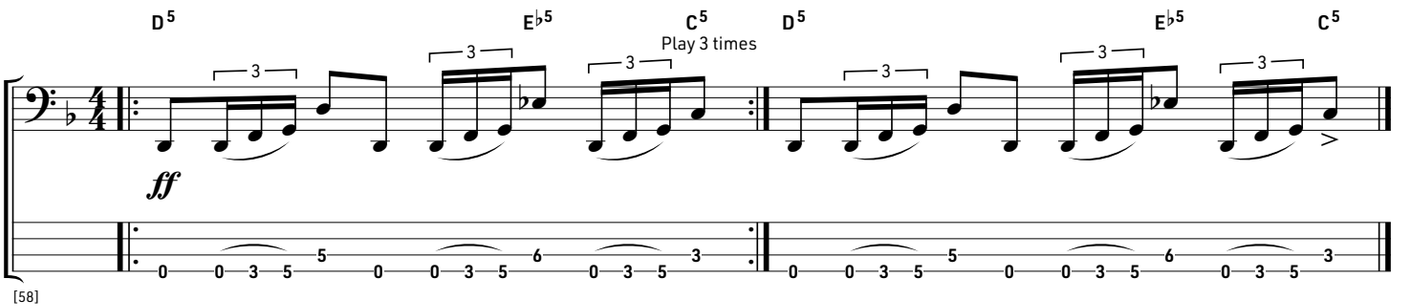
[48]


H
5/8
PM
p
PM
PM
[52]


(PM)
PM
slight PM
PM
[54]


mf
PM
PM
PM
PM
PM
[56]


cresc.
PM
PM
PM
slight PM
4/4
[57]


D5
E♭5
C5
Play 3 times
D5
E♭5
C5
4/4
ff
[58]

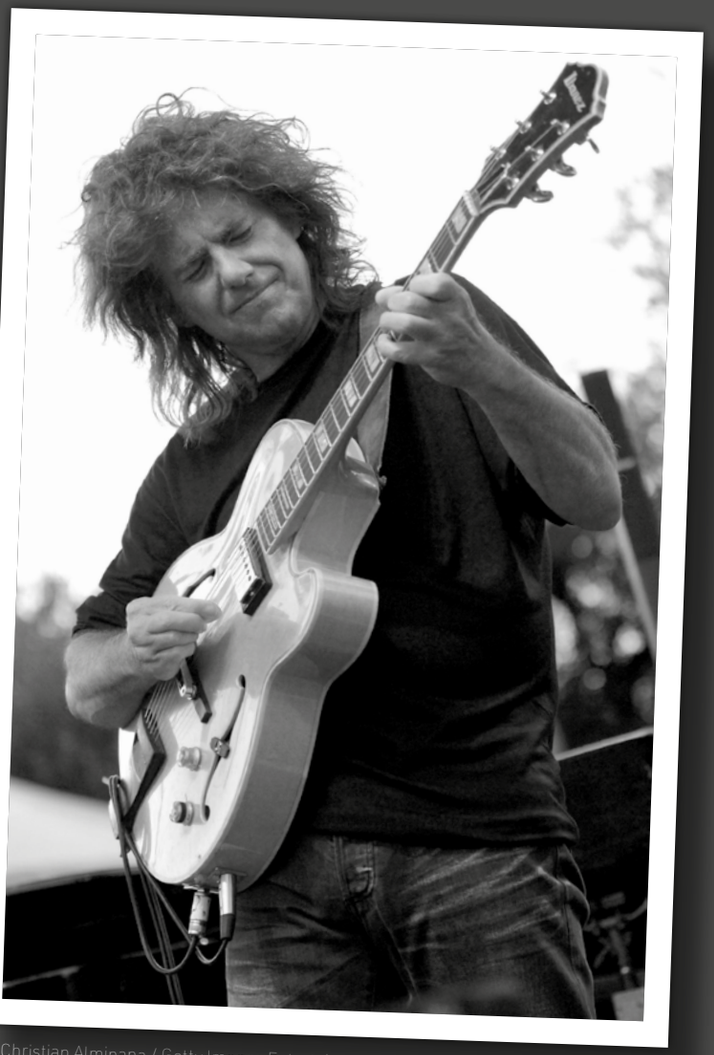
It's Just Talk

Artist: Pat Metheny Group
Source: *Still Life (Talking)* (Album, 1987)
Genre: Jazz Fusion

Whilst *Still Life (Talking)* was the band's fifth album, it was their first with new label Geffen Records after their departure from renowned jazz label ECM. The album, with its marked influence from South American percussion, punctuated by the addition of Brazilian percussionist Armando Marçal, has many songs that are fan favourites and it was awarded a Grammy award for Best Jazz Fusion Performance in 1988.

Pat Metheny was born in Missouri in 1954 to a musical family. He started playing trumpet with his brother at an early age, but later switched to guitar. After meeting well-known figures in the jazz scene, Metheny went on to teach guitar at university, whilst establishing himself as a musical prodigy.

Since the release of his first solo recording *Bright Size Life* in 1976, Metheny has pushed the boundaries of the jazz genre by incorporating new technology and expanding the improvisational and sonic capabilities of the guitar. In conjunction with his ensemble Pat Metheny Group, which he established in the late '70s, he has achieved great commercial and critical success, having won over twenty Grammy Awards and selling more than 1 million albums worldwide.



Christian Alminana / Getty Images Entertainment *via Getty Images*

Recommended Listening



Eberhard Weber *Colours Silent Feet* (1978)
Fellow ECM labelmate Eberhard Weber was known for his prowess on double bass. His original compositions demonstrate a unique fusion of jazz with classical music, something that influenced and inspired Metheny.
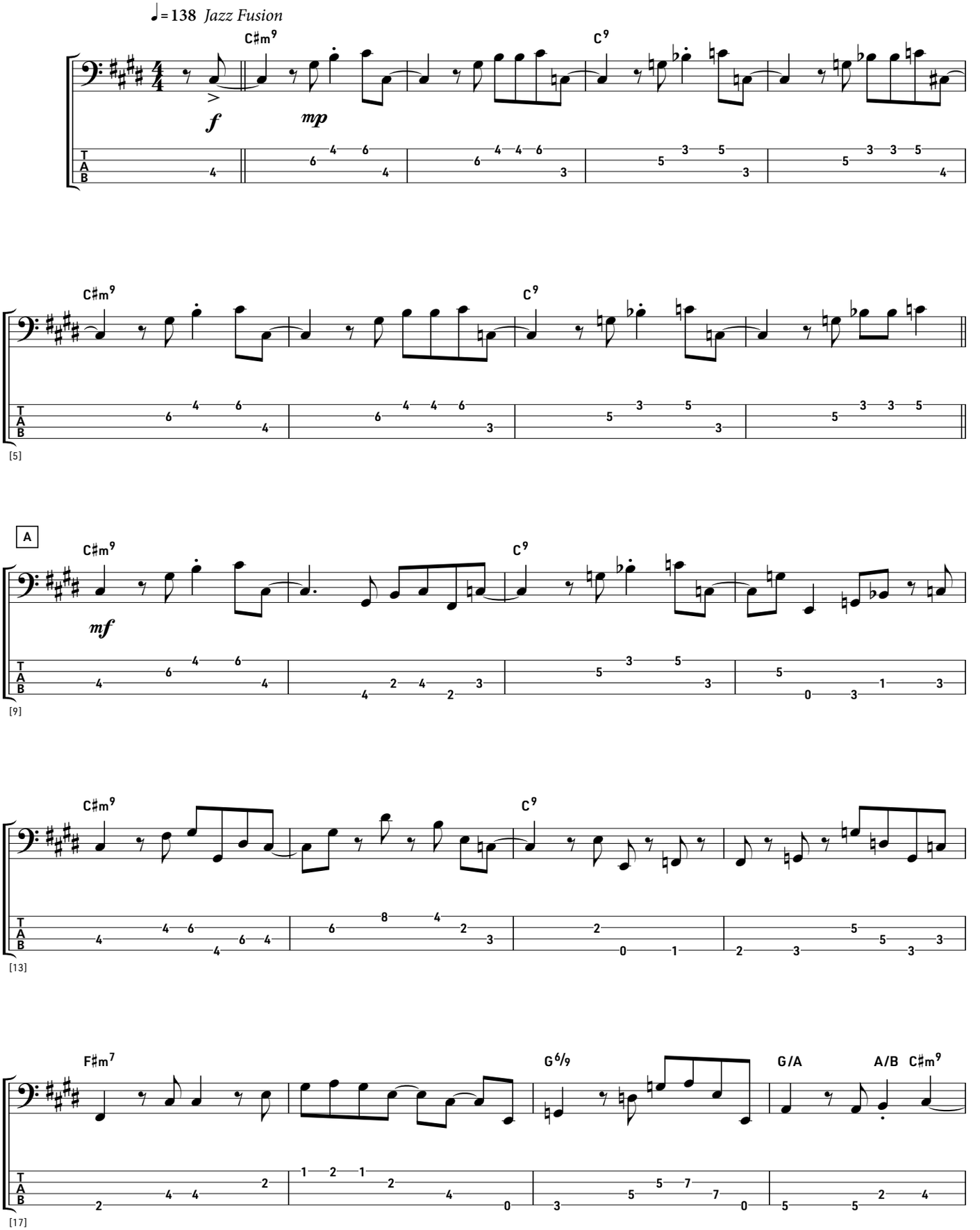


Wes Montgomery *The Incredible Jazz Guitar of Wes Montgomery* (1960)
Wes Montgomery inspired many modern jazz and pop guitarist, partly thanks to his distinct guitar technique and expressive playing. He composed multiple jazz standards and was a significant contributor to the jazz guitar canon.

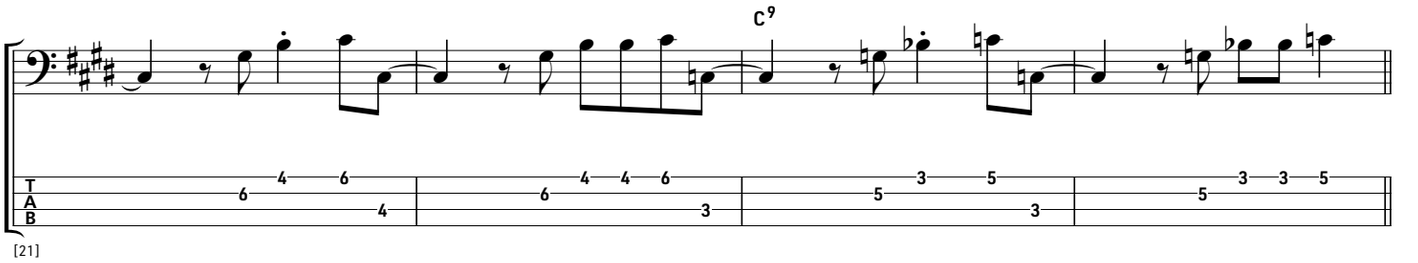
It's Just Talk

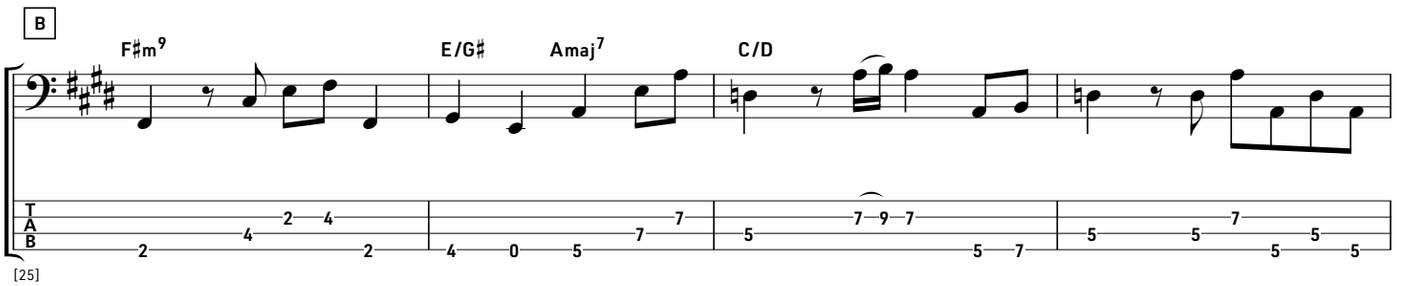
By Pat Metheny

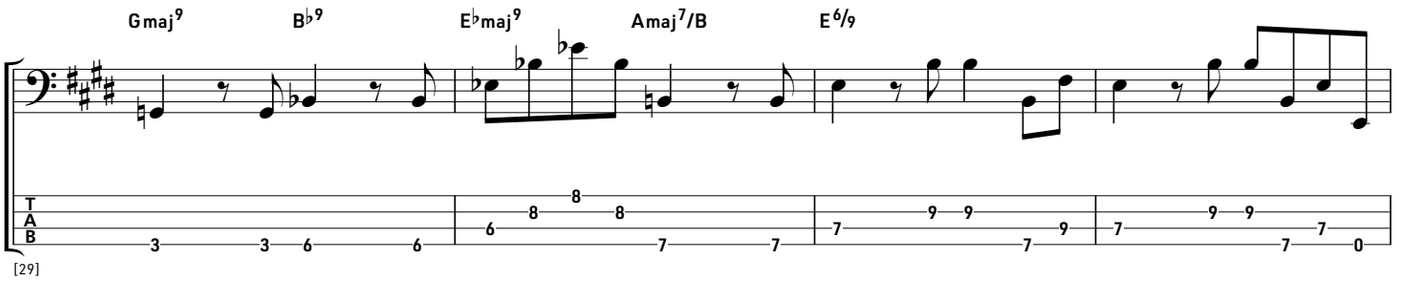
Pat Metheny Group

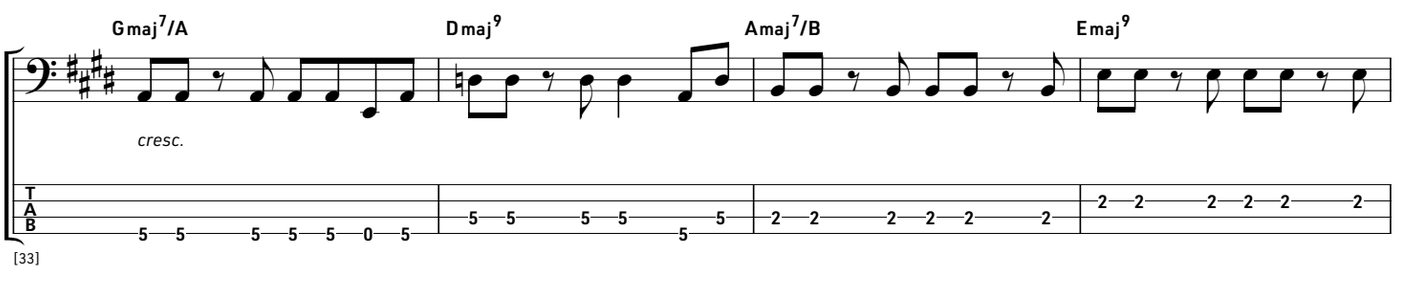


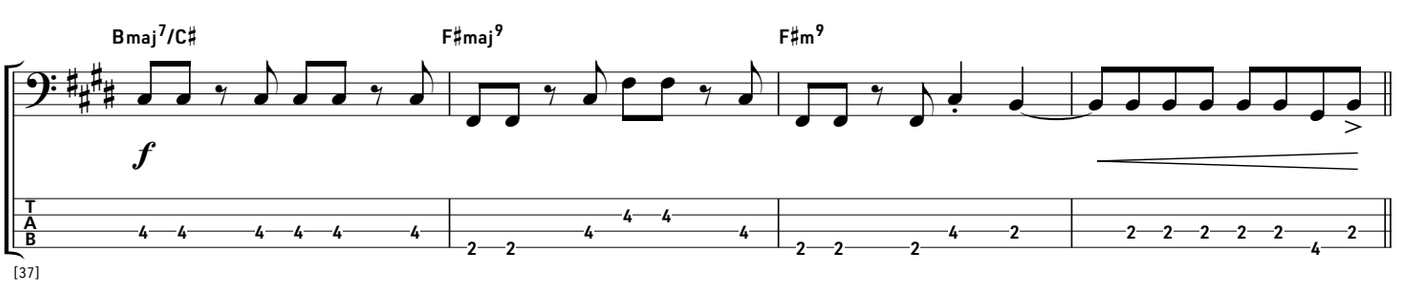
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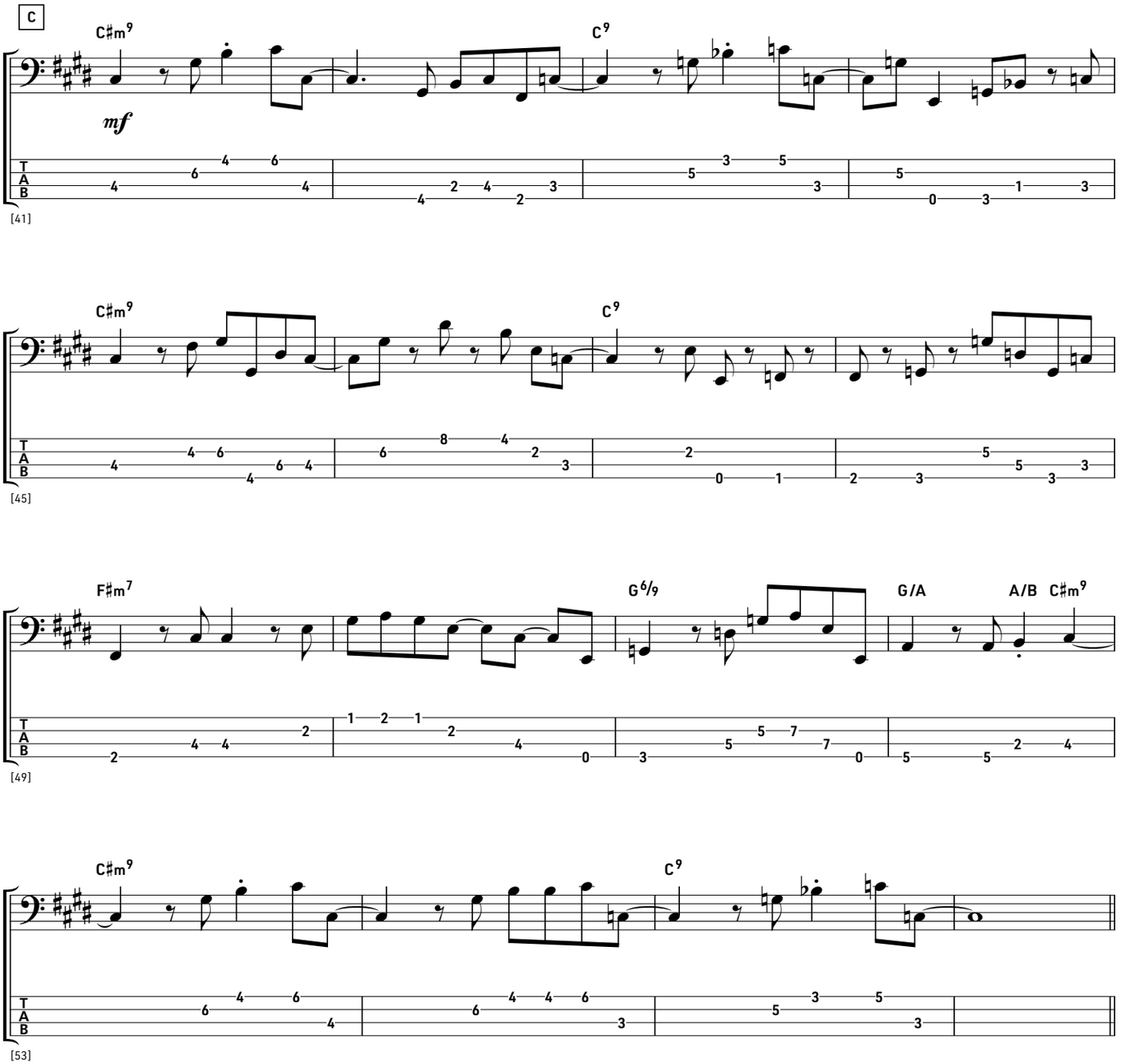

C9
[21]
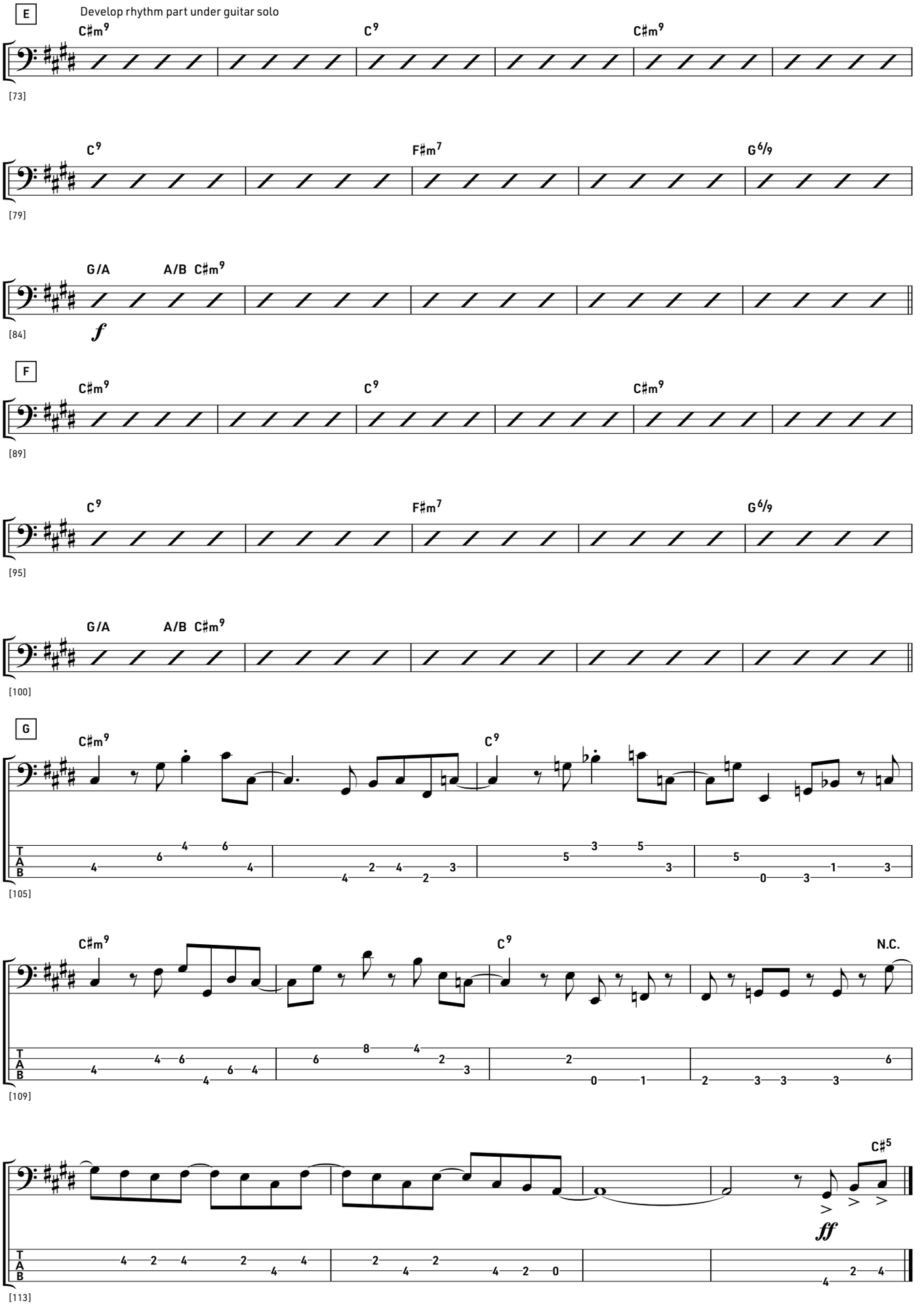

B
F♯m9
E/G♯
Amaj7
C/D
[25]


Gmaj9
B♭9
E♭maj9
Amaj7/B
E6/9
[29]


Gmaj7/A
Dmaj9
Amaj7/B
Emaj9
cresc.
[33]


Bmaj7/C♯
F♯maj9
F♯m9
f
[37]


C
C♯m9
C9
mf
[41]
C♯m9
C9
[45]
F♯m7
G6/9
G/A
A/B
C♯m9
[49]
C♯m9
C9
[53]
D
Bass Solo (16 bars)
C♯m9
C9
C♯m9
[57]
C9
F♯m7
G6/9
[63]
G/A
A/B
C♯m9
C9
[68]


E
Develop rhythm part under guitar solo
C♯m9
C9
C♯m9
[73]
C9
F♯m7
G6/9
[79]
G/A
A/B
C♯m9
f
[84]
F
C♯m9
C9
C♯m9
[89]
C9
F♯m7
G6/9
[95]
G/A
A/B
C♯m9
[100]
G
C♯m9
C9
[105]
C♯m9
C9
N.C.
[109]
C♯5
ff
[113]

Sumthin' Sumthin'

Artist: Maxwell
Source: *Maxwell's Urban Hang Suite* (Album, 1996)
Genre: Neo-Soul / Contemporary R&B

From his acclaimed debut album, Maxwell's 'Sumthin' Sumthin'' is a groove-heavy, neo-soul classic, mixing chilled (but funky) instrumentals with his passionate and expressive vocals. It was co-written with Leon Ware, who also penned hits for Michael Jackson and Marvin Gaye. The song had two versions released and featured on the soundtrack of the 1997 movie *Love Jones*.

Known by his mononym Maxwell, Gerald Maxwell Rivera is an American singer-songwriter who rose to prominence throughout the '90s. Alongside the likes of D'Angelo and Erykah Badu, he would help define the neo-soul sound, which incorporated elements of other genres such as funk, hip hop and R&B, all whilst utilising more unconventional song styles and structures. His first three studio albums were released to great critical acclaim, with all three being certified platinum. After an eight-year hiatus, Maxwell released his fourth studio album in 2009, winning two Grammy Awards for Best R&B Album and Best Male R&B Vocal Performance. He released his fifth studio album in 2016 and remains active as a performer and songwriter, including performing for The Hollywood Bowl's summer season in 2023.



Stephen J. Cohen / Getty Images Entertainment *via Getty Images*

Recommended Listening



D'Angelo *Brown Sugar* (1995)
Multi-instrumentalist, songwriter and producer D'Angelo was an important figure in the neo-soul sound that emerged during the '90s and 2000s. His debut album *Brown Sugar* was certified platinum.
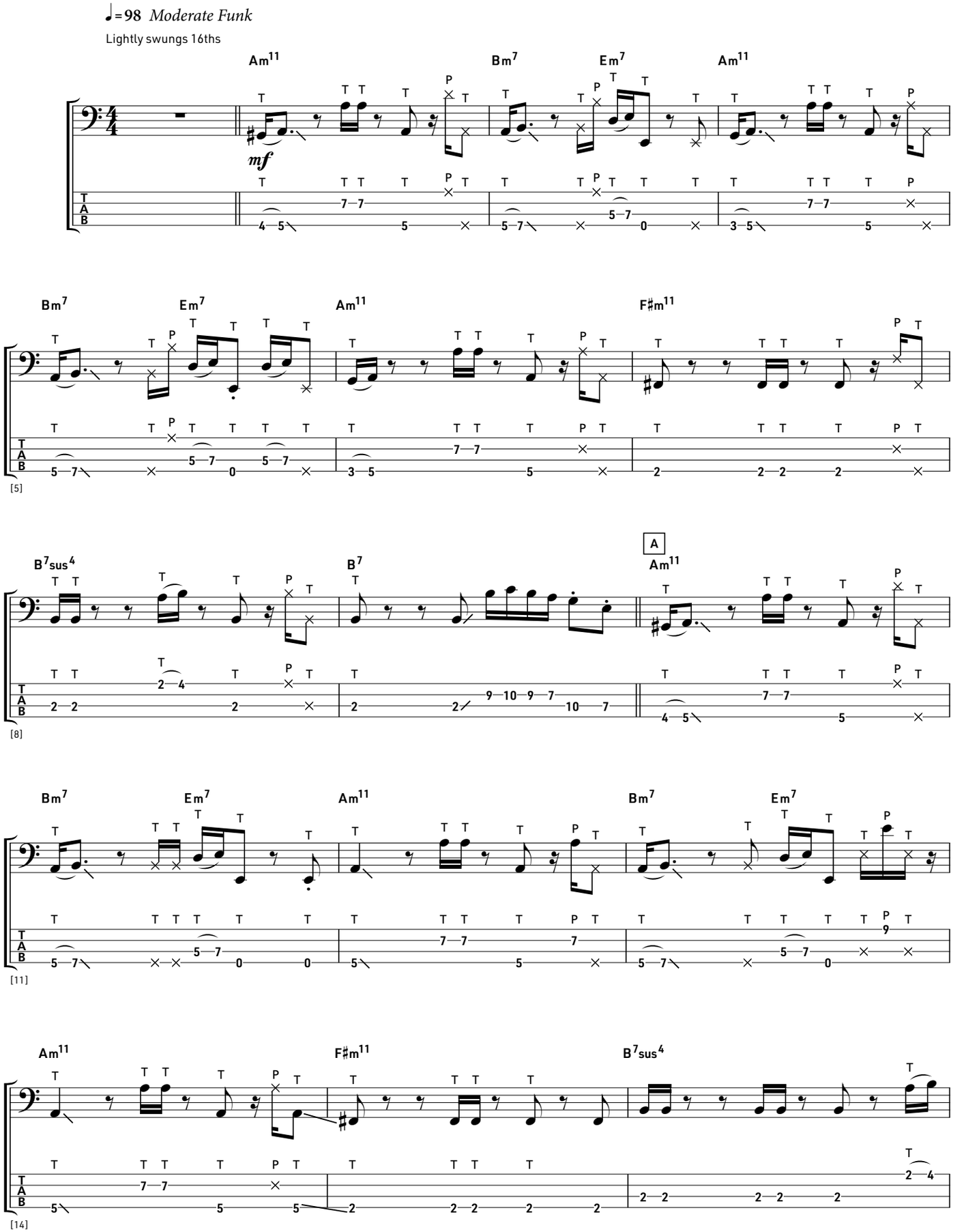


Jill Scott *Who Is Jill Scott?: Words and Sounds Vol. 1* (2000)
Another neo-soul icon, the platinum debut album by Jill Scott contains smooth and soulful instrumentals with powerful vocals, bearing similarities to her contemporaries like Alicia Keys and Nelly Furtado.

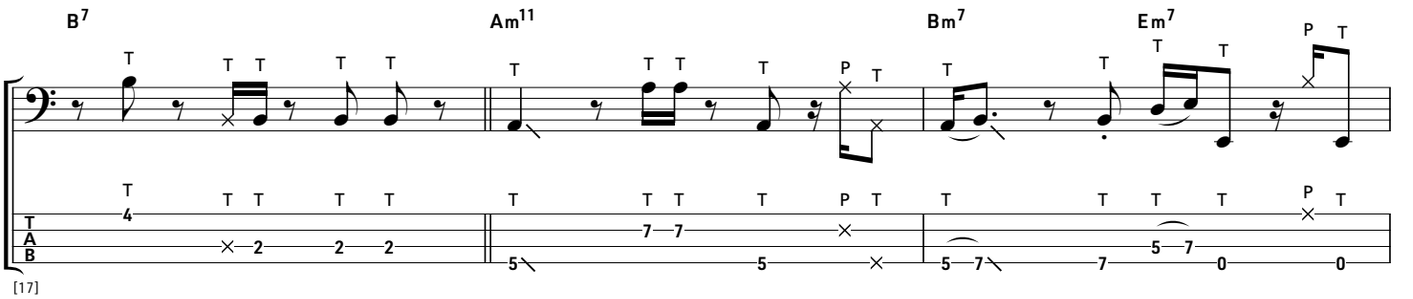
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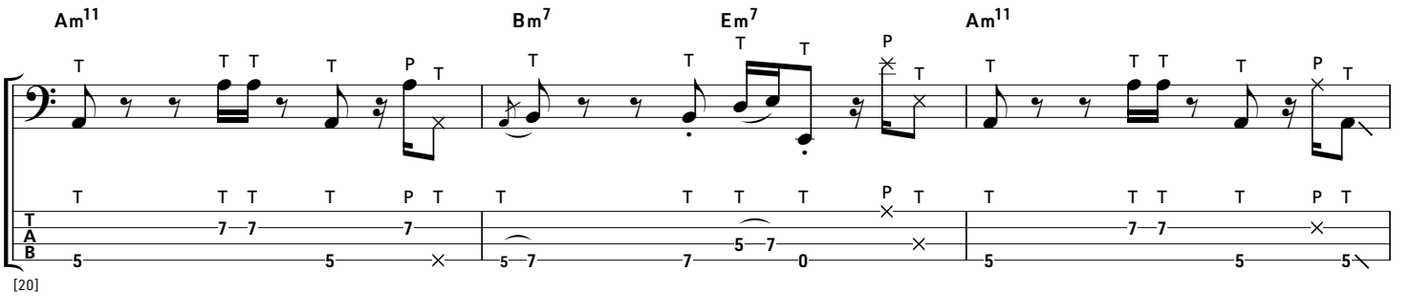
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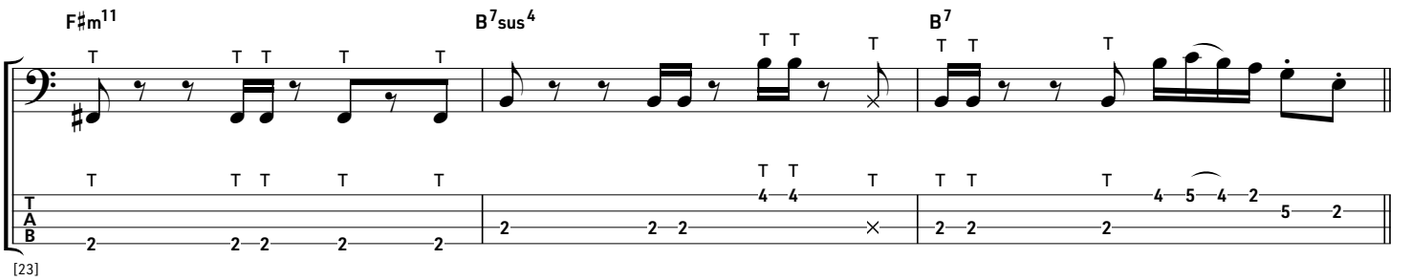
Maxwell

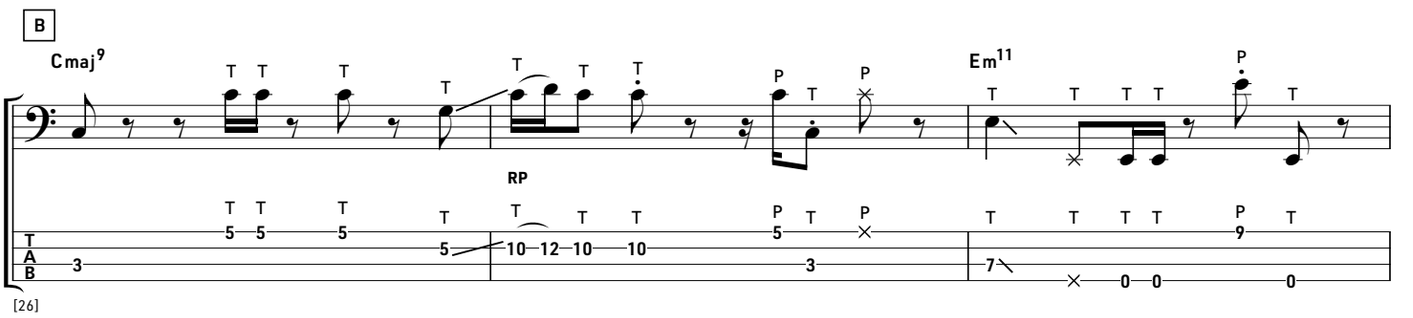


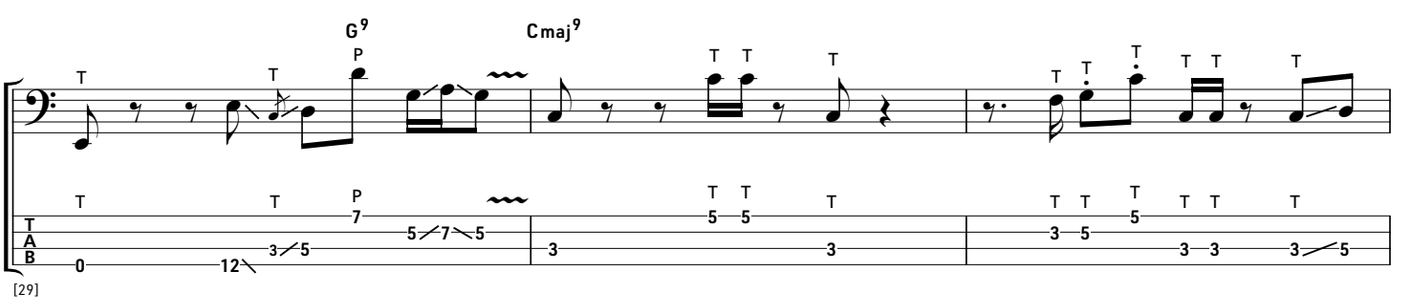
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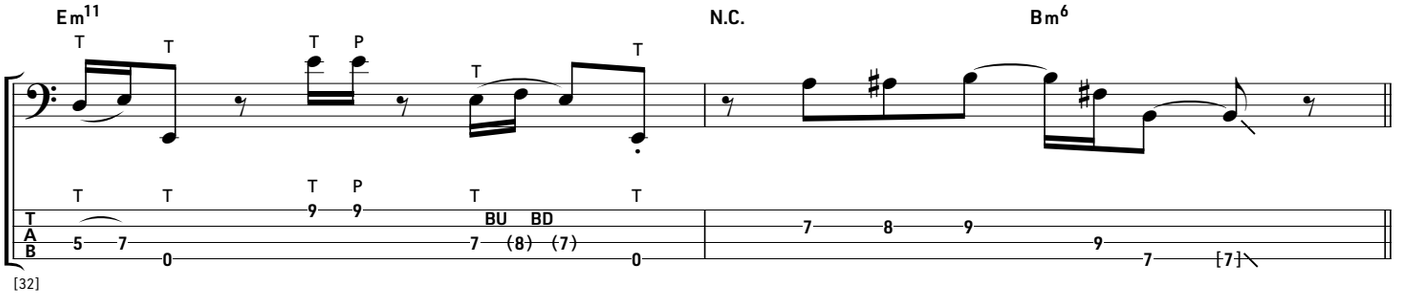

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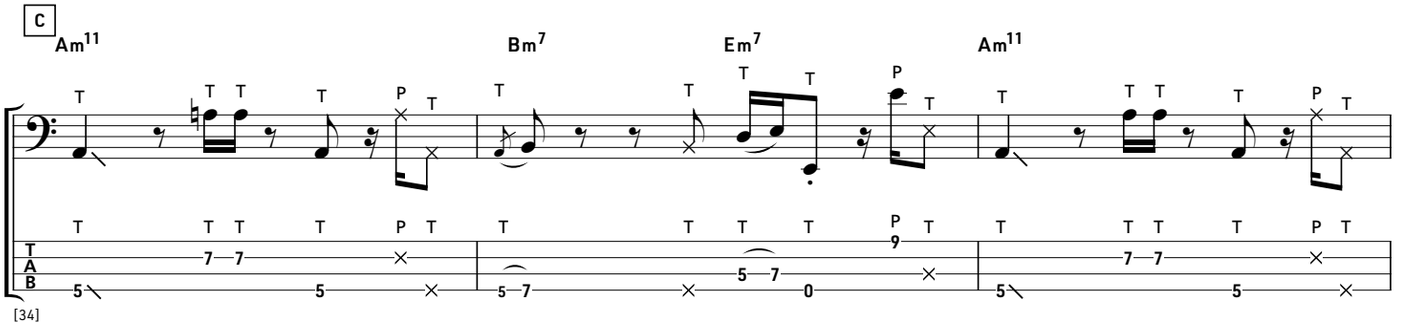

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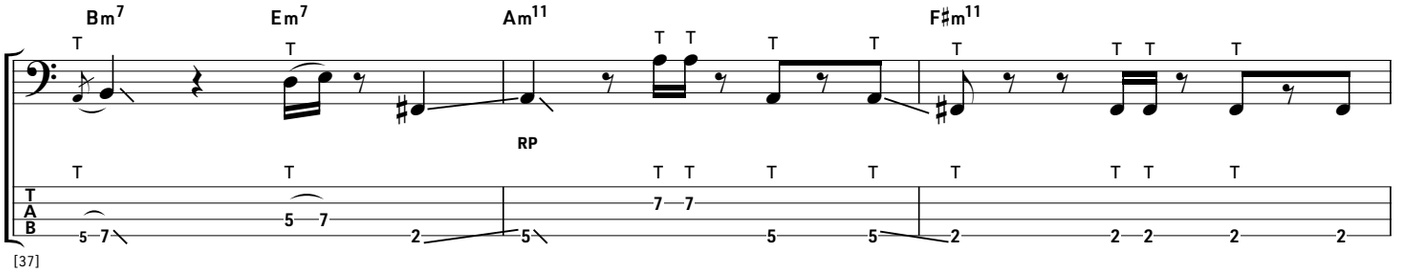

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B7
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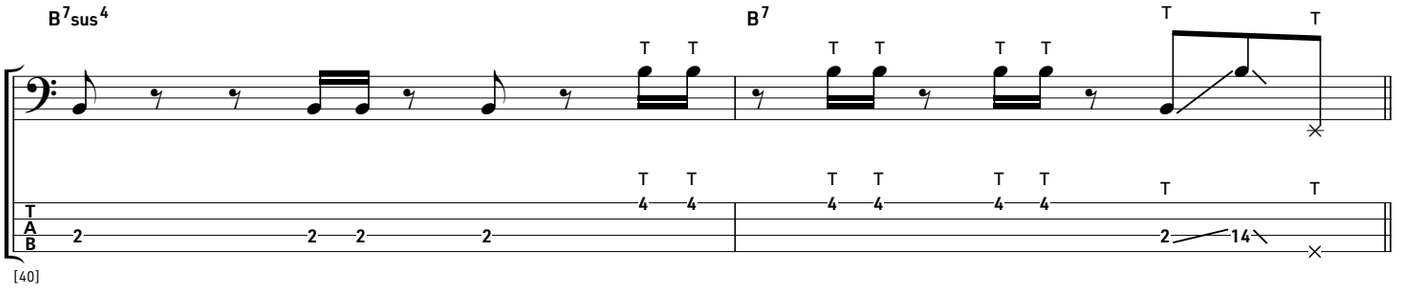

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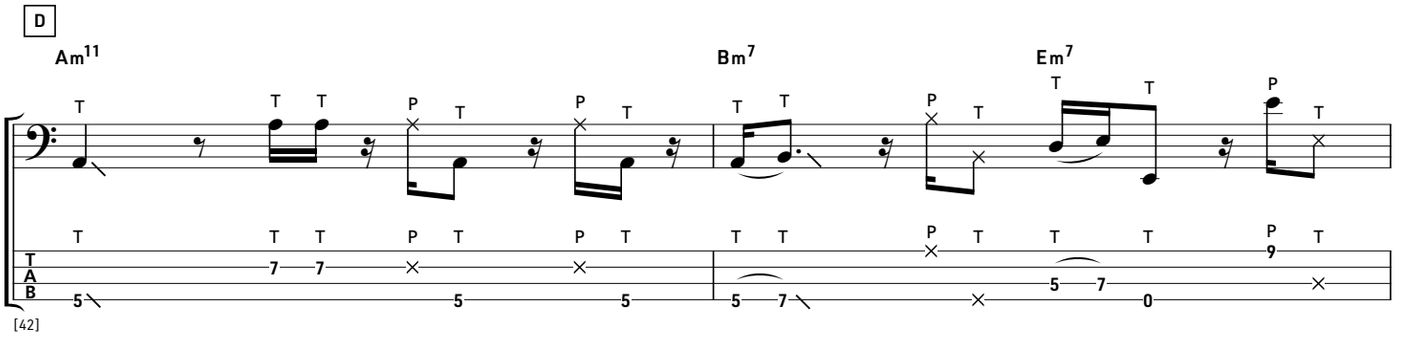

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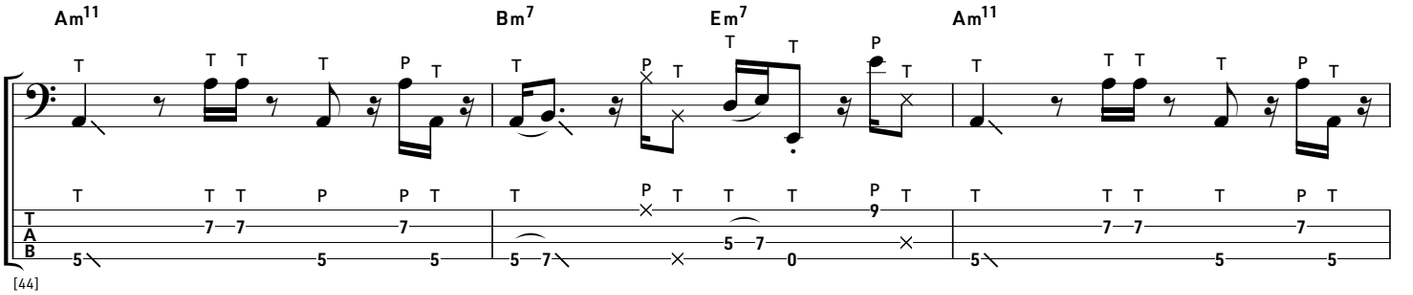

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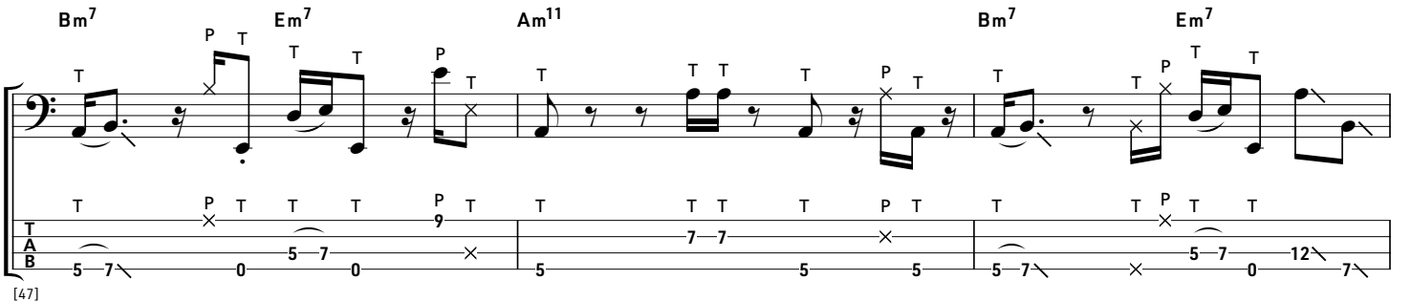

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Am11
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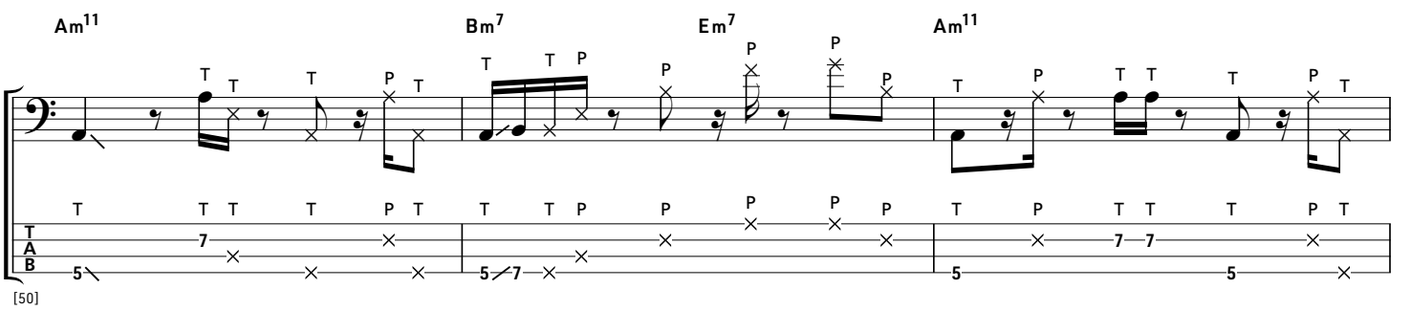

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F♯m11
RP
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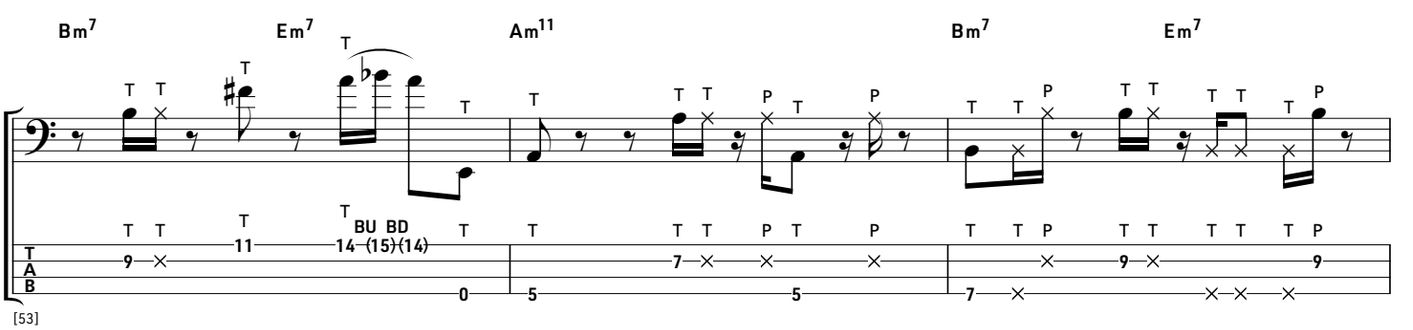

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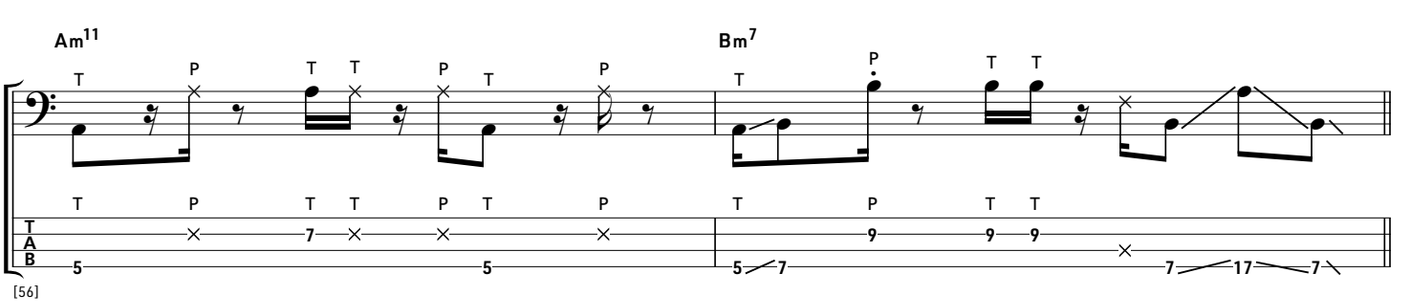

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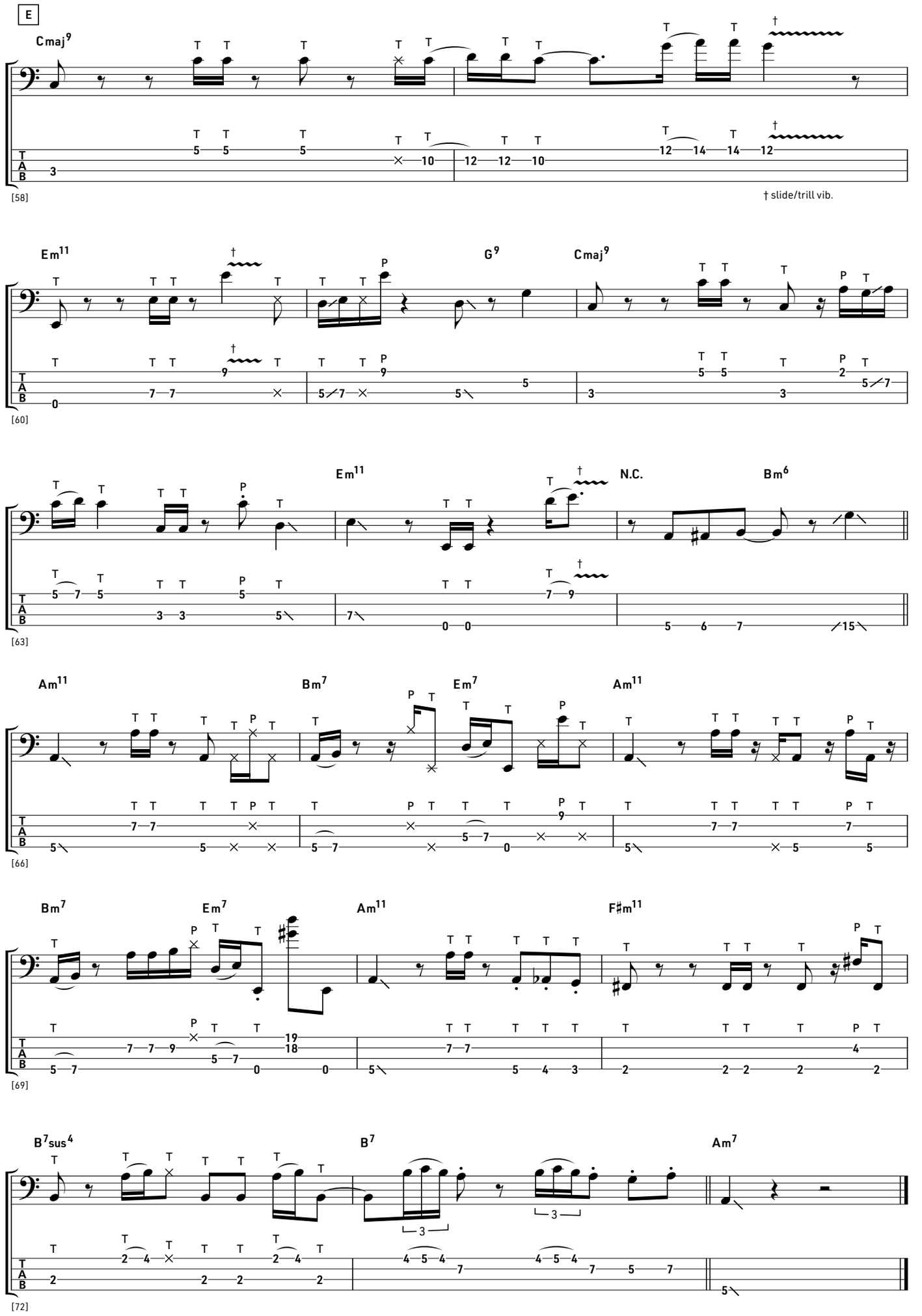

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Em7
Am11
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Bm7
Em7
Am11
Bm7
Em7
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Em7
Am11
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Bm7
Em7
Am11
Bm7
Em7
BU BD
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Am11
Bm7
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E
Cmaj9
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† slide/trill vib.
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G9
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Em7
Am11
F♯m11
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B7sus4
B7
Am7
[72]

Soul with a Capital "S"

Artist: Tower of Power
Source: *T.O.P.* (Album, 1993)
Genre: Funk/Soul

Starting with a bang, the opener of Tower of Power's album *T.O.P.* is a funk-flavoured love letter that celebrates soul music. It includes punchy horns with a vibrant and lively rhythm section, topped off with the catchy vocals of Tom Bowes.

Tower of Power are an American funk and soul band formed in California in 1968. Over their career the group has had a varied lineup of highly respected musicians, including the influential bassist Rocco Prestia and drummer David Garibaldi. The band also has a highly regarded horns section, which has collaborated with many famous rock and pop acts, including Stevie Nicks, Otis Redding and Aerosmith. After a music career spanning several decades and over 20 studio albums, the band continues to actively perform their unique brand of funk and soul to this day.



Mike Windle / WireImage *via Getty Images*

Recommended Listening



Parliament *Mothership Connection* (1975)
Featuring frontman George Clinton, Parliament's space-themed concept album *Mothership Connection* had a huge influence on the future of funk, R&B and hip hop, along with fellow p-funk group, Funkadelic.
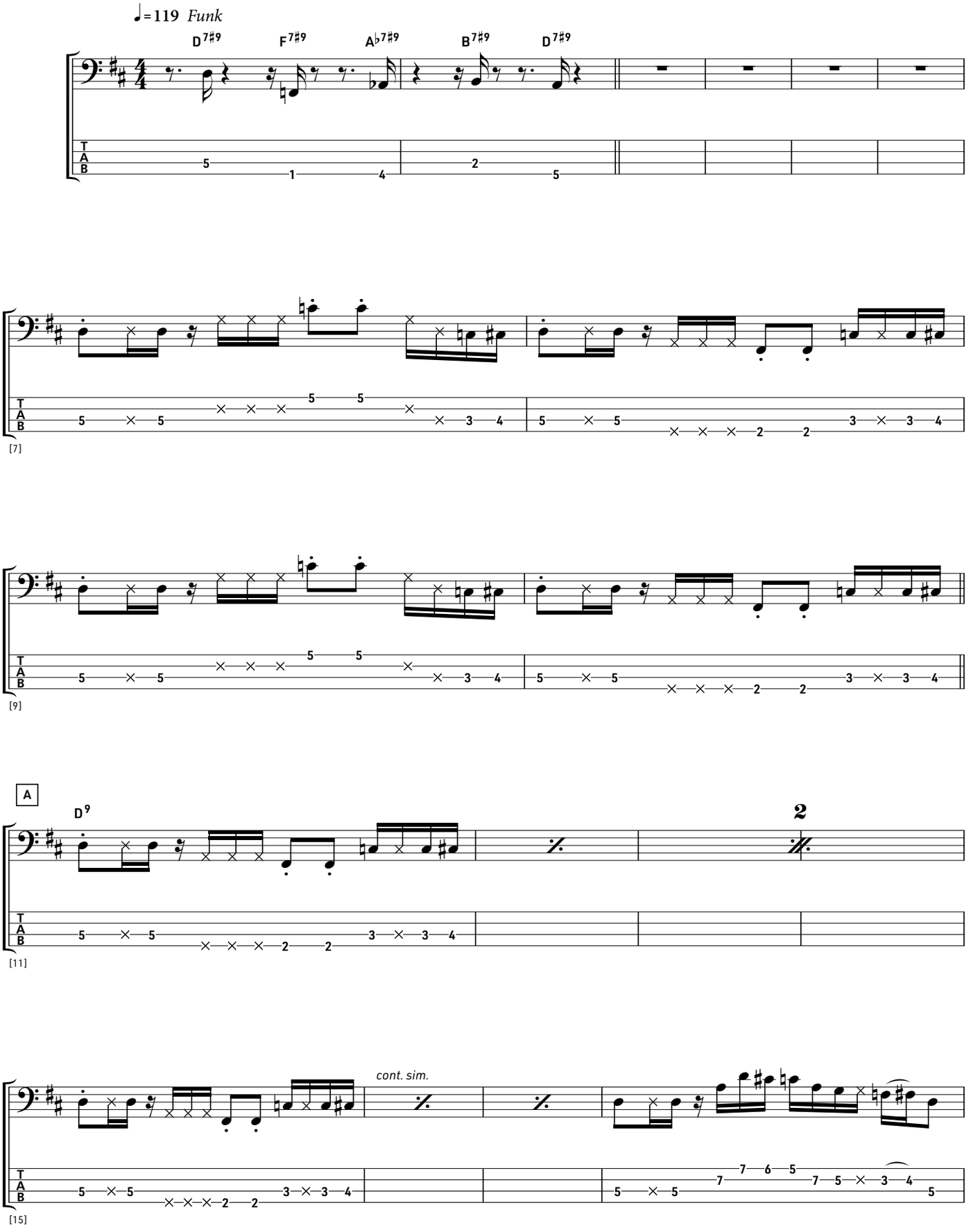


Stevie Wonder *Songs in the Key of Life* (1976)
Stevie Wonder's ambitious double album contains an eclectic mix of songs displaying his diverse stylistic range. With songs in the style of pop, funk, R&B and soul, he also nods to jazz with a full horns section in his hit song 'Sir Duke'.

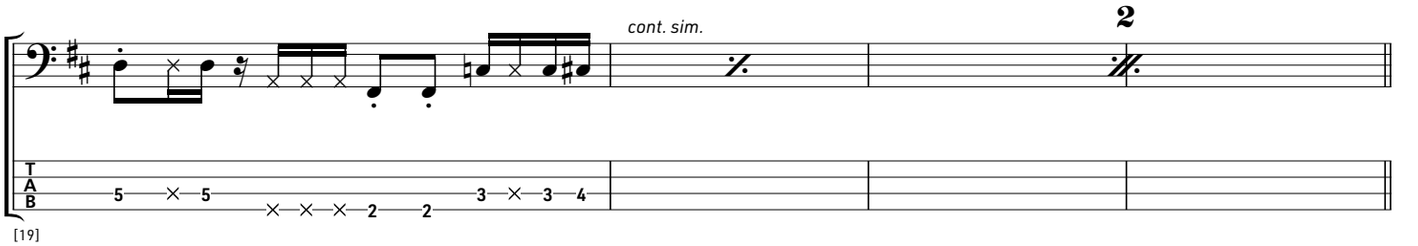
Soul with a Capital "S"

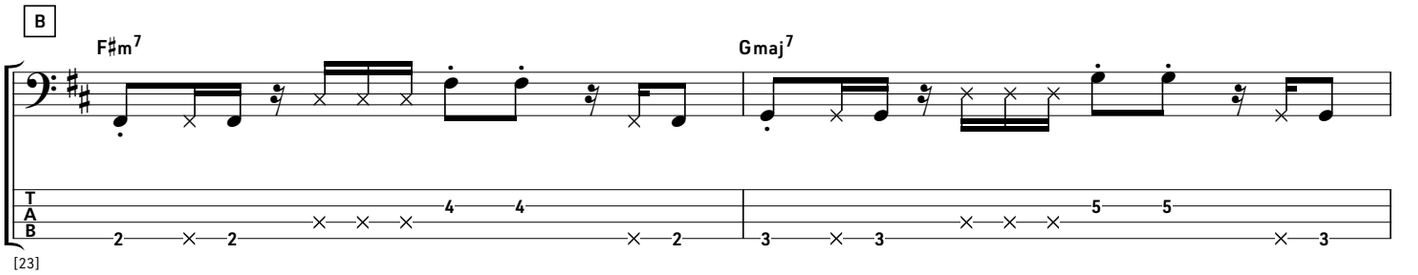
Words and Music by Stephen Kupka and Emilio Castillo

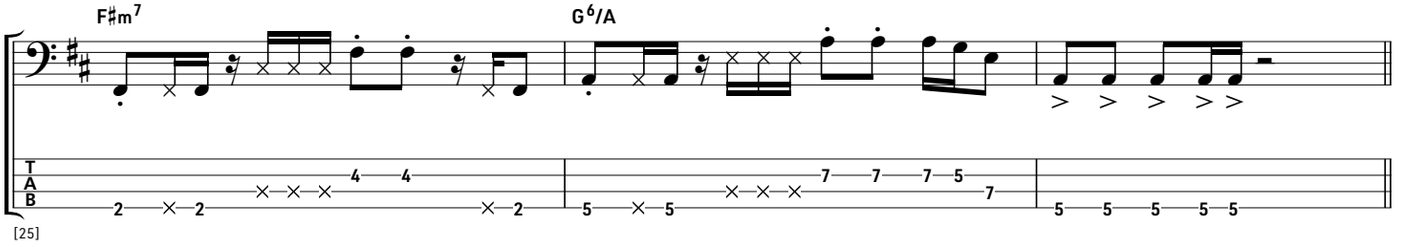
Tower of Power

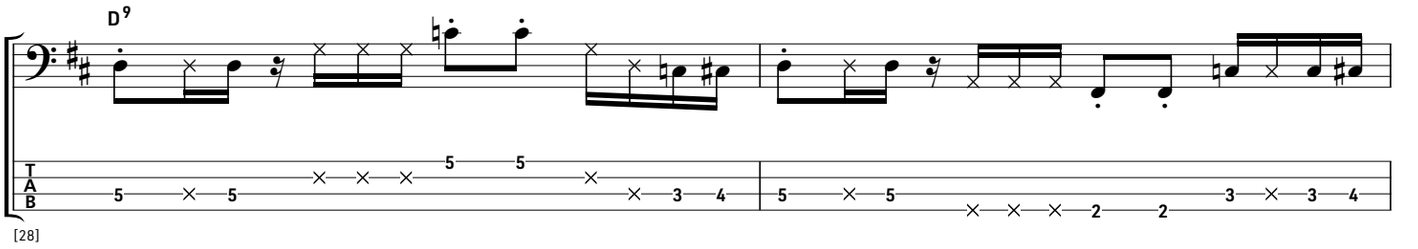


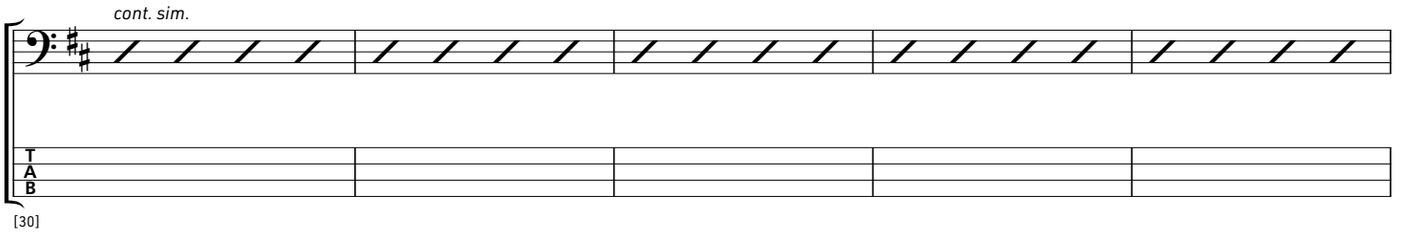
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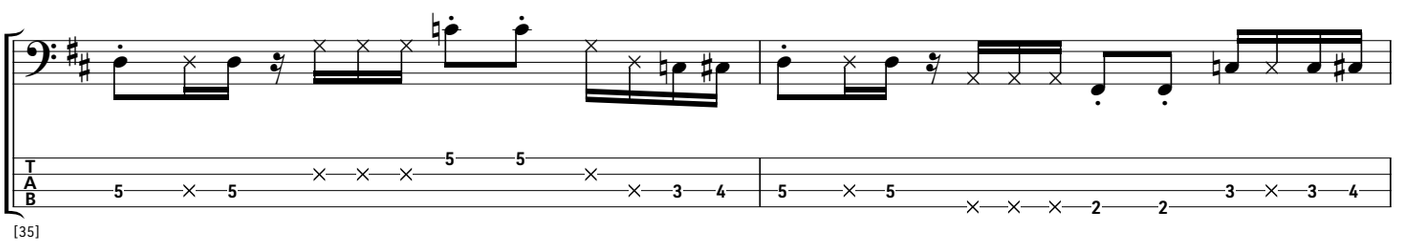

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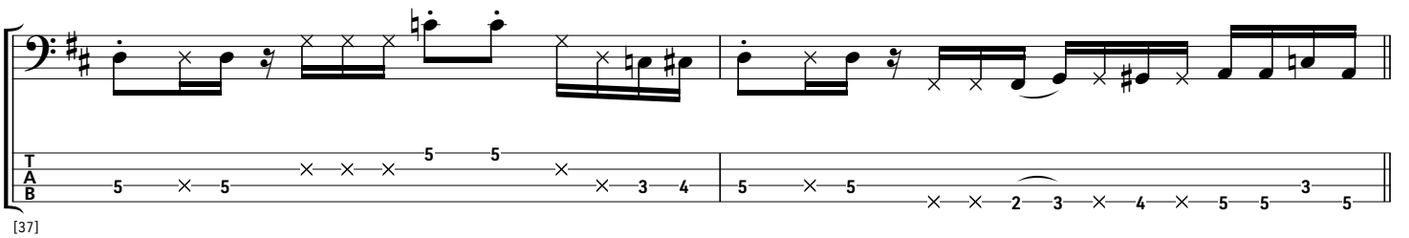

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Gmaj7
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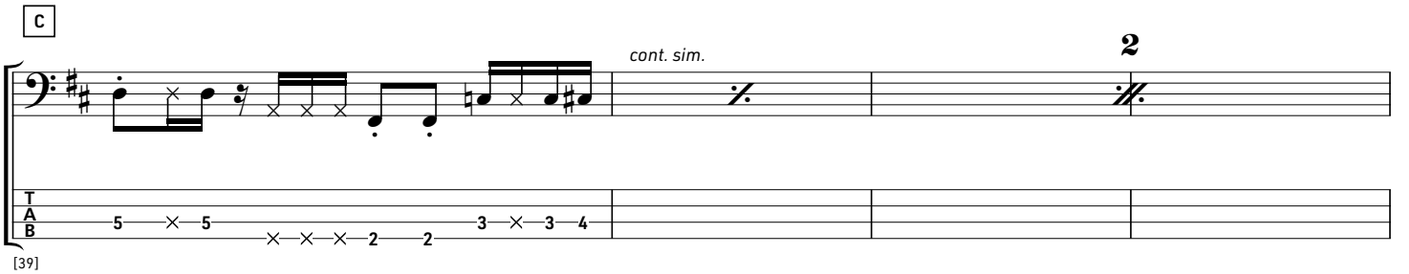

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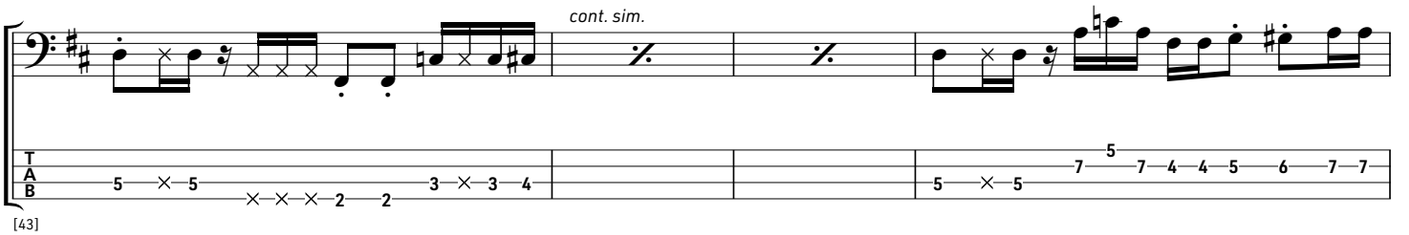

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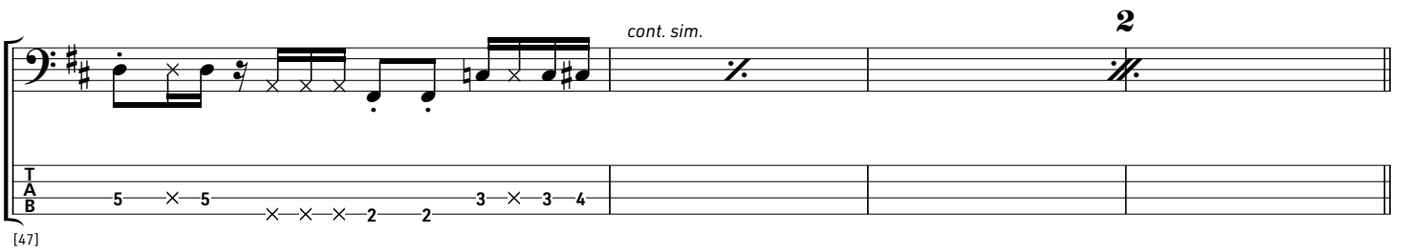

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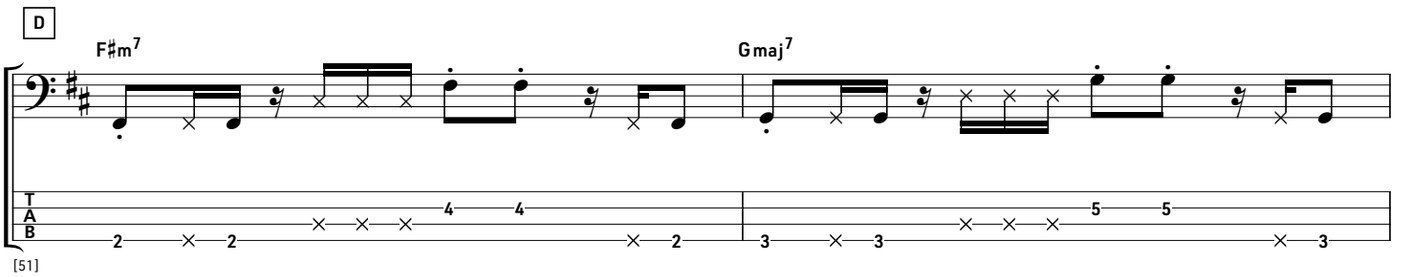

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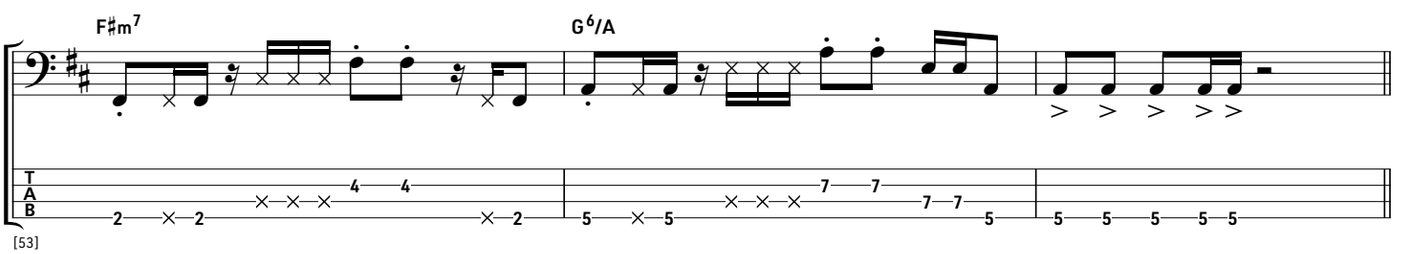

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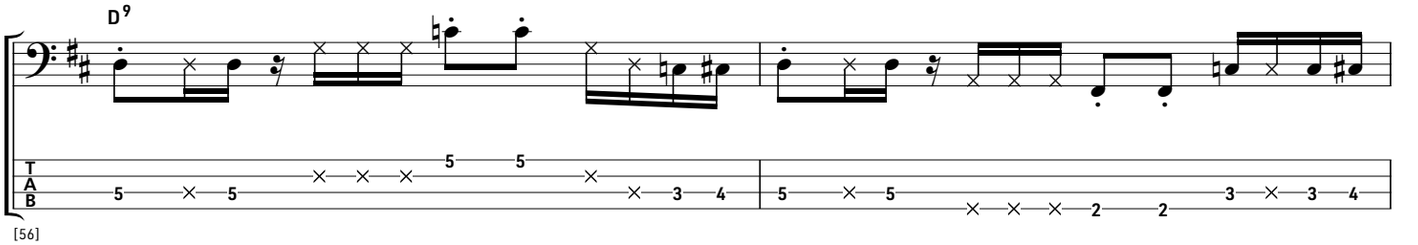

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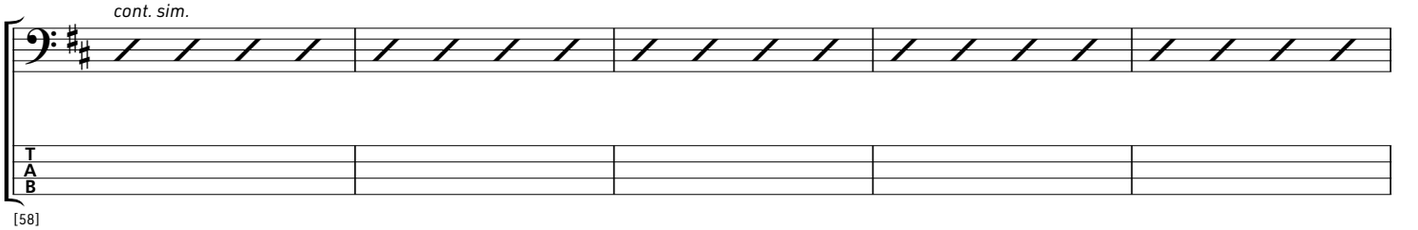

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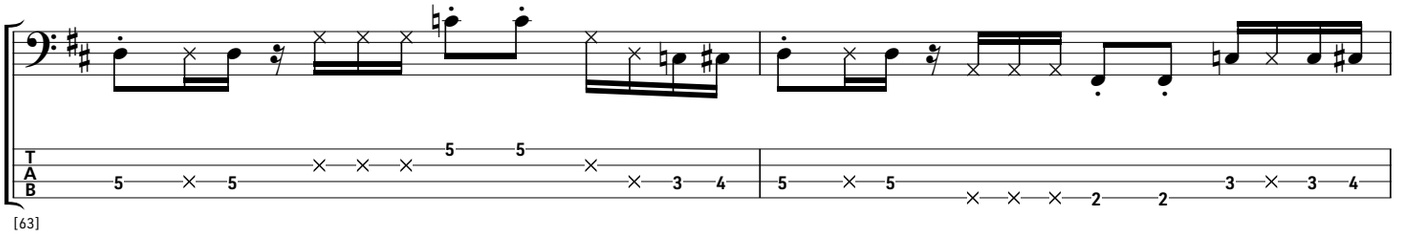

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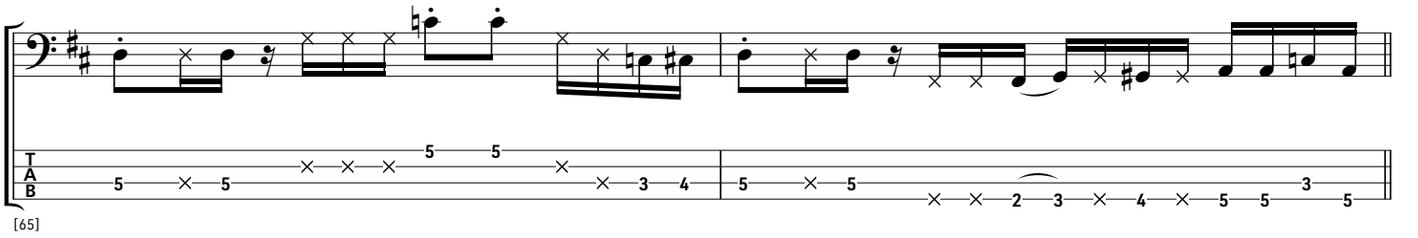

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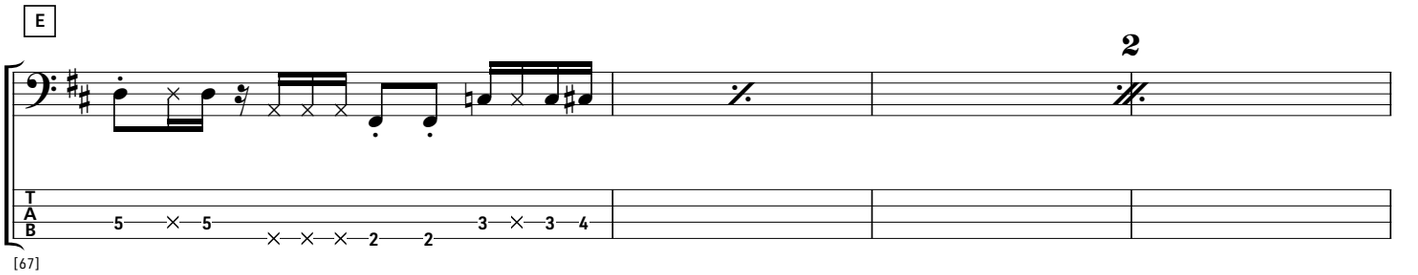

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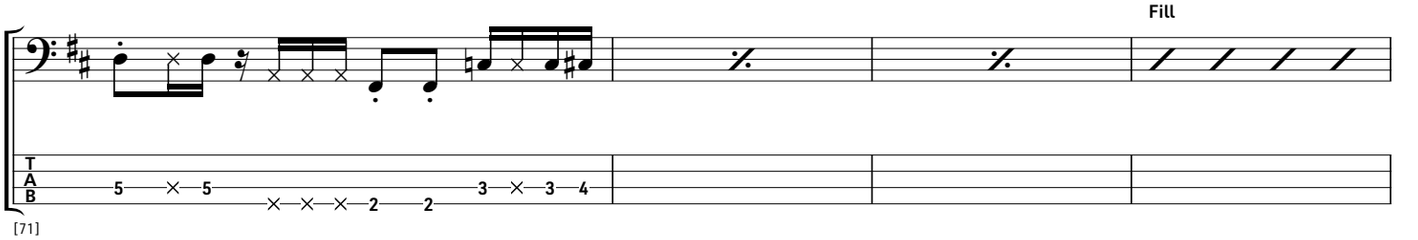

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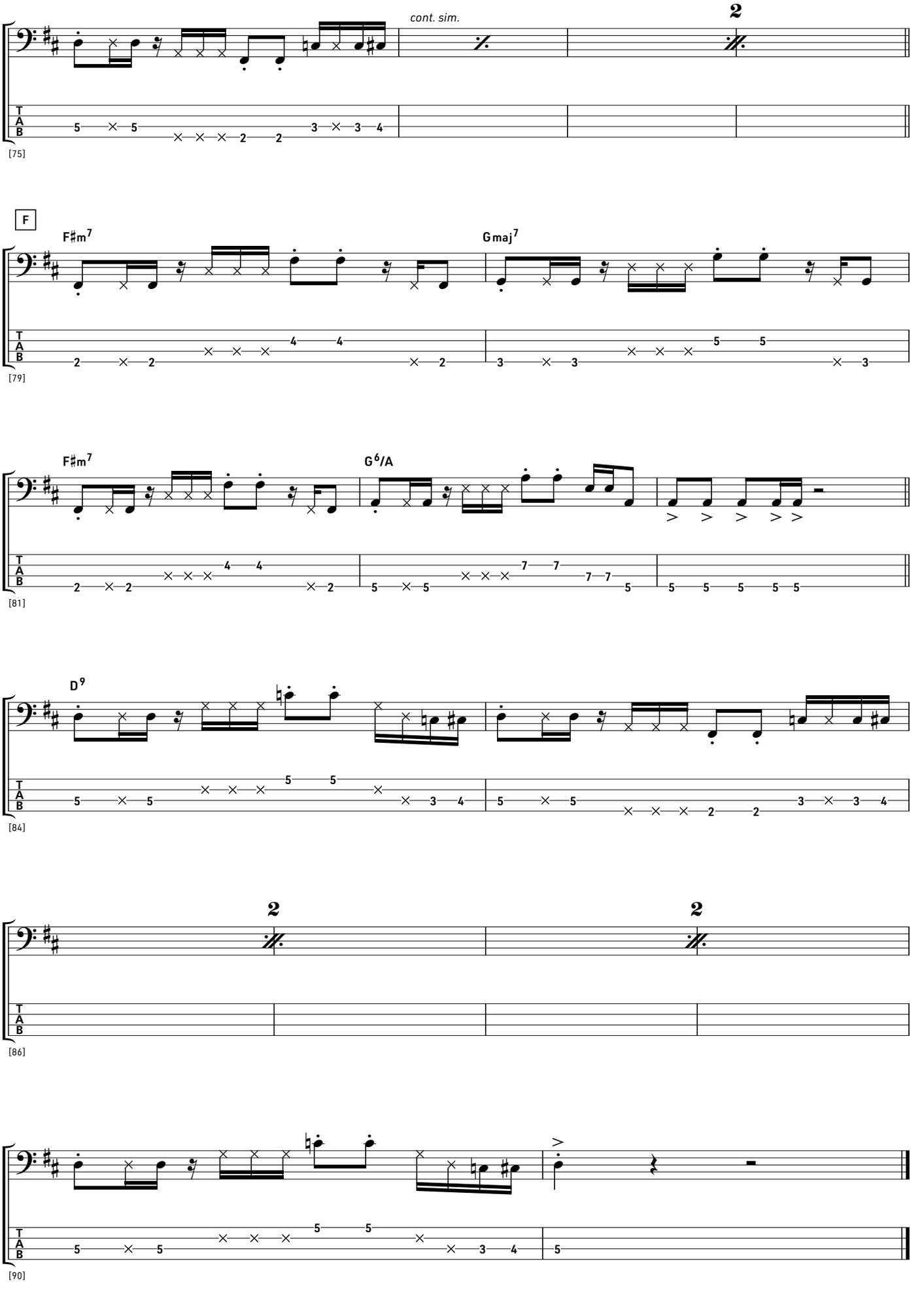

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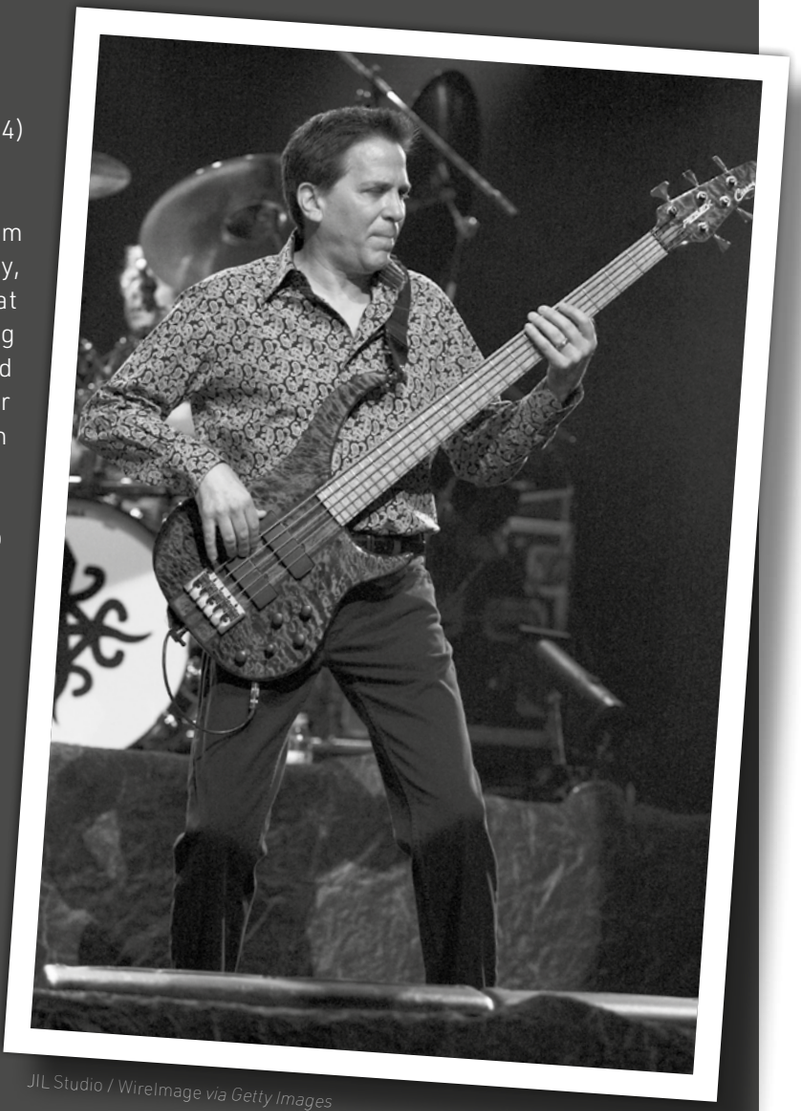

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[90]

Falling in Between

Artist: Toto
Source: *Falling in Between* (Album, 2006)
35th Anniversary: Live in Poland (Album, 2014)
Genre: Progressive Rock / AOR

The title track of Toto's twelfth studio album puts many of the band's strengths on full display, featuring stellar and intricate musicianship that draws from progressive rock and metal. The song also features additional keyboards from acclaimed session musician Greg Phillinganes, who is known for working with some of the biggest stars in music, such as David Gilmour, Eric Clapton and Michael Jackson.

Formed in Los Angeles in 1977, Toto was set up by a group of in-demand session musicians who had come to know each other through mutual friends and working together on recording work. With each member being a highly skilled professional on their respective instruments, their songs stood out thanks to their high production value and virtuosic performances, as heard on hit songs like 'Rosanna' and 'Africa'. Despite a few hiatuses and lineup changes over the decades, the group has remained very active, releasing 14 studio albums and selling 40 million records, all whilst maintaining a busy touring schedule. They have received numerous awards, including six Grammys, and they were inducted into the Musicians' Hall of Fame in 2009.



JIL Studio / WireImage *via Getty Images*

Recommended Listening



Kansas *Leftoverture* (1976)
Progressive rock group Kansas's album *Leftoverture* exhibits intricate instrumentation and elaborate song structures, contrasting hard rock riffs with melodic acoustic sections. This is demonstrated in their landmark hit 'Carry on My Wayward Son'.
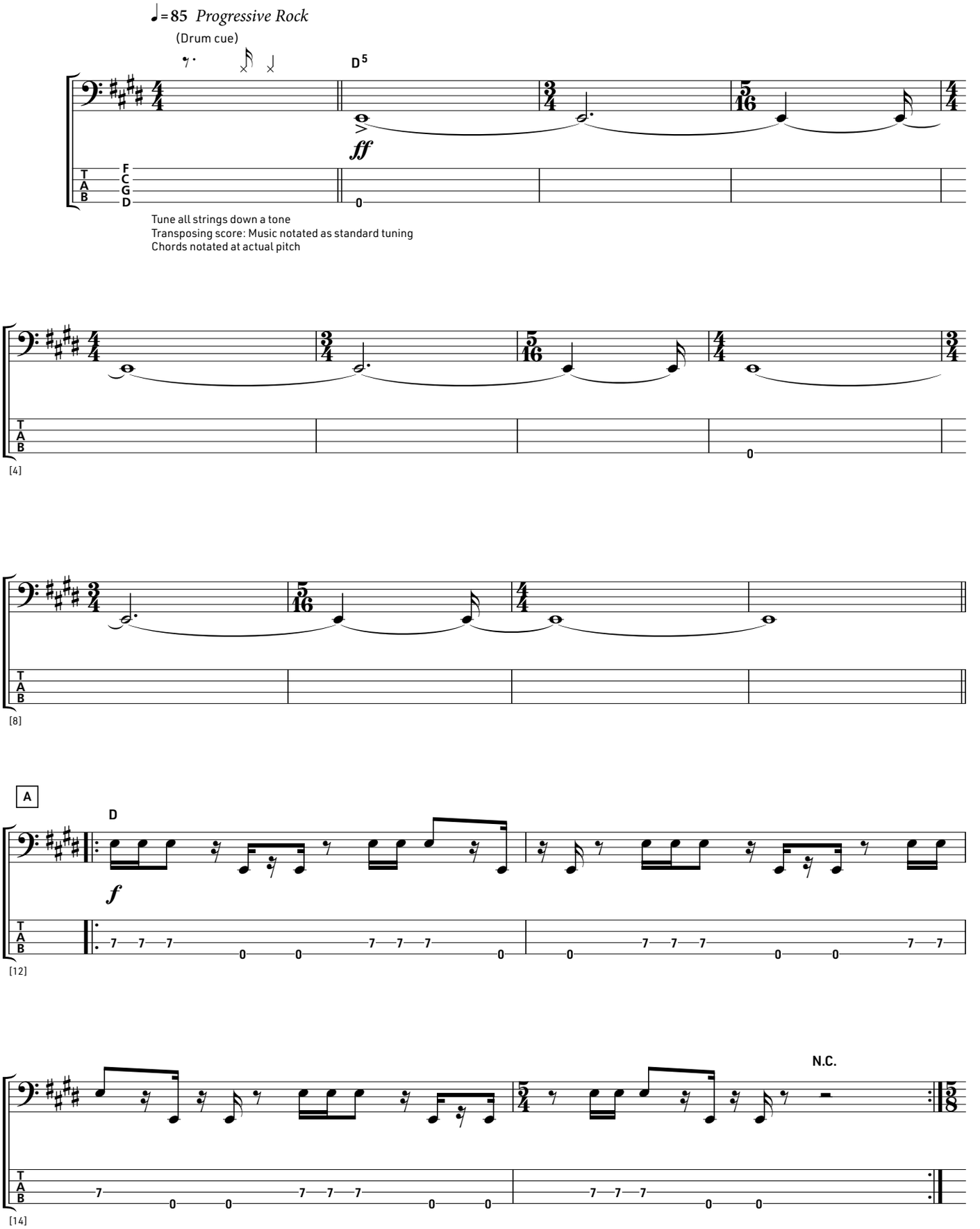


Asia *Asia* (1982)
Supergroup Asia was formed by members of bands Emerson Lake & Palmer, Yes and King Crimson. Their self-titled debut had a polished and accessible sound, adding elements of American AOR bands such as Journey. Hits such as 'Heat of the Moment' helped make the album a global success.
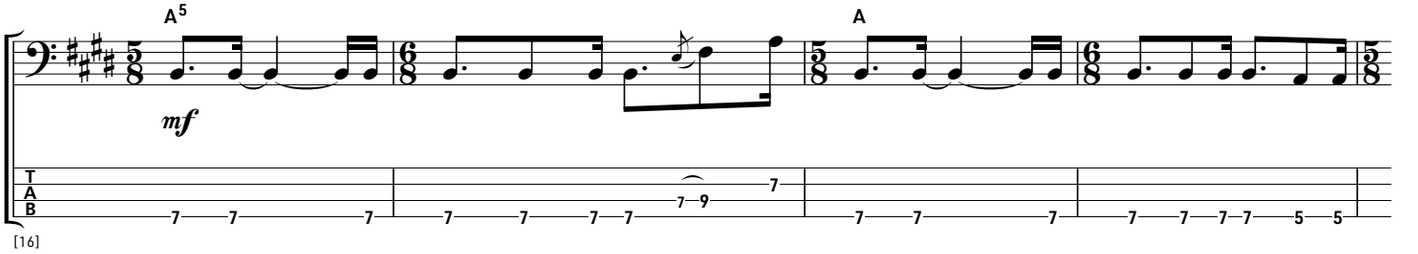
Falling in Between

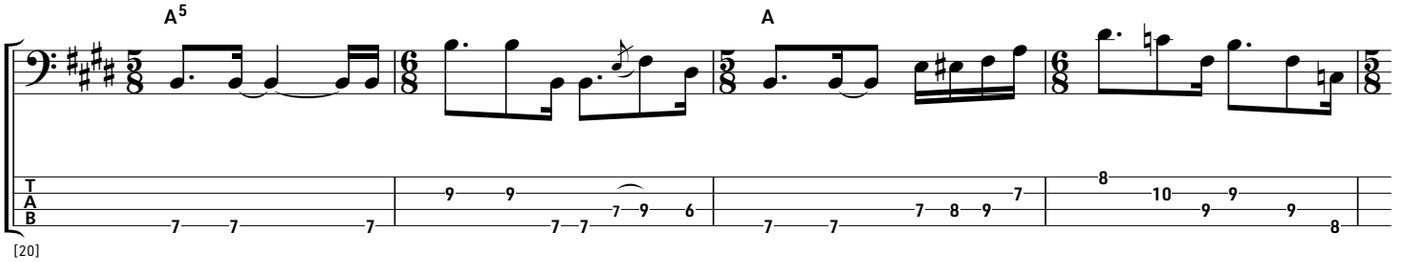
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Simon Phillips, Gregory Phillinganes and Robert Kimball

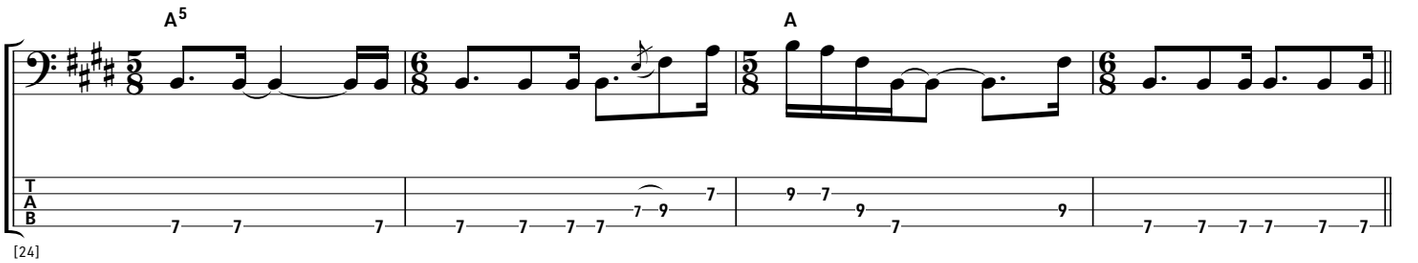
Toto

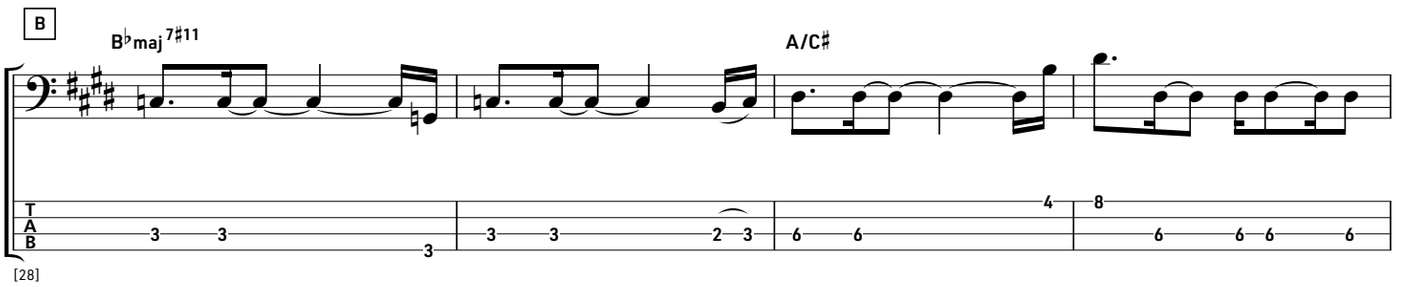


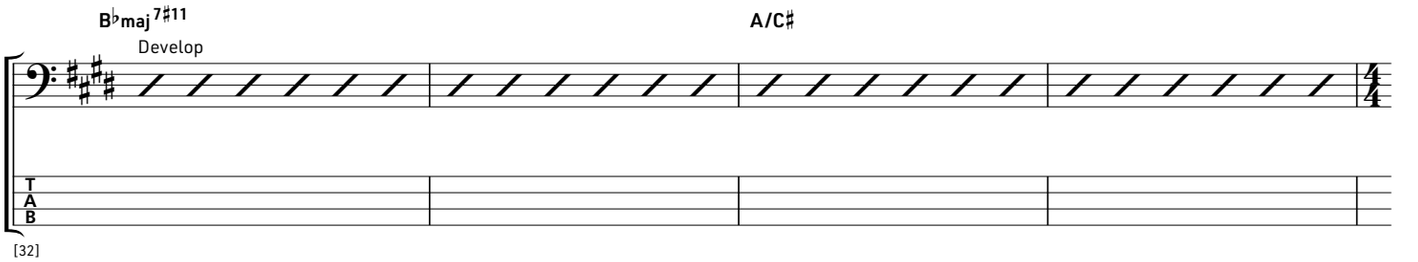
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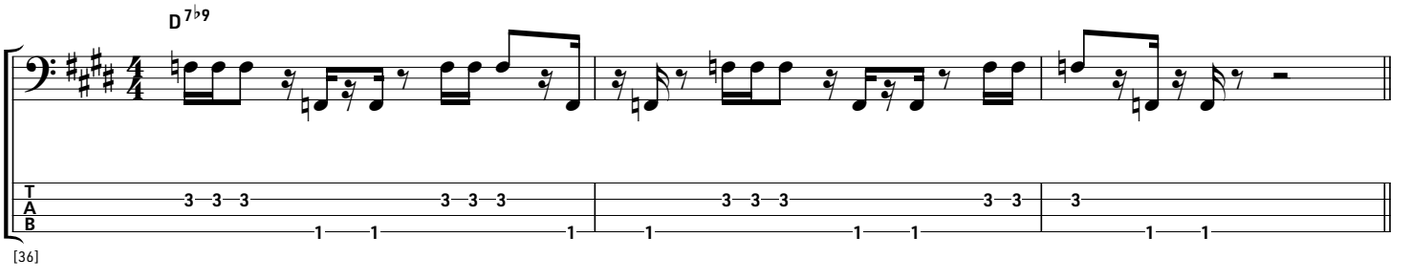

A5
A
mf
T
A
B
[16]

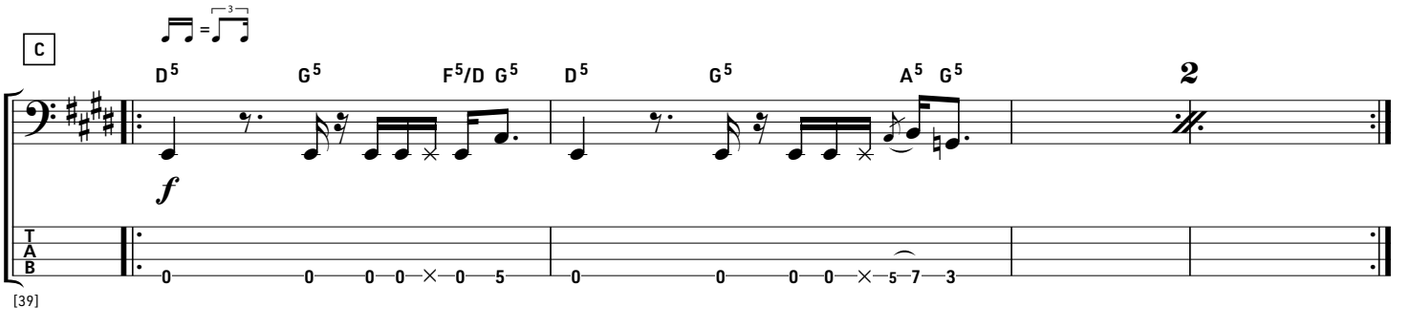

A5
A
T
A
B
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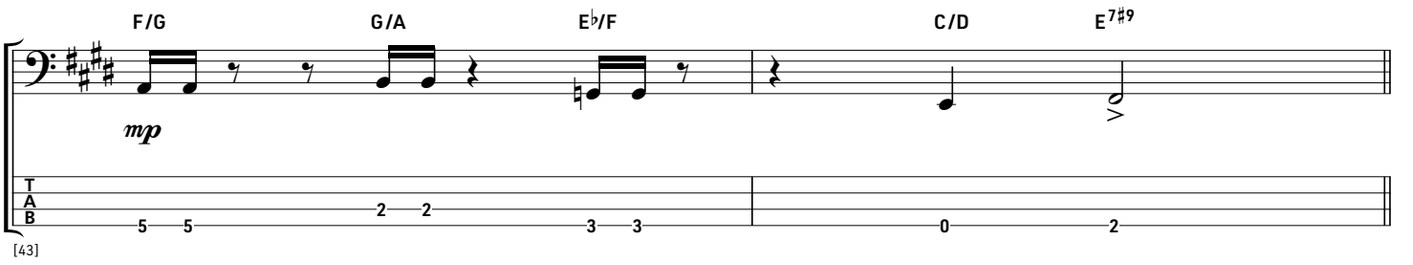

A5
A
T
A
B
[24]

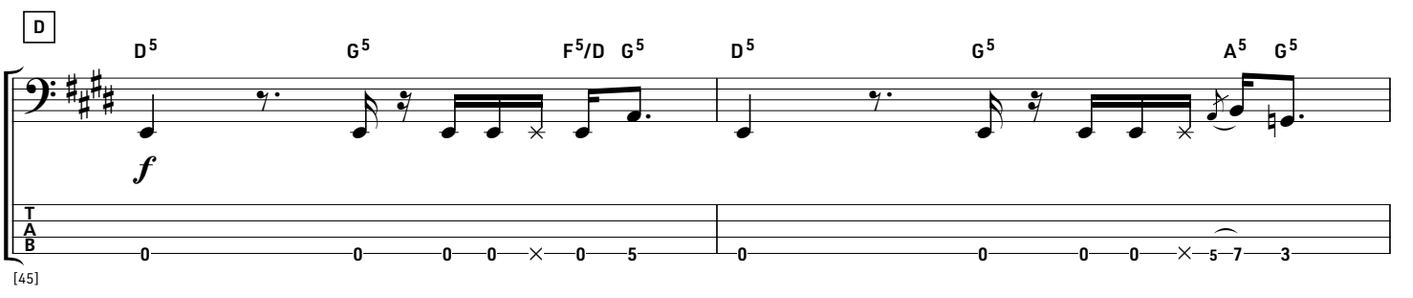

B
B♭maj7♯11
A/C♯
T
A
B
[28]

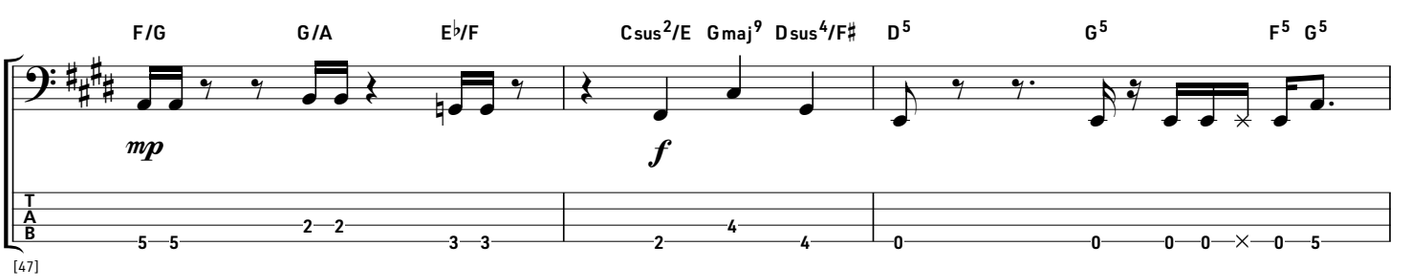

B♭maj7♯11
Develop
A/C♯
T
A
B
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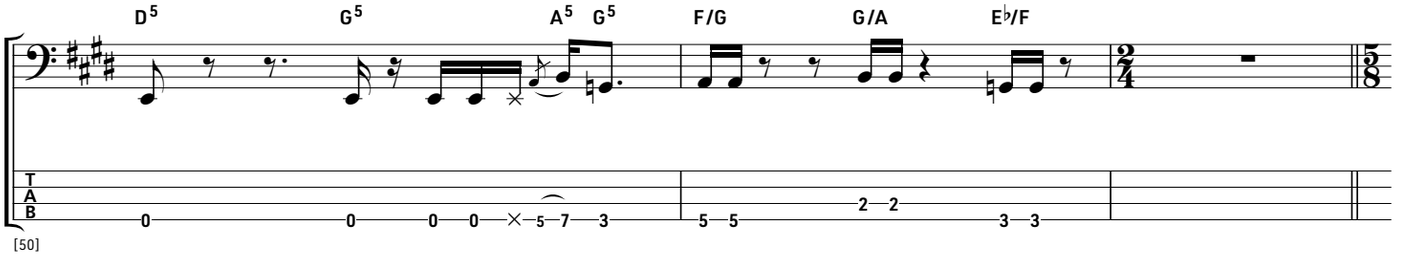

D7♭9
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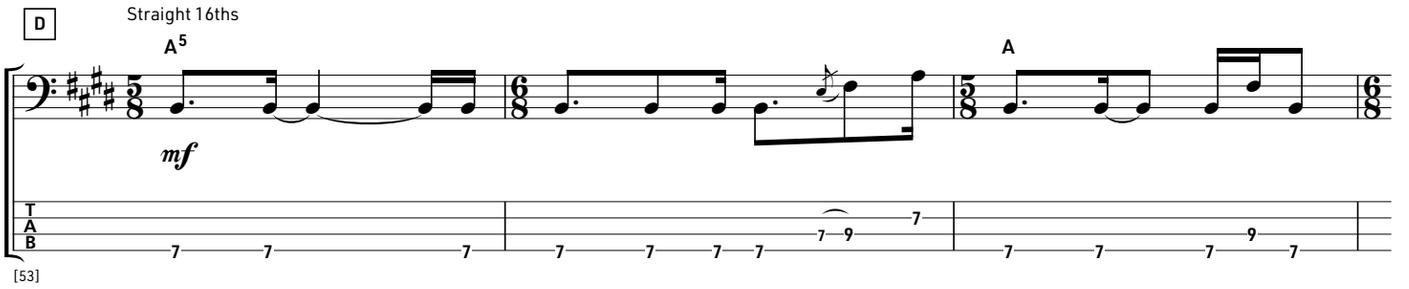

C
D5 G5 F5/D G5 D5 G5 A5 G5
2
f
[39]

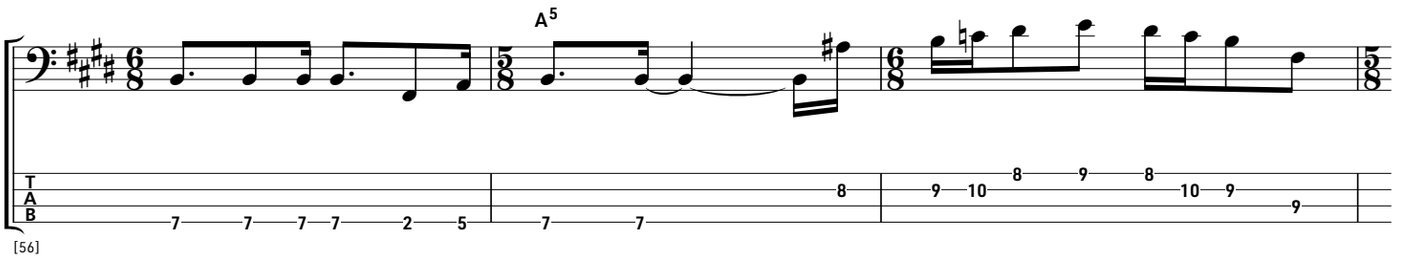

F/G G/A E♭/F C/D E7♯9
mp
[43]
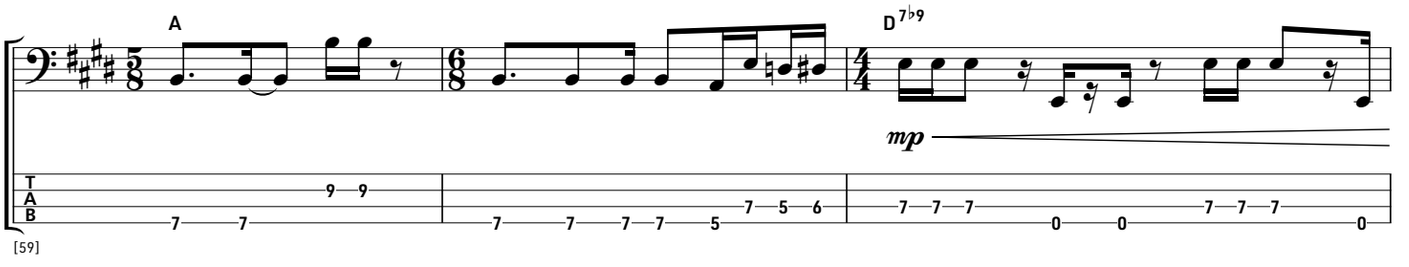

D
D5 G5 F5/D G5 D5 G5 A5 G5
f
[45]
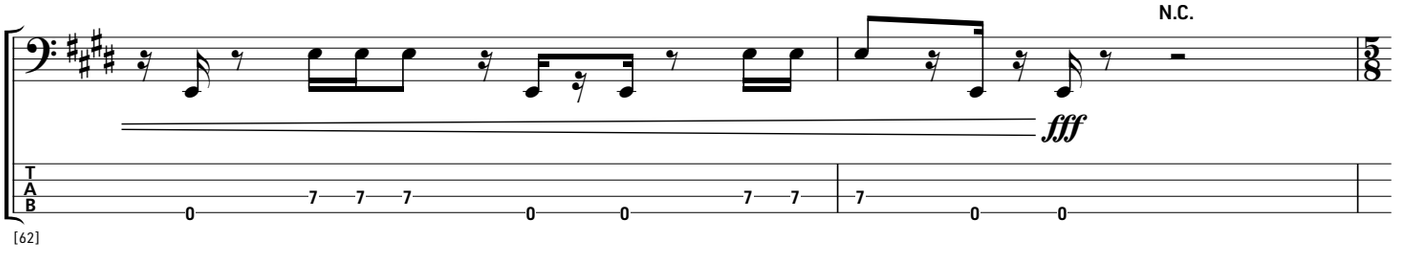

F/G G/A E♭/F Csus2/E Gmaj9 Dsus4/F♯ D5 G5 F5 G5
mp
f
[47]

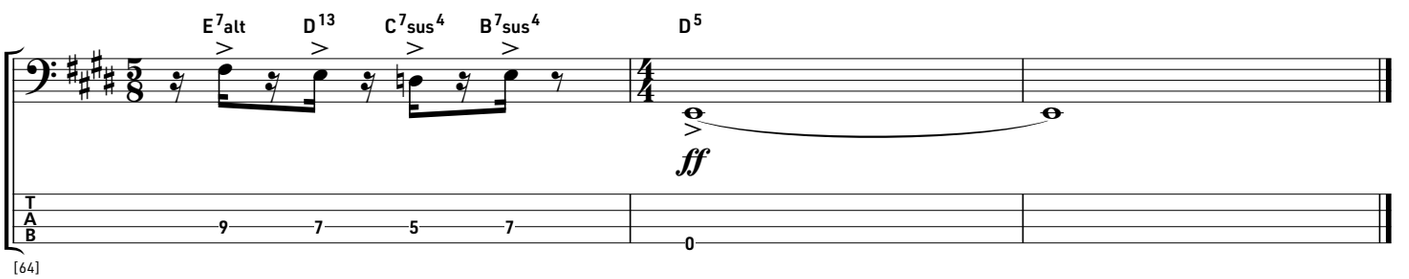

D5
G5
A5 G5
F/G
G/A
E♭/F
[50]


D
Straight 16ths
A5
mf
A
[53]


A5
[56]


A
D7♭9
mp
[59]


N.C.
fff
[62]

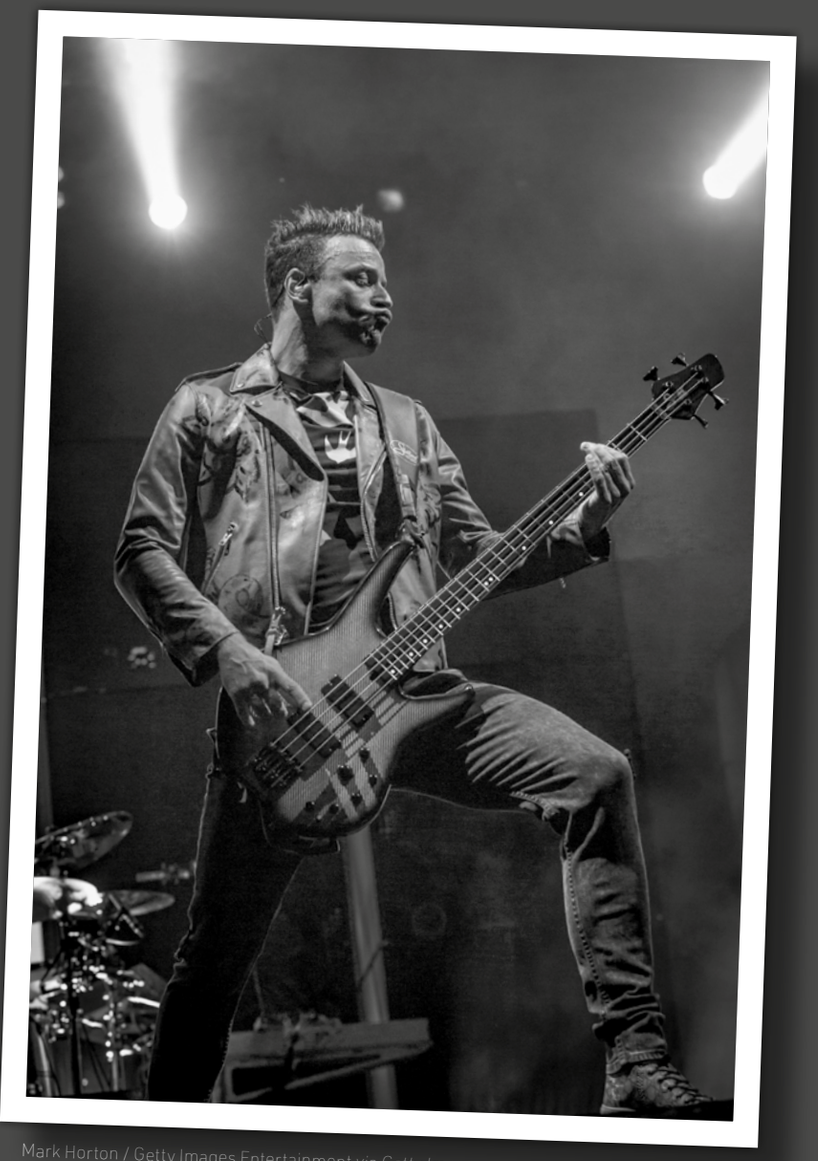

E7alt
D13
C7sus4
B7sus4
D5
ff
[64]

Hysteria

Artist: Muse
Source: *Absolution* (Album, 2003)
Genre: Alternative Rock

The third single from *Absolution*, 'Hysteria' became an instant fan favourite thanks to Chris Wolstenholme's intricate and driving distorted bass riff; voted the best rock bassline by readers of NME in 2012. Vocalist Matt Bellamy describes the inspiration for the song being "the obsession of wanting to have something [you] can't have [...] kind of being in love with something you can't actually get yourself, you know."

Muse have grown from a small local college band into an internationally acclaimed rock supergroup that has sold tens of millions of records worldwide. The three-piece are known for combining elements of classical and electronic music into their sound and have garnered a reputation for their electrifying live performances, being the first band to sell out Wembley Stadium in 2007. Muse currently have a discography of nine studio albums, showcasing their evolution from the early noughties to the stadium rock giants they have become. They have won multiple awards including two Grammys and an Ivor Novello award.



Mark Horton / Getty Images Entertainment *via Getty Images*

Recommended Listening



Radiohead *OK Computer* (1997)
Many comparisons have been drawn between Muse and Radiohead; both in terms of musical style and aesthetic. Radiohead's highly-acclaimed third album broke a lot of ground in the '90s with its unique musical ideas and songwriting.
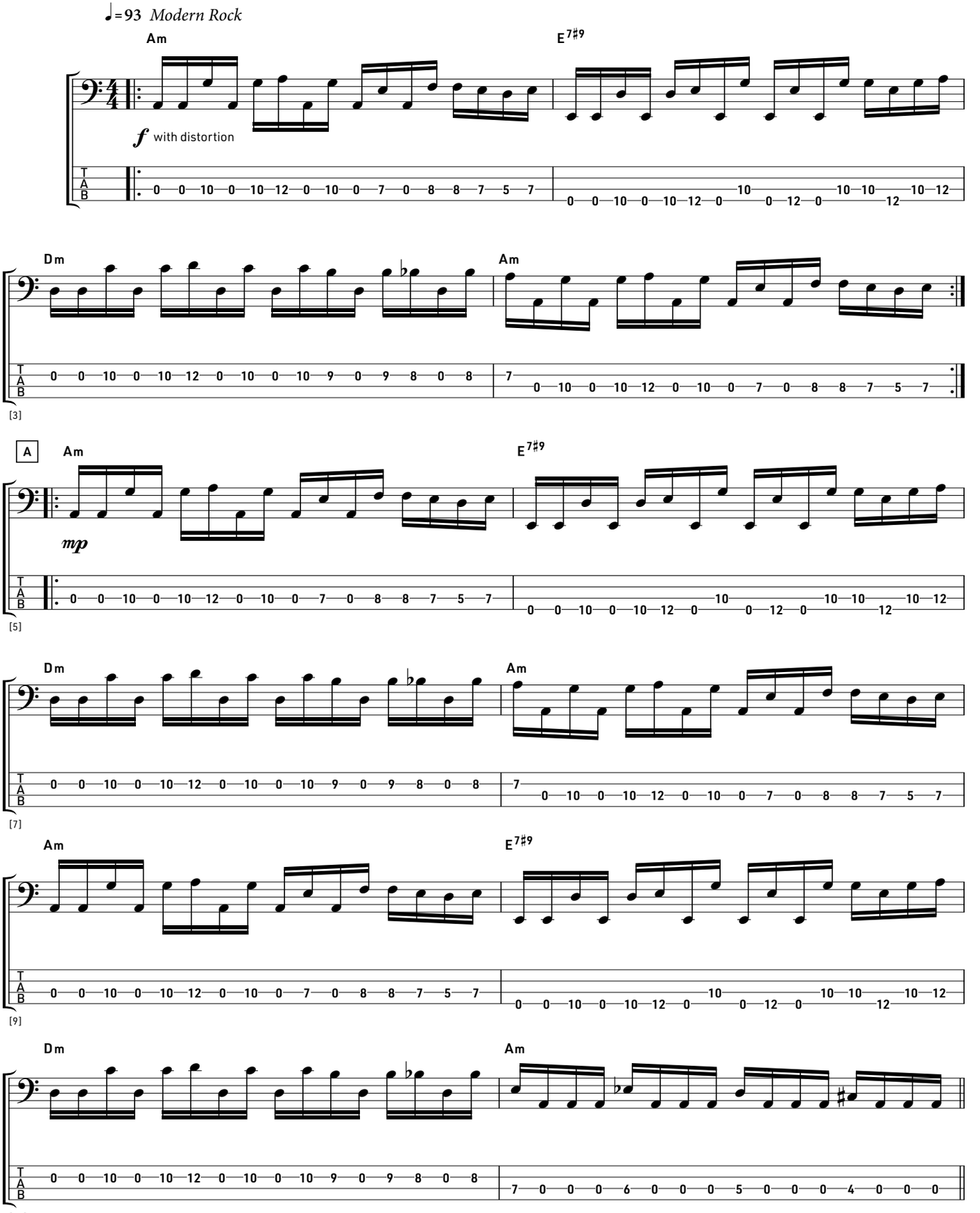


Dream Theater *Octavarium* (2005)
With the progressive metal giants often citing Muse as an influence, Dream Theater's *Octavarium* continues their signature complex and intricate songwriting style, with the title track lasting for a staggering 24 minutes!
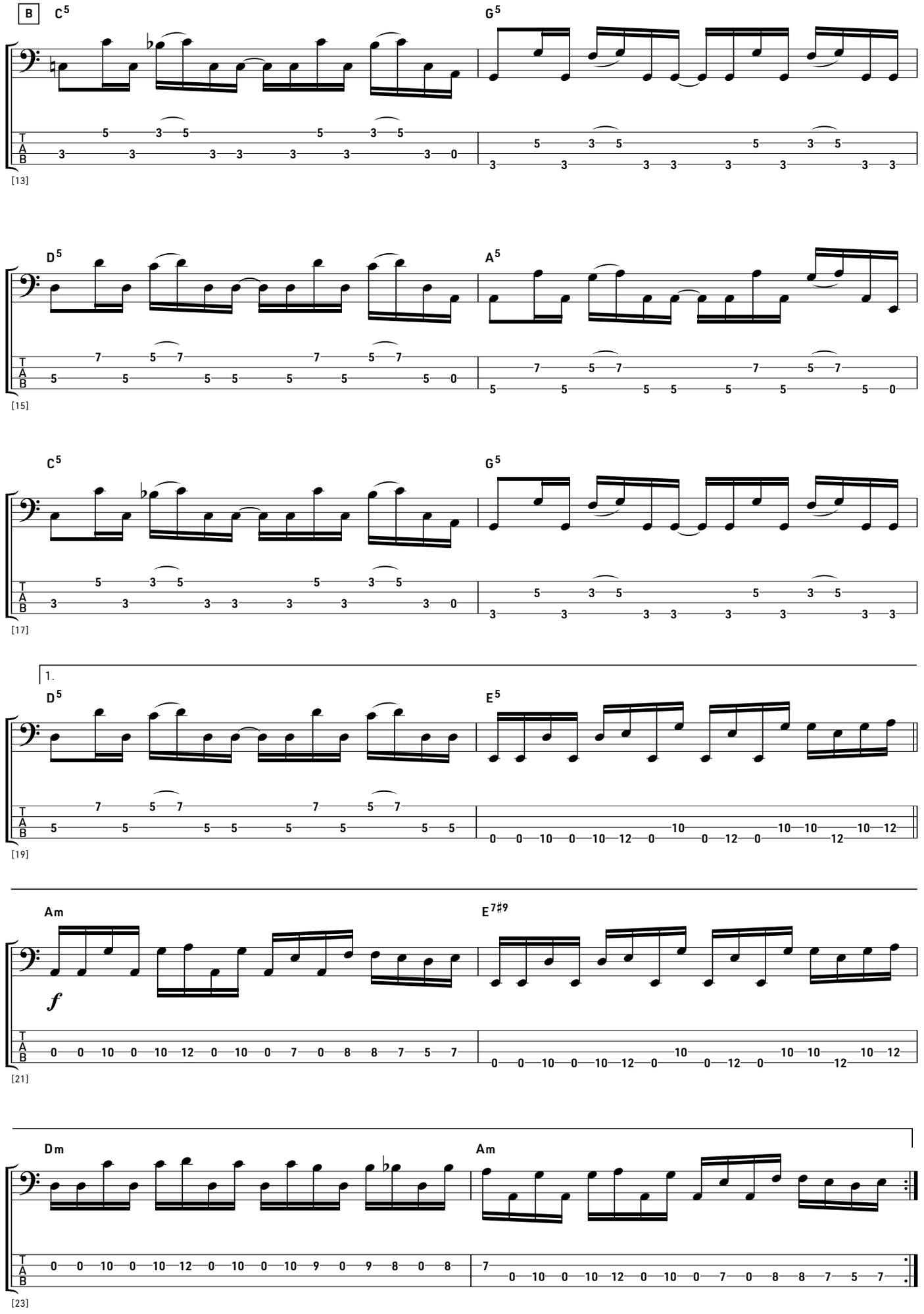
Hysteria

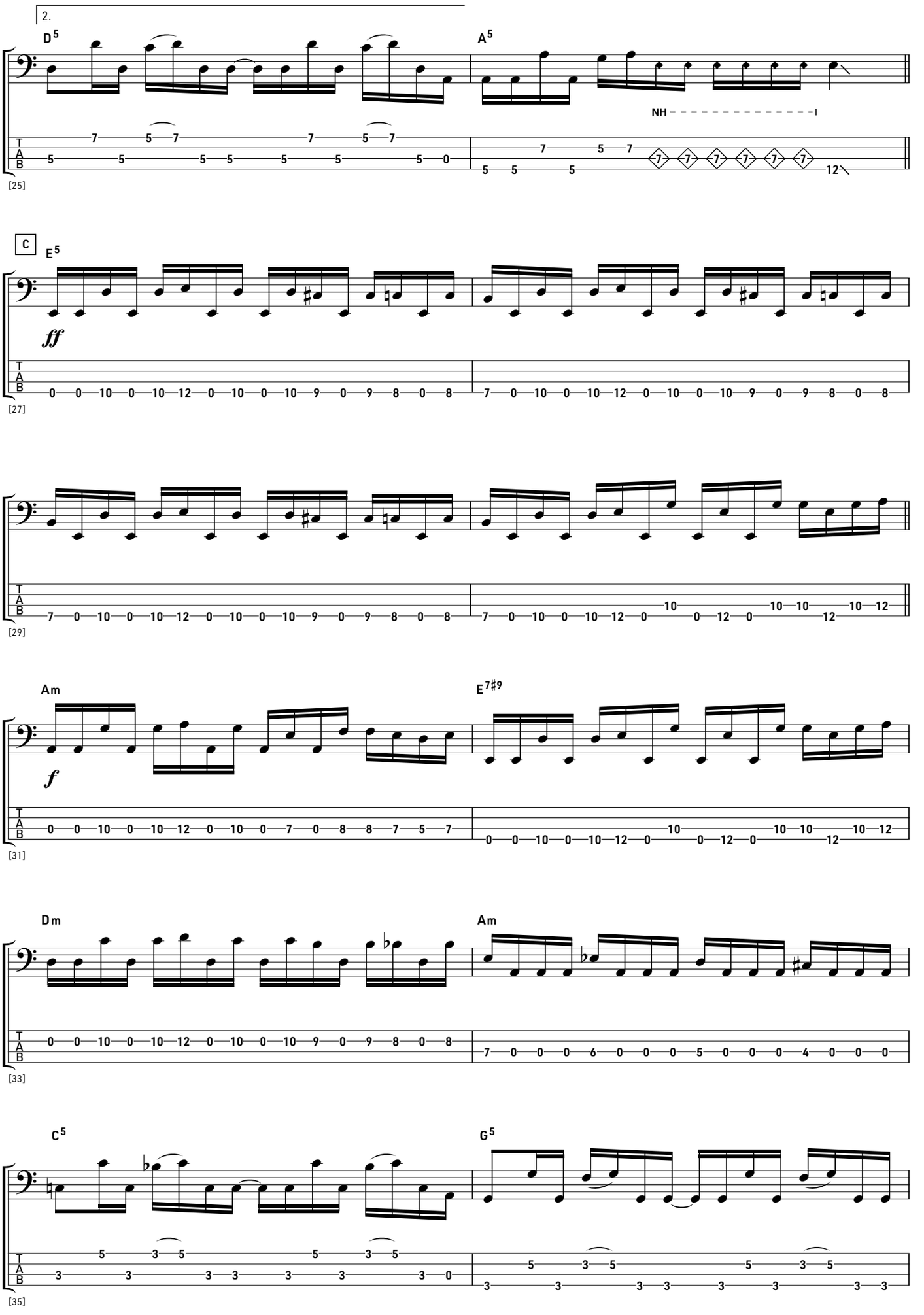
Words by Matthew Bellamy
Music by Matthew Bellamy, Chris Wolstenholme and Dominic Howard
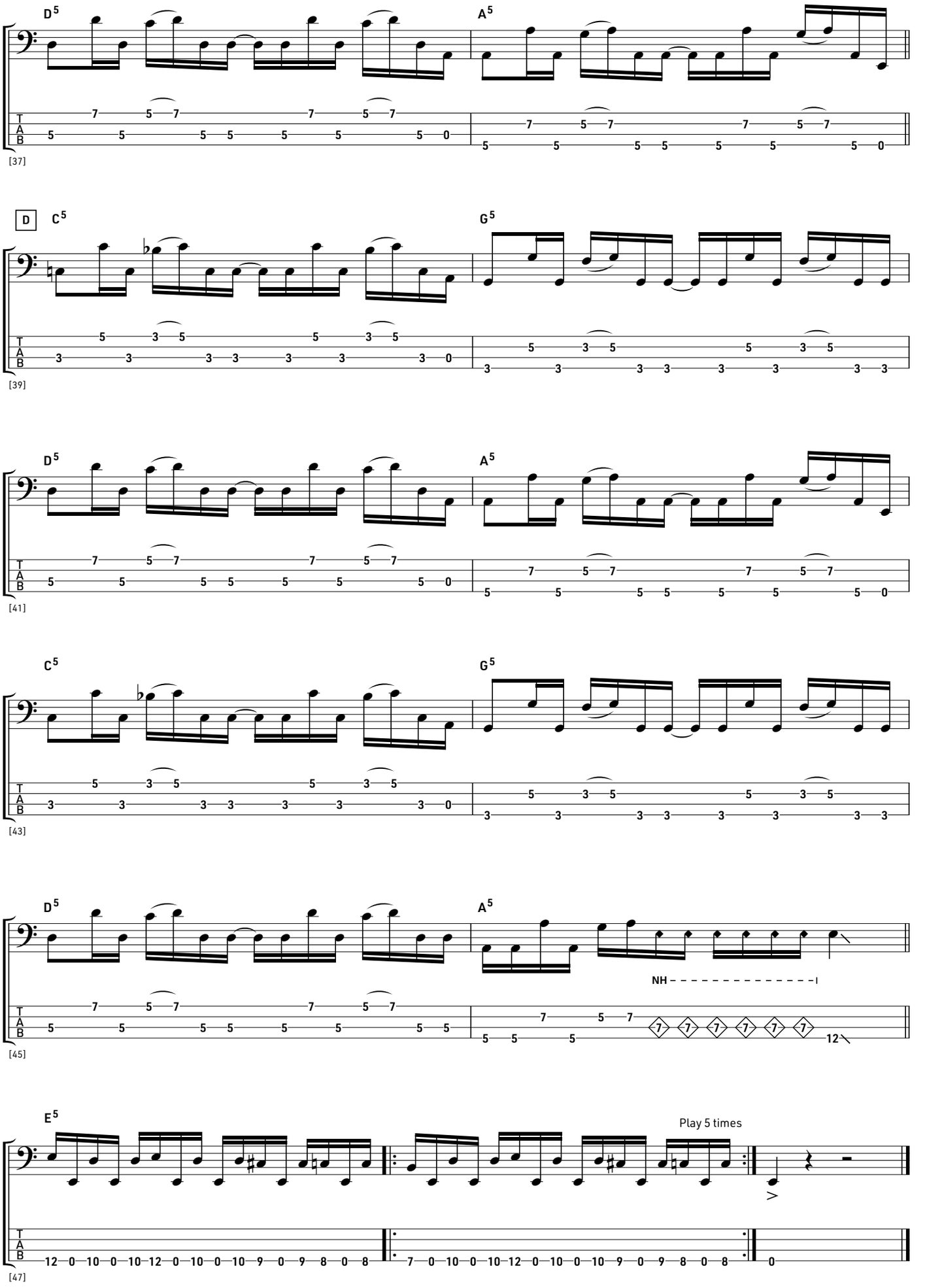
Muse



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B
C5
G5
[13]
D5
A5
[15]
C5
G5
[17]
1.
D5
E5
[19]
Am
E7♯9
f
[21]
Dm
Am
[23]


2.
D5
A5
NH
[25]
C
E5
ff
[27]
[29]
Am
E7♯9
f
[31]
Dm
Am
[33]
C5
G5
[35]


D5
A5
[37]
D
C5
G5
[39]
D5
A5
[41]
C5
G5
[43]
D5
A5
NH
12
[45]
E5
Play 5 times
[47]

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.

La Puerta Abierta

A blend of various Latin tropes, 'La Puerta Abierta' pays homage to South American dance music, incorporating some traditional elements associated with the music of songwriters such as Antônio Carlos Jobim and Astrud Gilberto, whilst also infusing a modern jazz influence, much like Chick Corea and Buena Vista Social Club. It utilises the instantly identifiable "tresillo" rhythm, which is commonly used in latin-infused pop tunes of today, such as Ed Sheeran's 'Shape of You'.



Recommended Listening **Santana** *Santana (III)* (1971)
Legendary guitarist Santana is known for his impact on the world of latin rock and is considered a pioneer of the genre. His landmark third album blended an array of styles and influences, including jazz and blues. The album includes Santana's rendition of 'No One to Depend On'.

Byte-Size

The late '90s and early 2000s saw a new style of progressive and innovative indie rock emerge. Bands like Muse, Radiohead and Porcupine Tree became known for their more complex, long-form songs that blended modern electronic music technology with traditional analogue instruments. A common characteristic of their music was the use of irregular time signatures and unpredictable chord changes, both of which can be found in 'Byte-Size'.



Recommended Listening **Radiohead** *Kid A* (2000)
Radiohead's highly-acclaimed third album broke a lot of ground in the '90s with its unique musical ideas, departing from a more conventional sound to an experimental approach. Making use of elaborate song structures and electronic sounds, *Kid A* remains influential, with many contemporary rock and pop musicians citing the album as an inspiration.
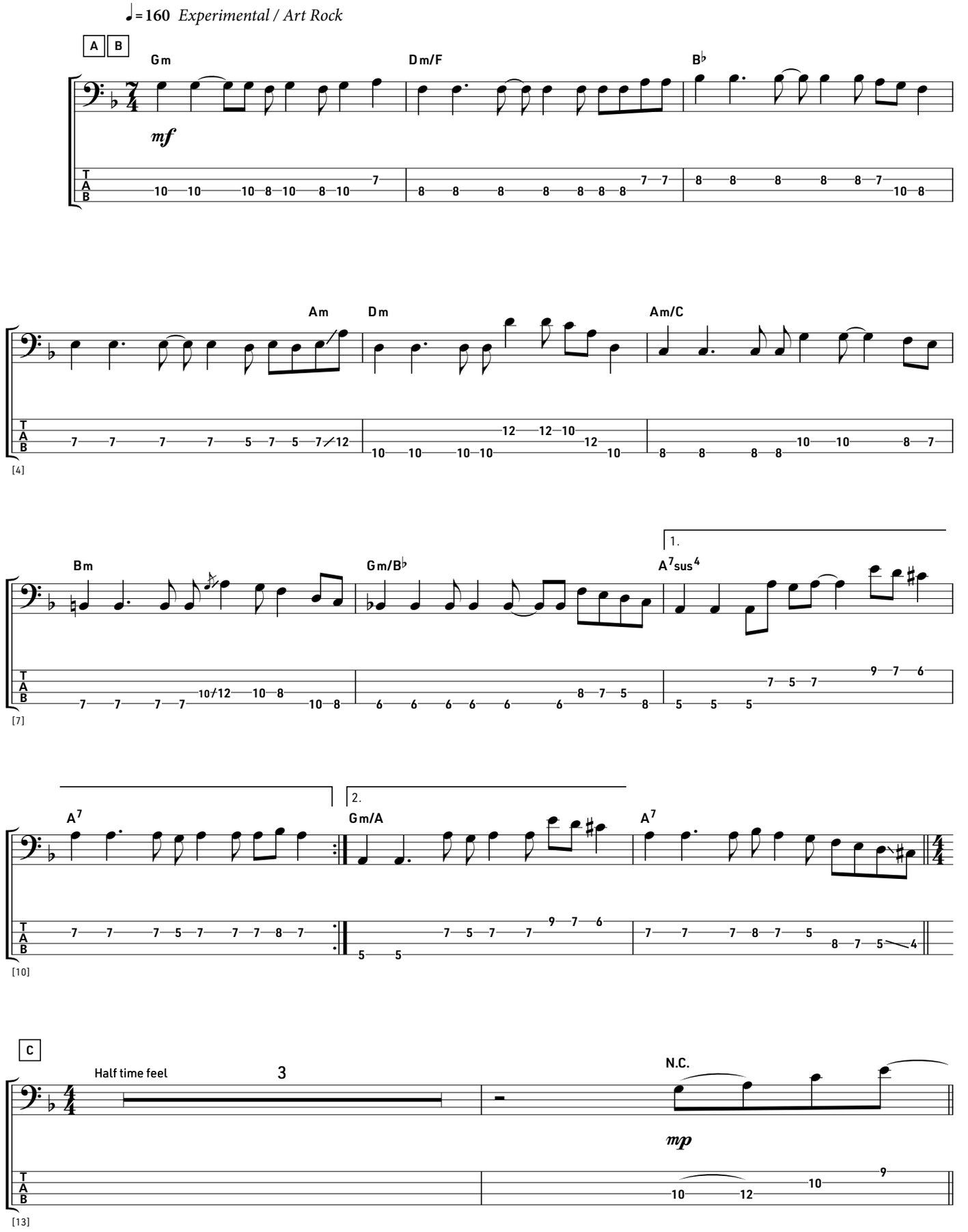
Just for the Record

By the end of the '60s, British rock and roll had emerged as the dominant force in music culture, thanks to bands like The Beatles and The Rolling Stones. New acts such as Deep Purple and Led Zeppelin would take the genre further with a more aggressive sound that came to define hard rock. They often blended elements of the blues into their songs, leading to the invention of the rock shuffle – a common feature of songs by other exponents of the genre, including AC/DC and Thin Lizzy.
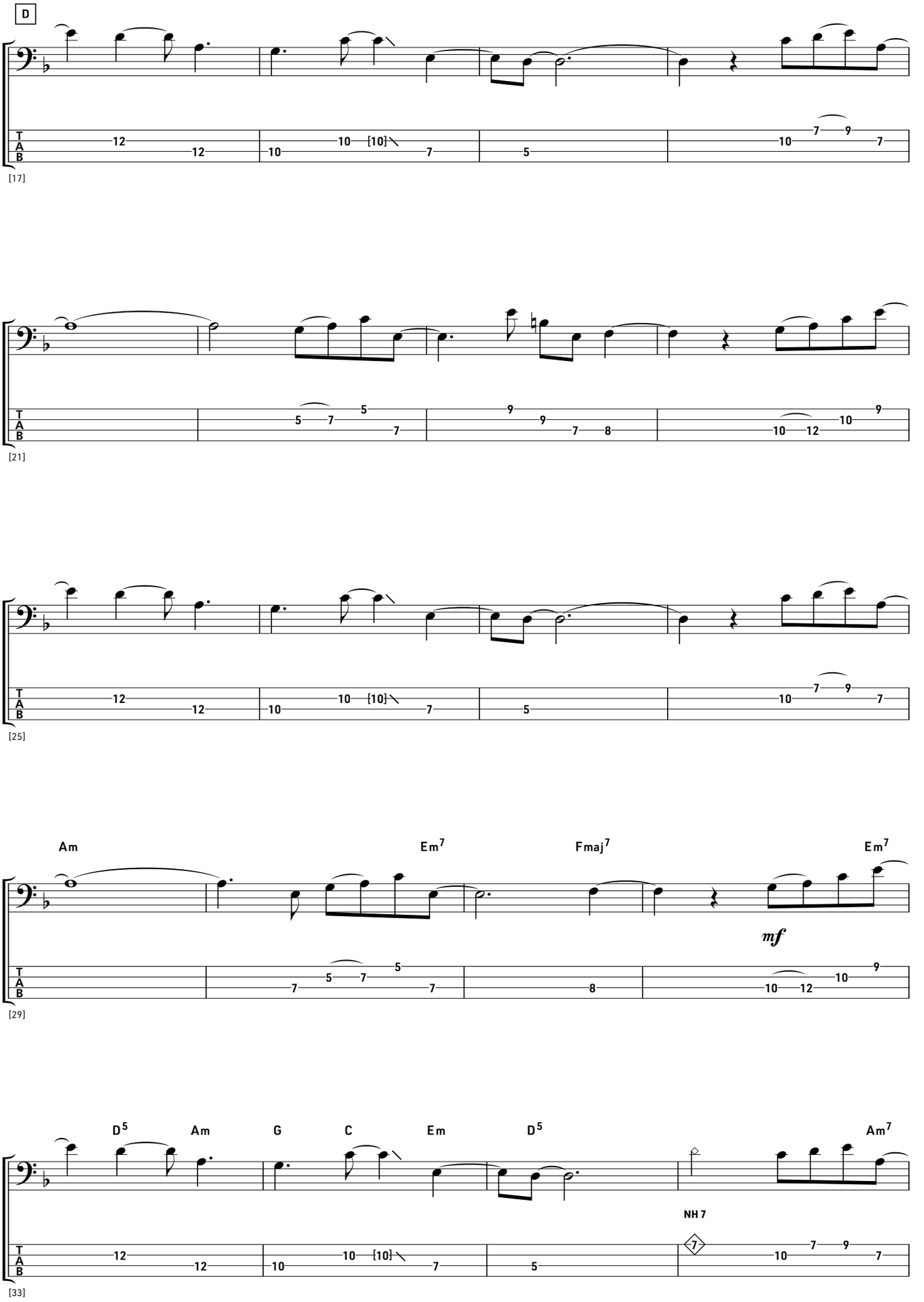


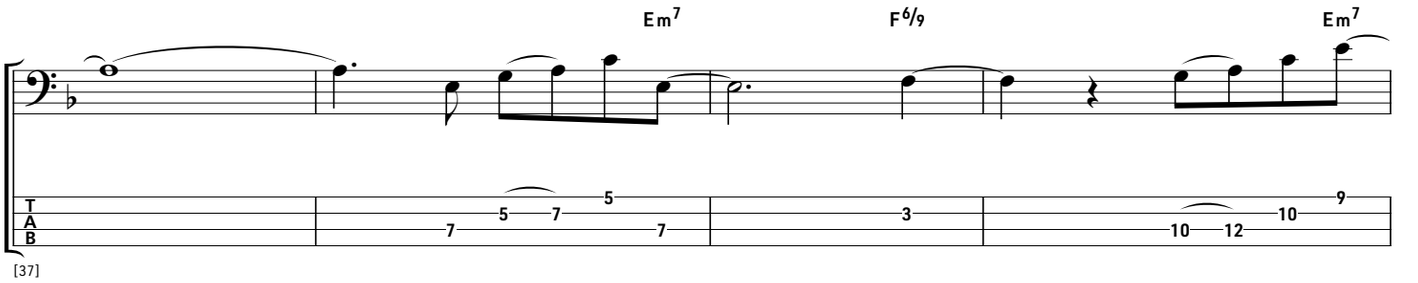
Recommended Listening **Led Zeppelin** *II* (1969)
The second untitled studio album by British rock pioneers Led Zeppelin helps establish the foundations of hard rock and heavy metal. With Jimmy Page's monster riffs and Robert Plant's pure and powerful voice, the album opens with the iconic hit 'Whole Lotta Love'.

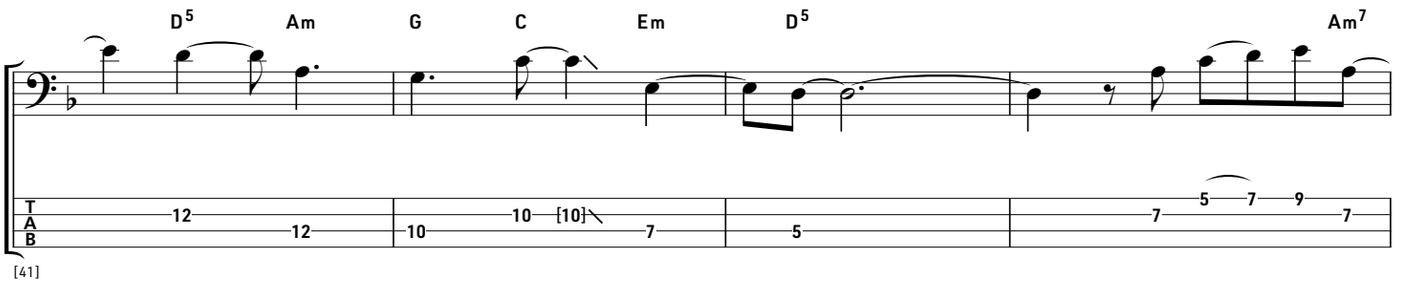
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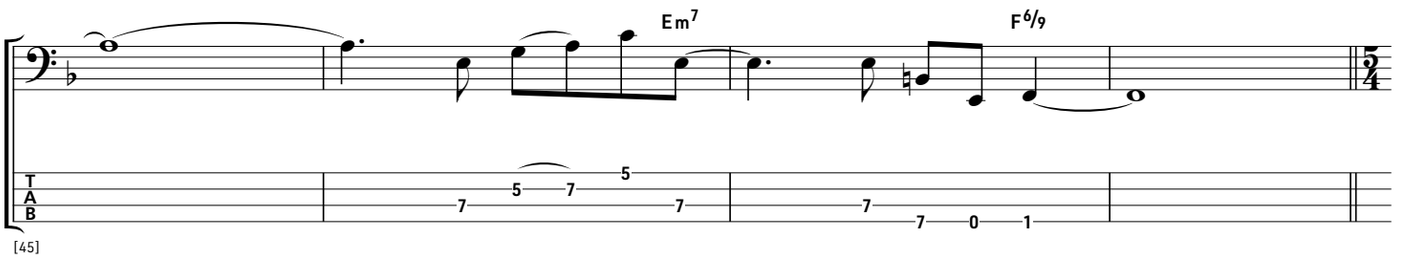


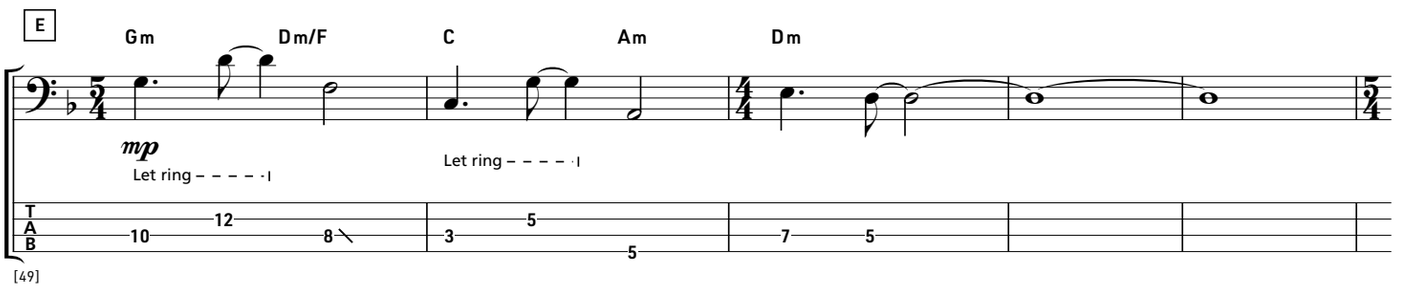
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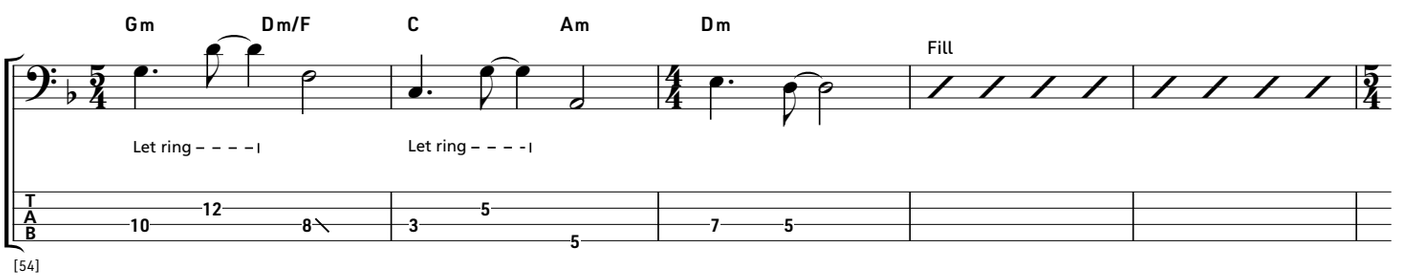

D
[17]
[21]
[25]
Am
Em7
Fmaj7
Em7
mf
[29]
D5
Am
G
C
Em
D5
Am7
NH 7
[33]

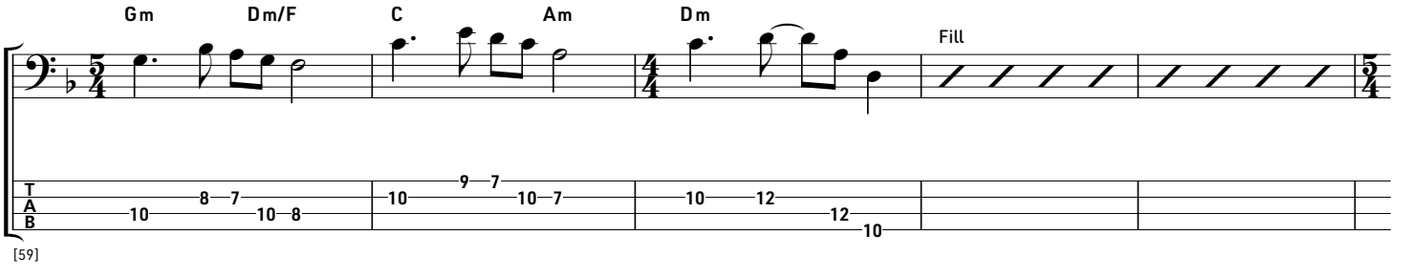

Em7
F6/9
Em7
[37]

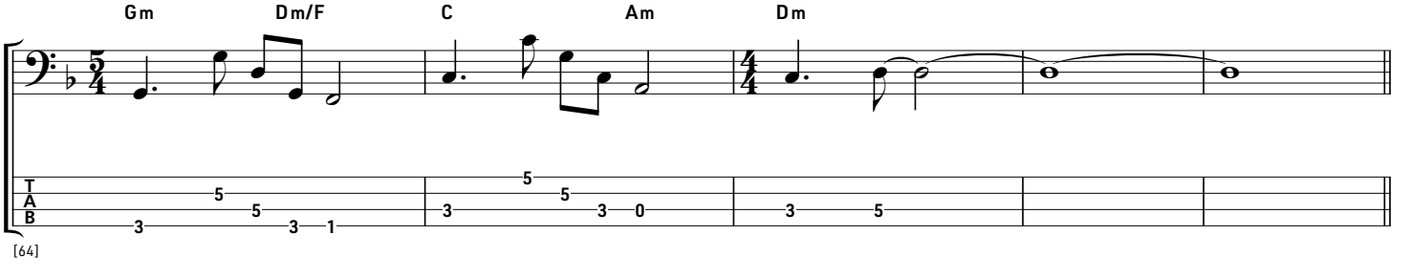

D5
Am
G
C
Em
D5
Am7
[41]

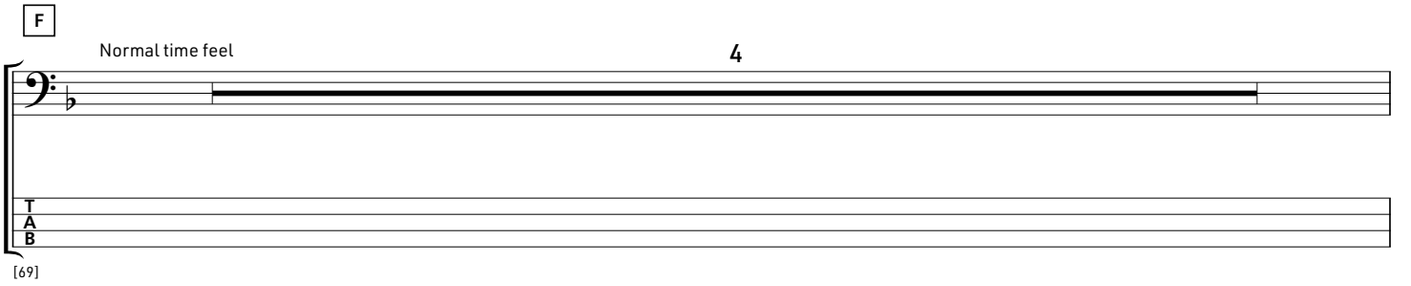

Em7
F6/9
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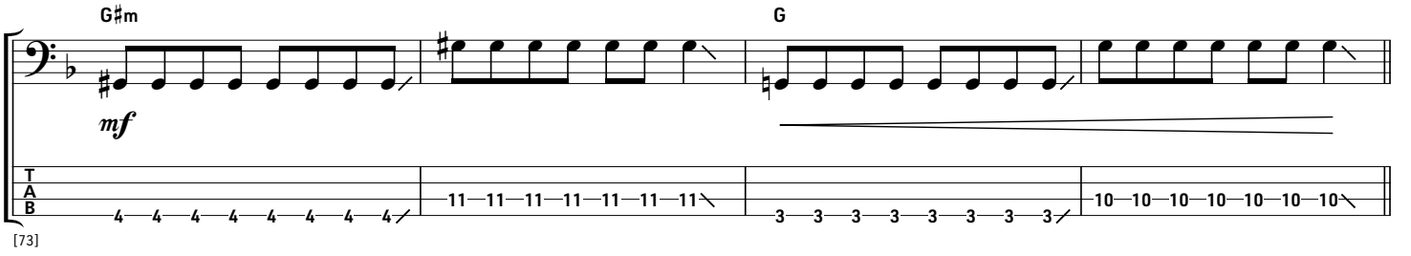

E
Gm
Dm/F
C
Am
Dm
mp
Let ring
Let ring
[49]

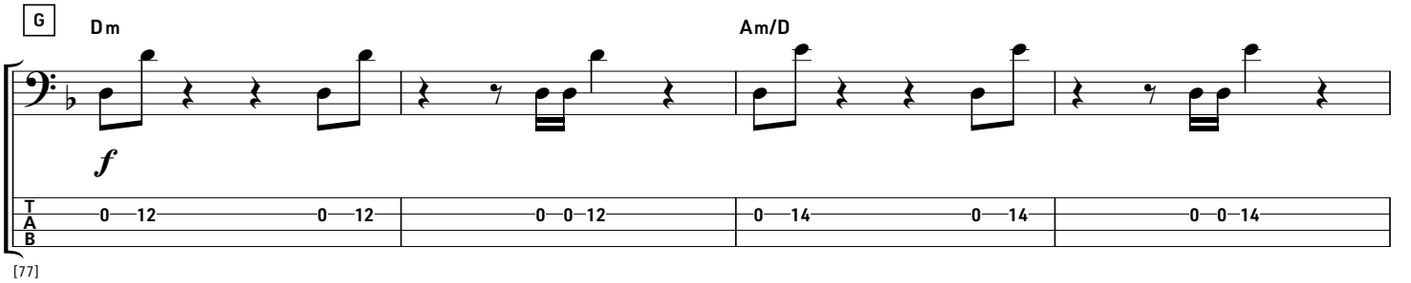

Gm
Dm/F
C
Am
Dm
Fill
Let ring
Let ring
[54]

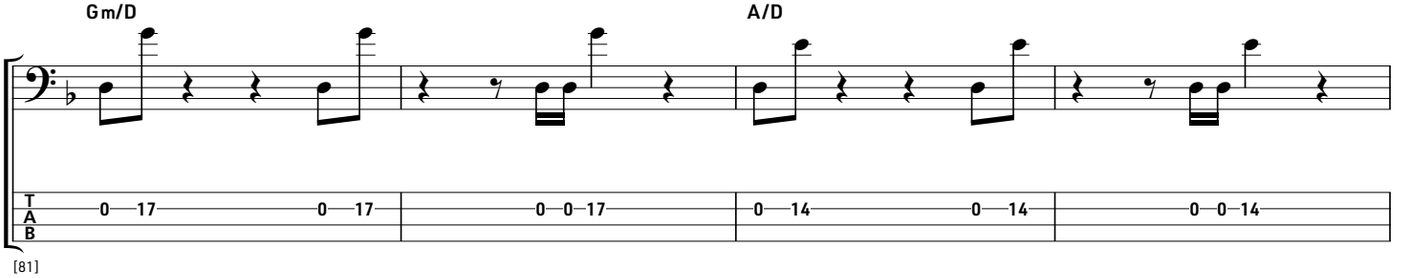

Gm
Dm/F
C
Am
Dm
Fill
[59]

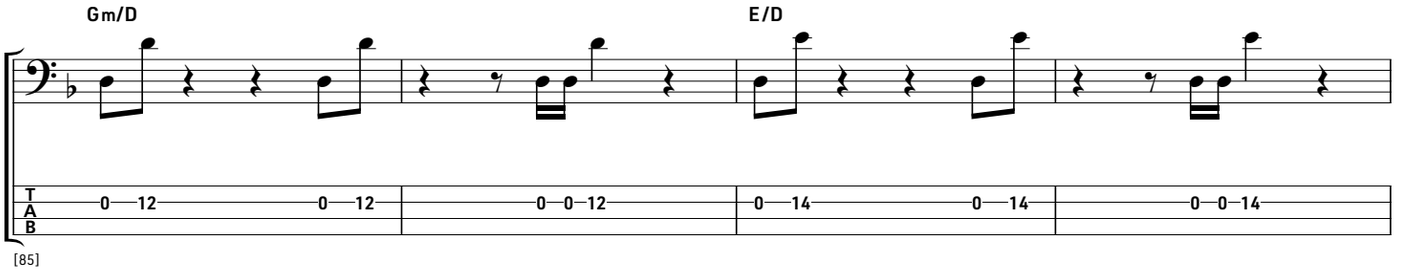

Gm
Dm/F
C
Am
Dm
[64]

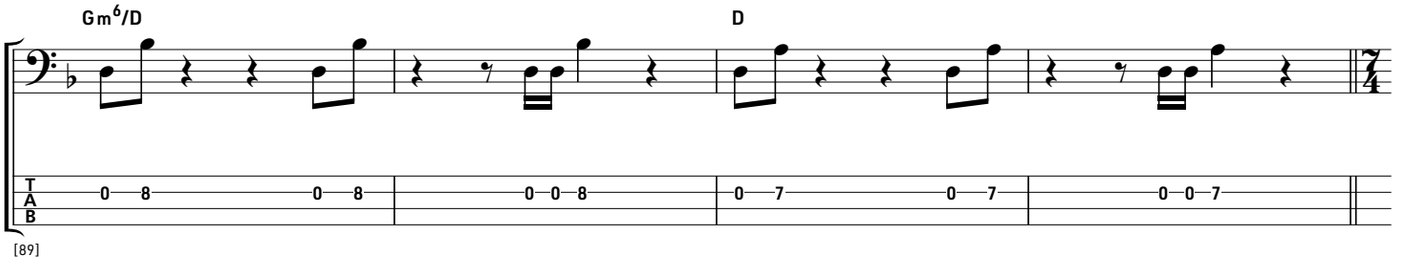

F
Normal time feel
4
[69]

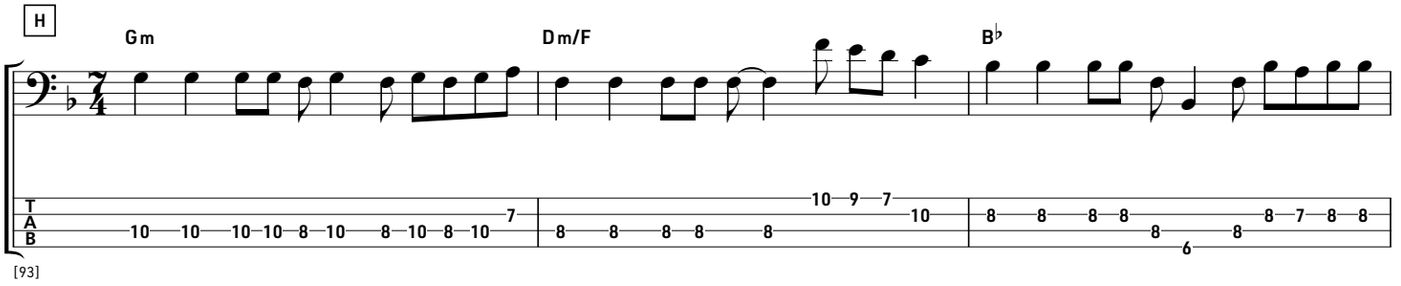

G♯m
G
mf
[73]
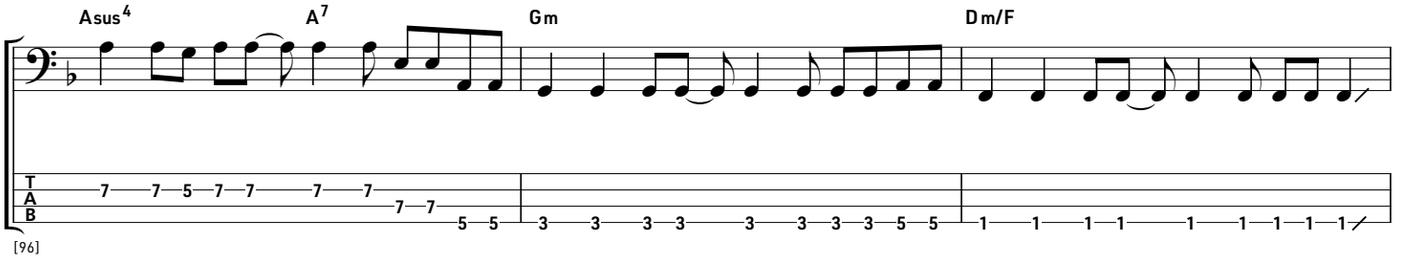

G
Dm
Am/D
f
[77]
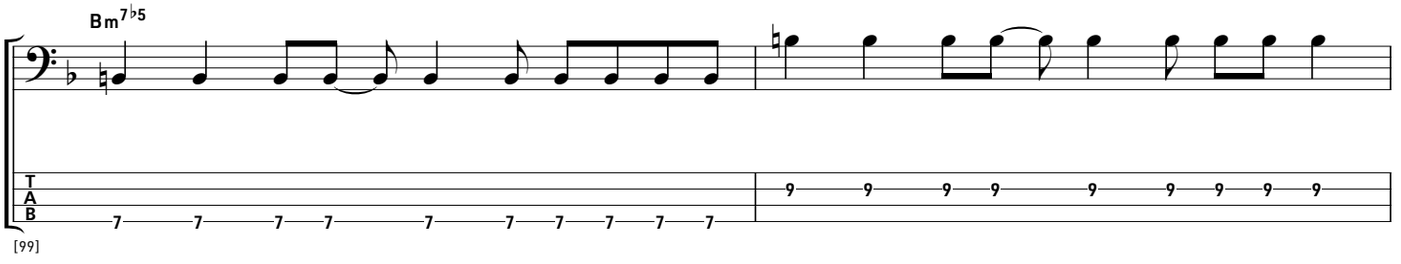

Gm/D
A/D
[81]

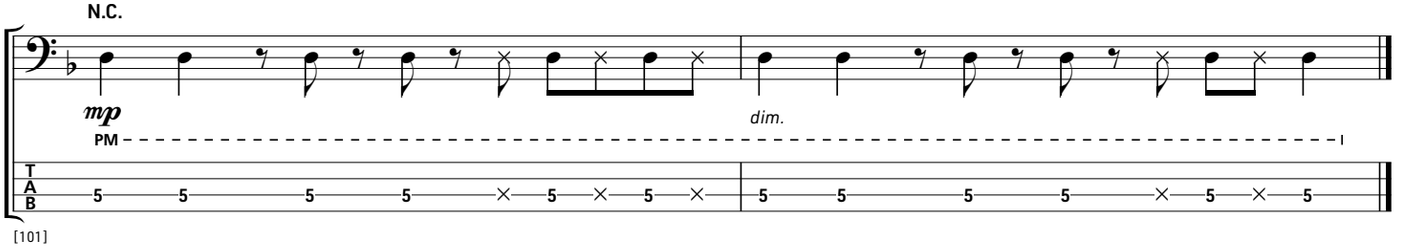

Gm/D
E/D
[85]


Gm6/D
D
[89]
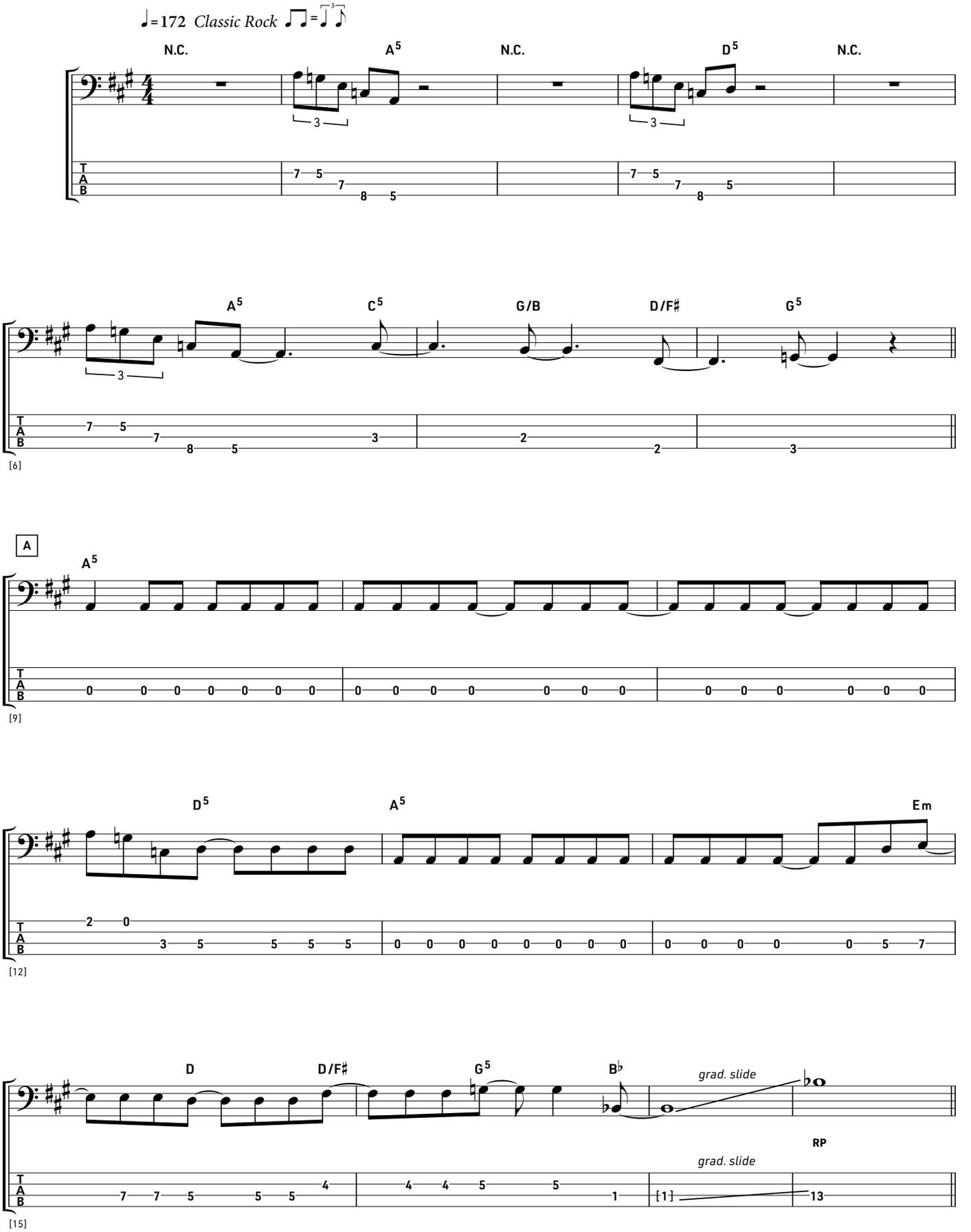

H
Gm
Dm/F
B♭
[93]


Asus4
A7
Gm
Dm/F
[96]
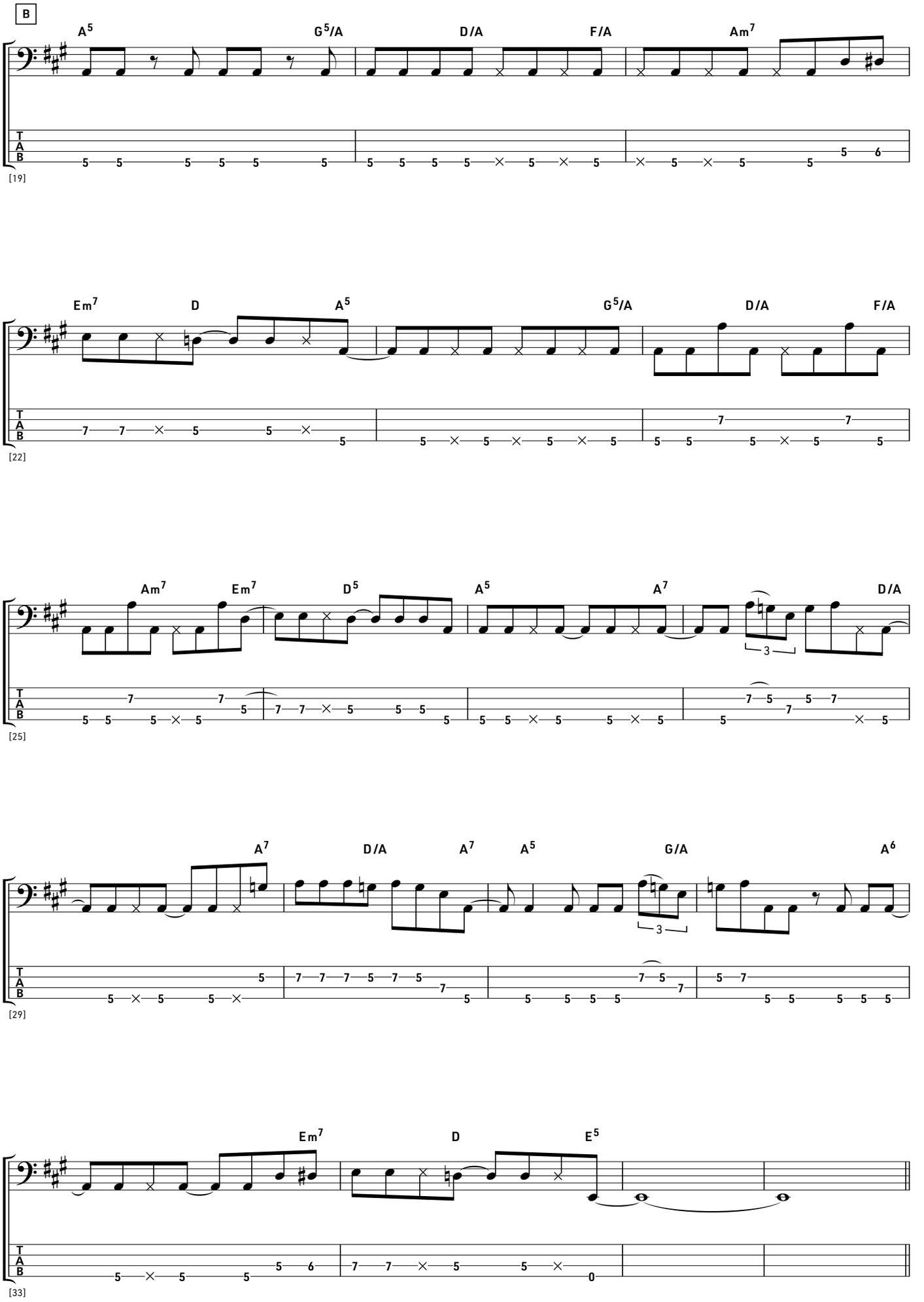

Bm7♭5
[99]

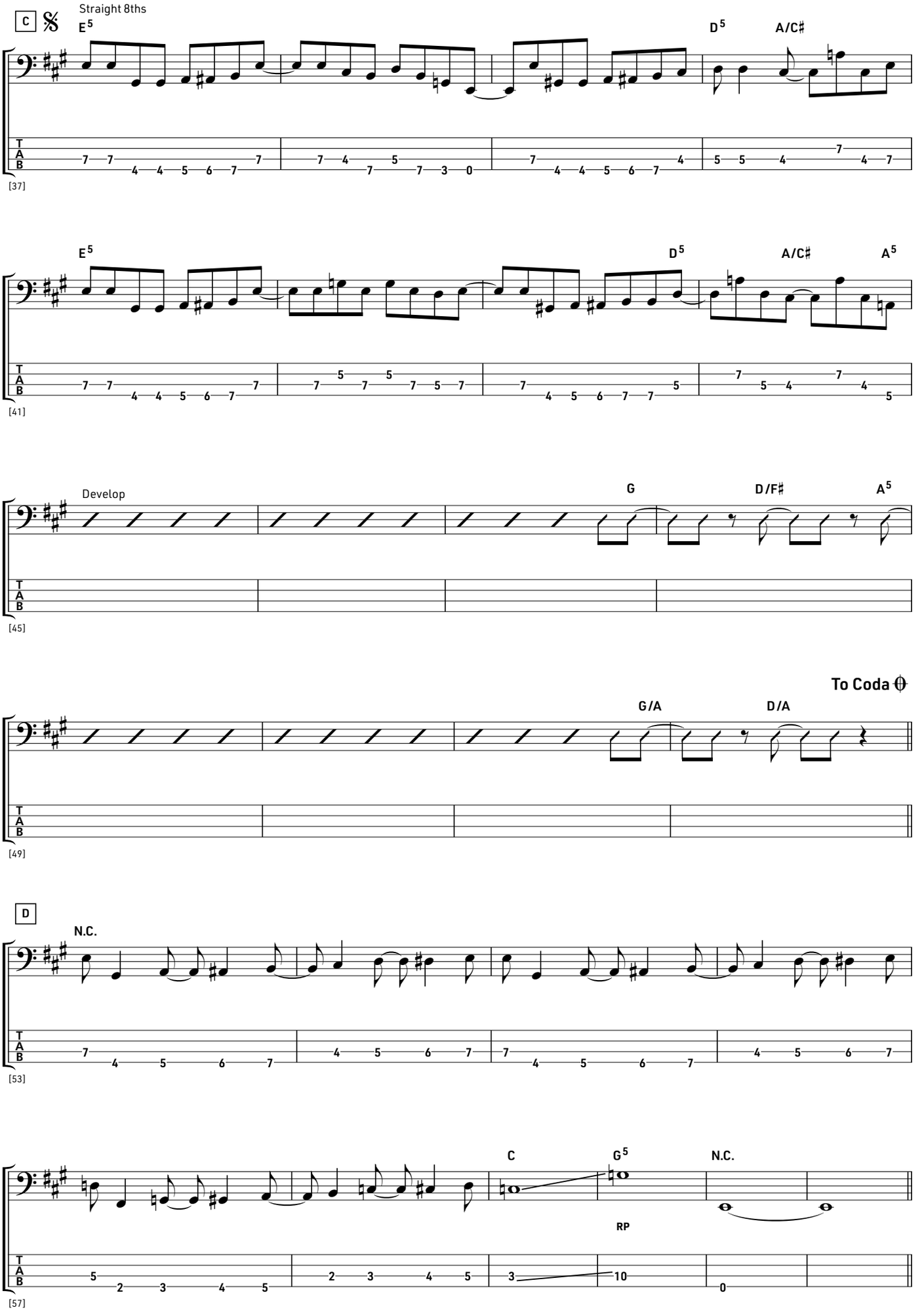

N.C.
mp
PM
dim.
[101]
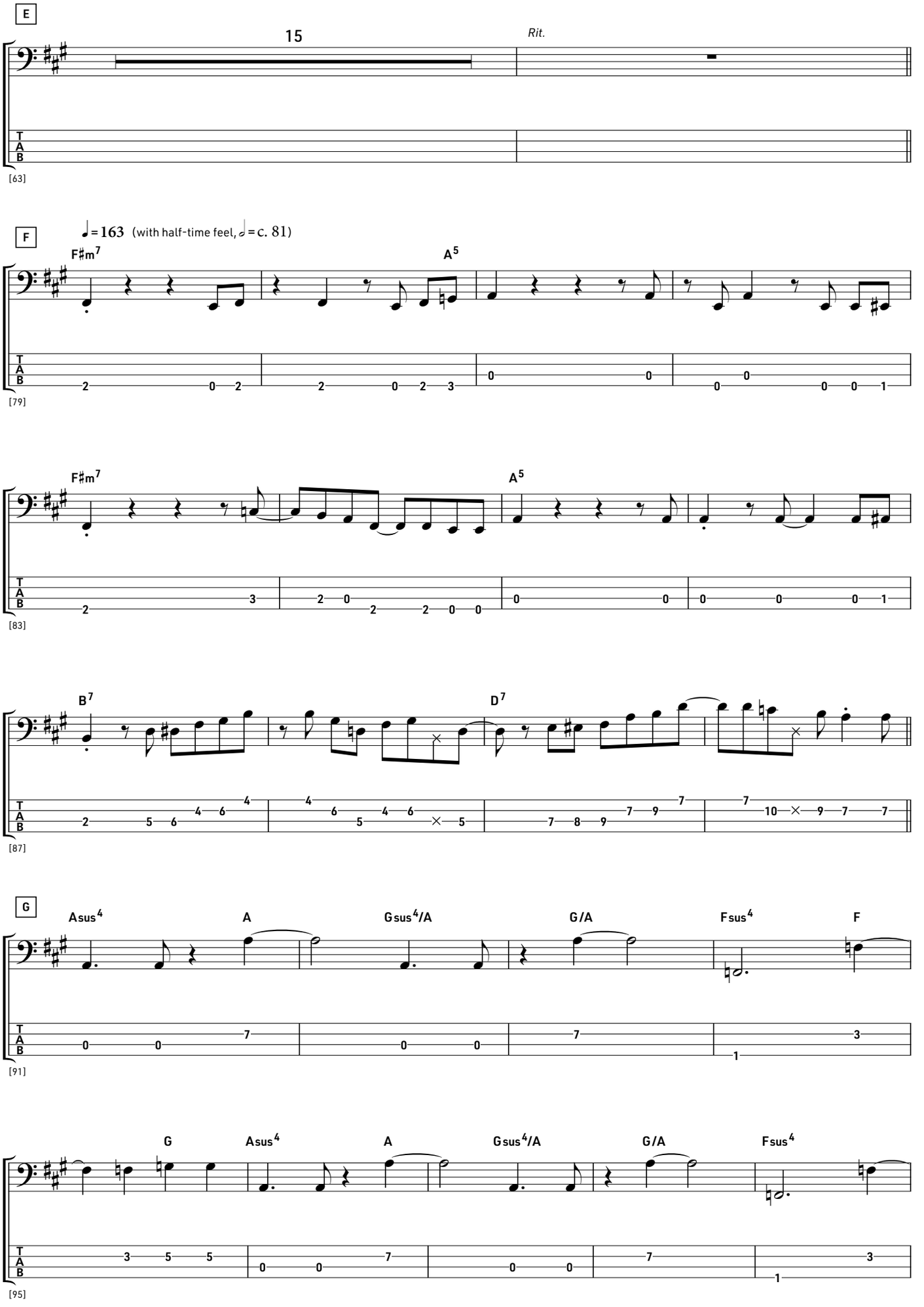
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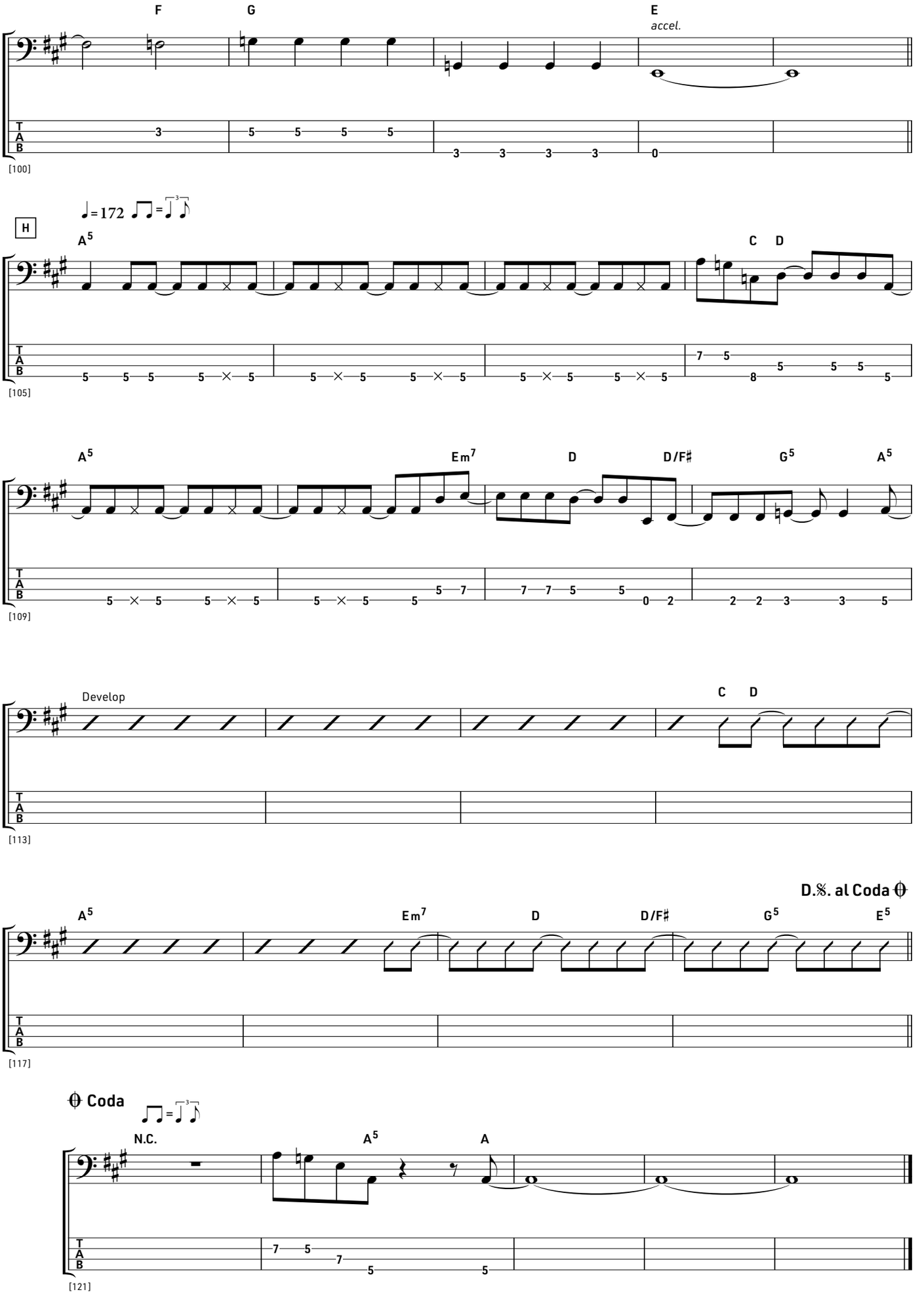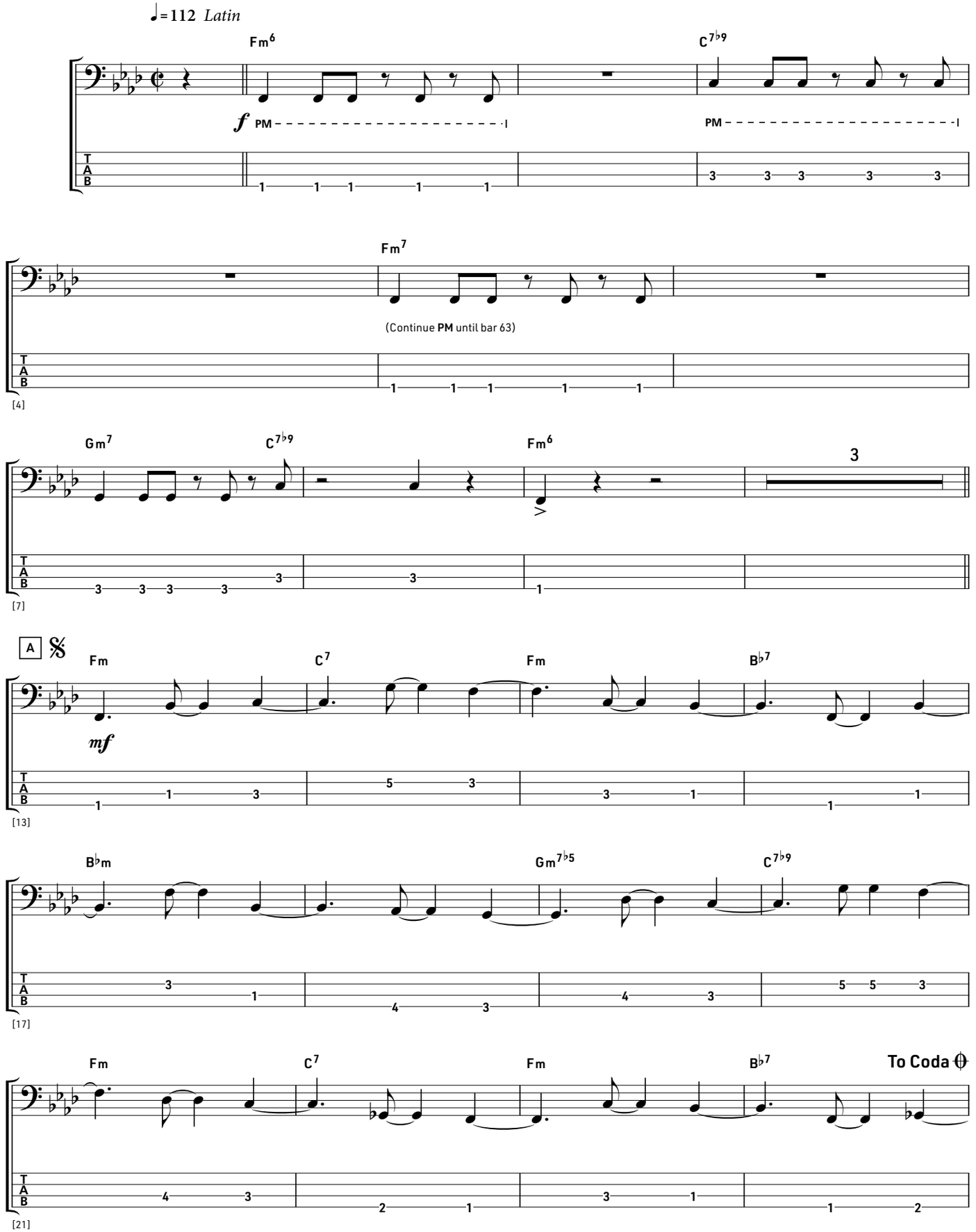


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B
A5
G5/A
D/A
F/A
Am7
[19]
Em7
D
A5
G5/A
D/A
F/A
[22]
Am7
Em7
D5
A5
A7
D/A
[25]
A7
D/A
A7
A5
G/A
A6
[29]
Em7
D
E5
[33]

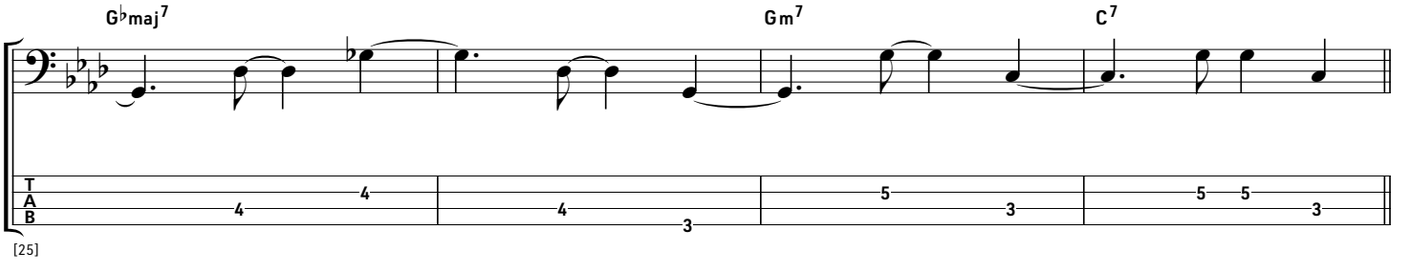

C
Straight 8ths
E5
D5
A/C♯
[37]
E5
D5
A/C♯
A5
[41]
Develop
G
D/F♯
A5
[45]
To Coda
G/A
D/A
[49]
D
N.C.
[53]
C
G5
N.C.
RP
[57]

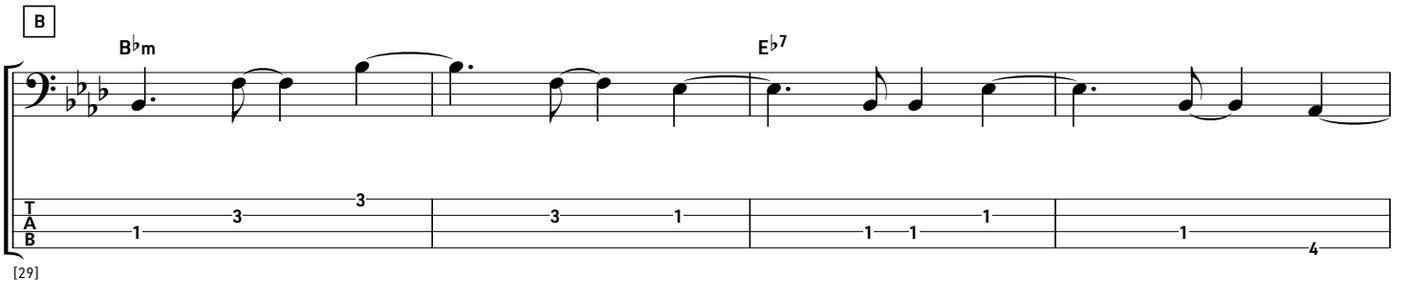

E
15
Rit.
[63]
F
♩= 163 (with half-time feel, 𝅗𝅥= c. 81)
F♯m7
A5
[79]
F♯m7
A5
[83]
B7
D7
[87]
G
Asus4
A
Gsus4/A
G/A
Fsus4
F
[91]
G
Asus4
A
Gsus4/A
G/A
Fsus4
[95]

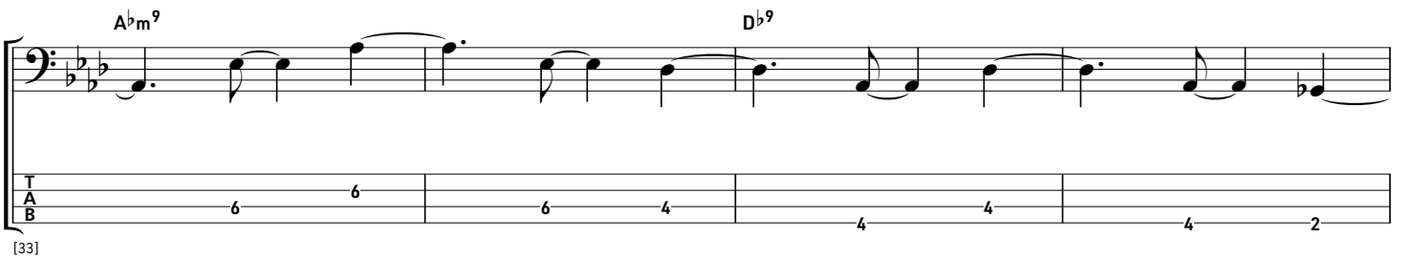

F
G
E
accel.
[100]
♩= 172 ♫ = ♩³ ♪
H
A5
C D
[105]
A5
Em7
D
D/F♯
G5
A5
[109]
Develop
C D
[113]
D.𝄋. al Coda
A5
Em7
D
D/F♯
G5
E5
[117]
Coda
♫ = ♩³ ♪
N.C.
A5
A
[121]

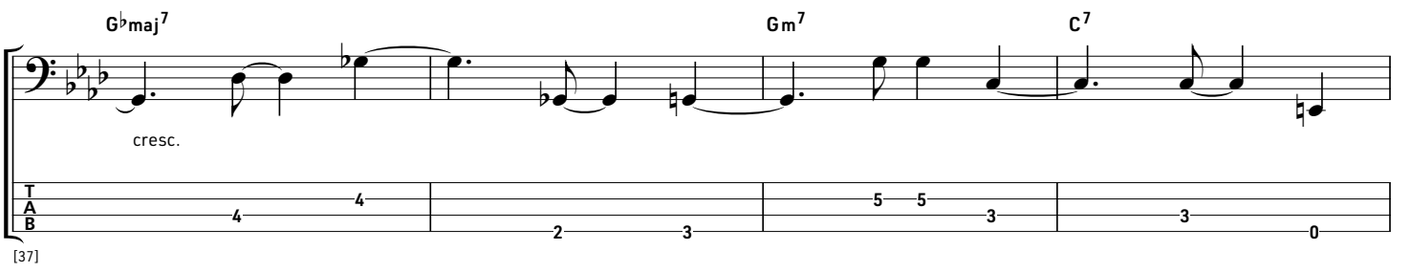


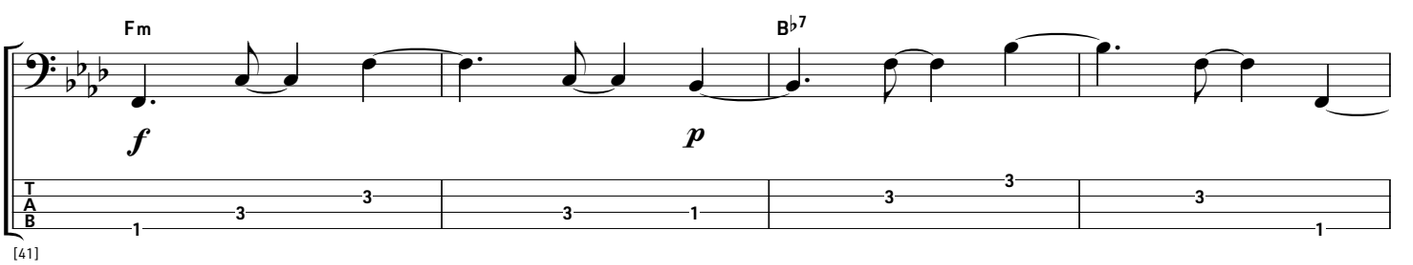
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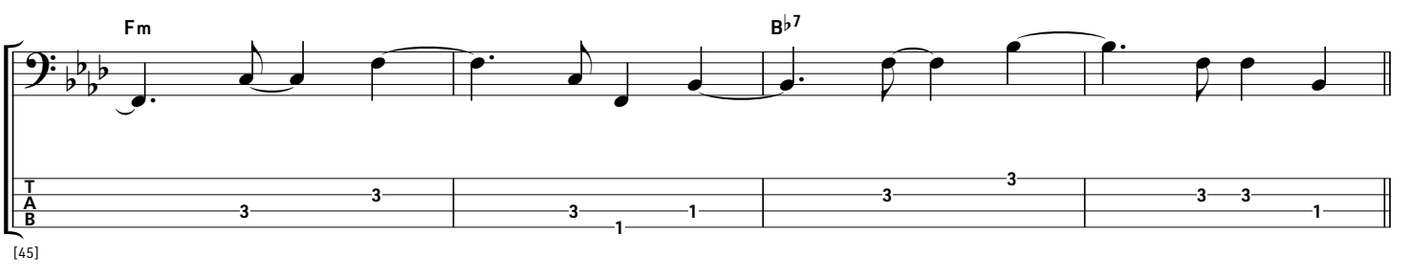

G♭maj7
Gm7
C7
[25]
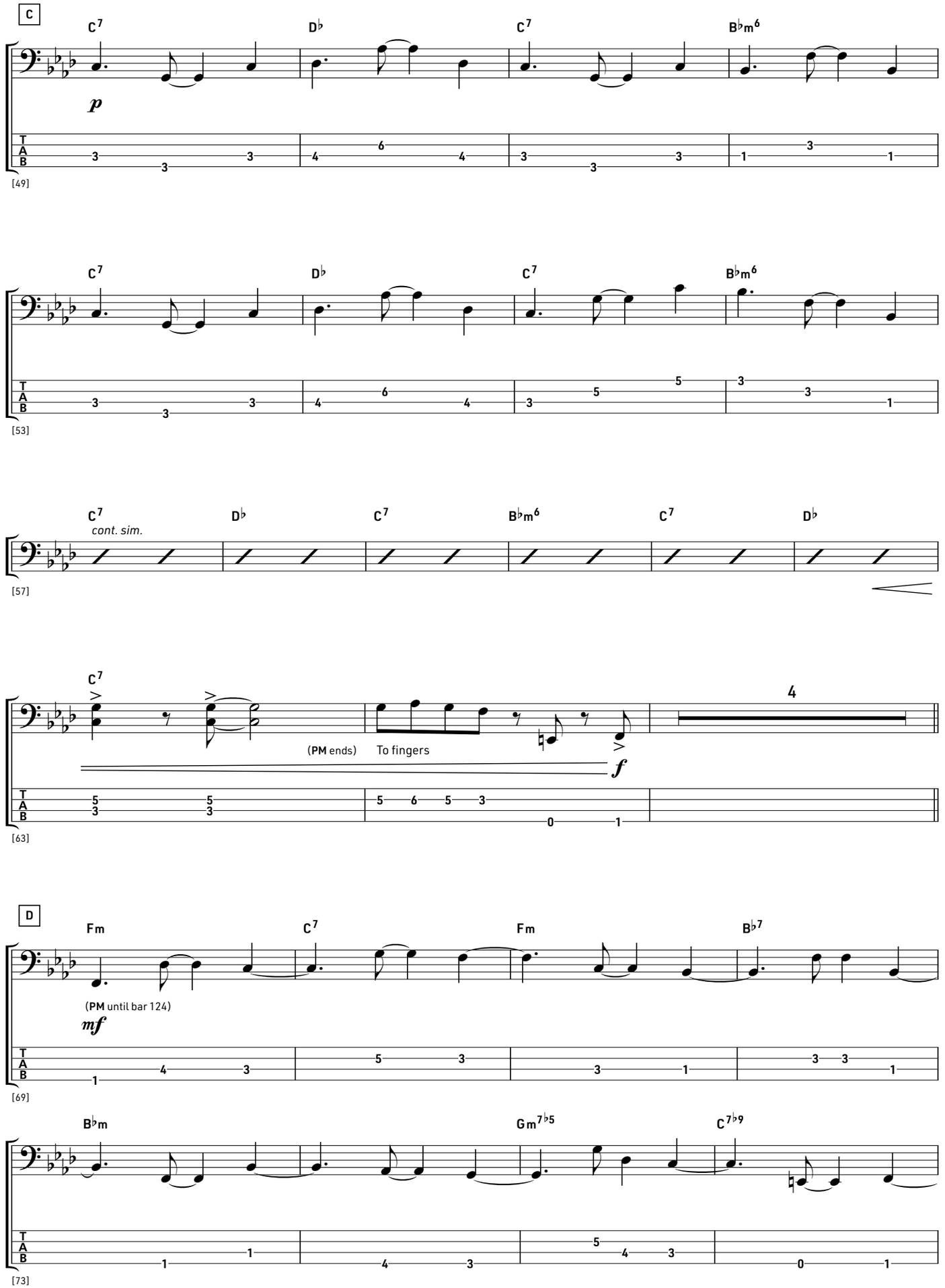

B
B♭m
E♭7
[29]
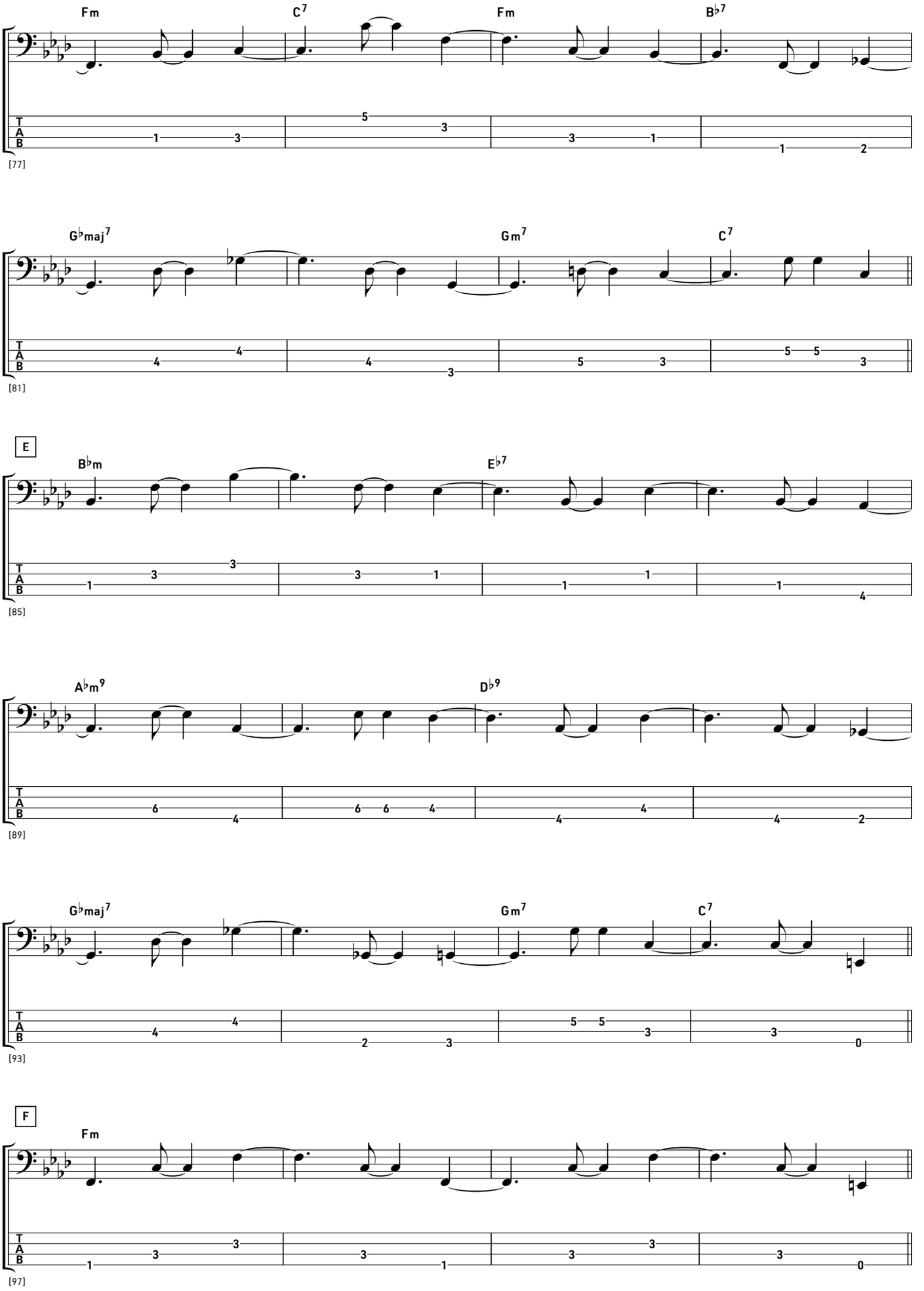

A♭m9
D♭9
[33]

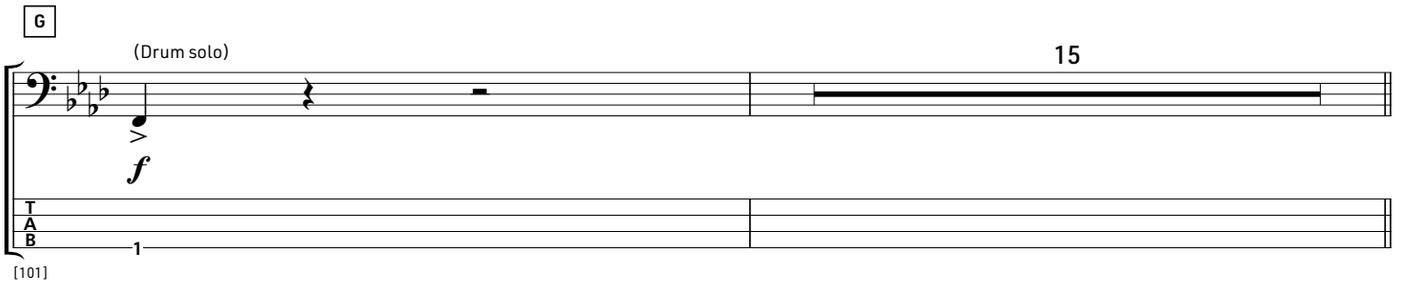

G♭maj7
Gm7
C7
cresc.
[37]

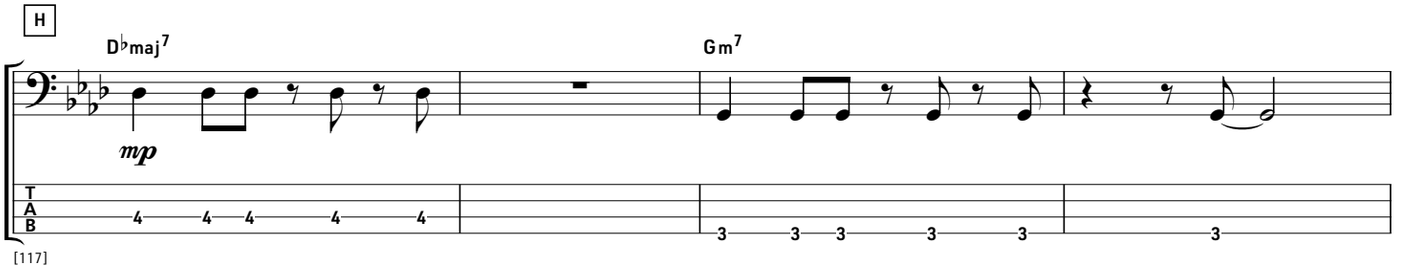

Fm
B♭7
f
p
[41]

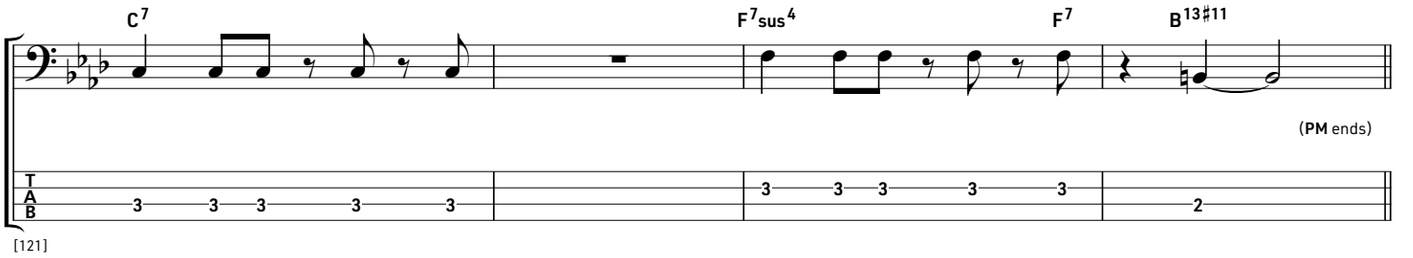

Fm
B♭7
[45]

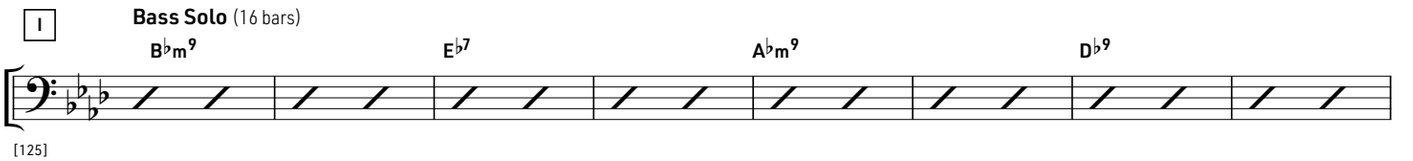

C
C7
Db
C7
Bbm6
p
[49]
C7
Db
C7
Bbm6
[53]
C7
cont. sim.
Db
C7
Bbm6
C7
Db
[57]
C7
4
(PM ends)
To fingers
f
[63]
D
Fm
C7
Fm
Bb7
(PM until bar 124)
mf
[69]
Bbm
Gm7b5
C7b9
[73]

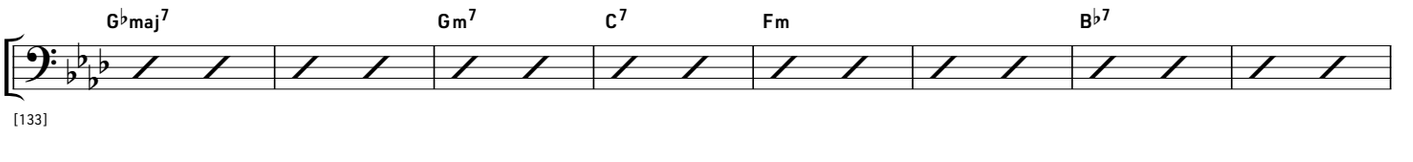

Fm
C7
Fm
B♭7
[77]
G♭maj7
Gm7
C7
[81]
E
B♭m
E♭7
[85]
A♭m9
D♭9
[89]
G♭maj7
Gm7
C7
[93]
F
Fm
[97]

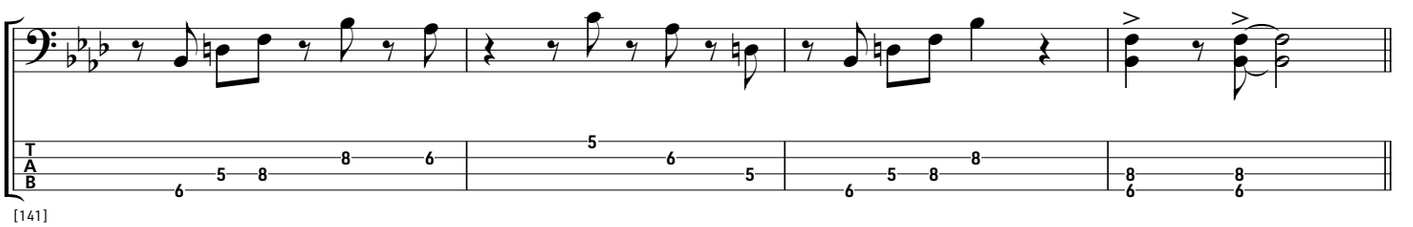

G
(Drum solo)
15
f
T
A
B
1
[101]
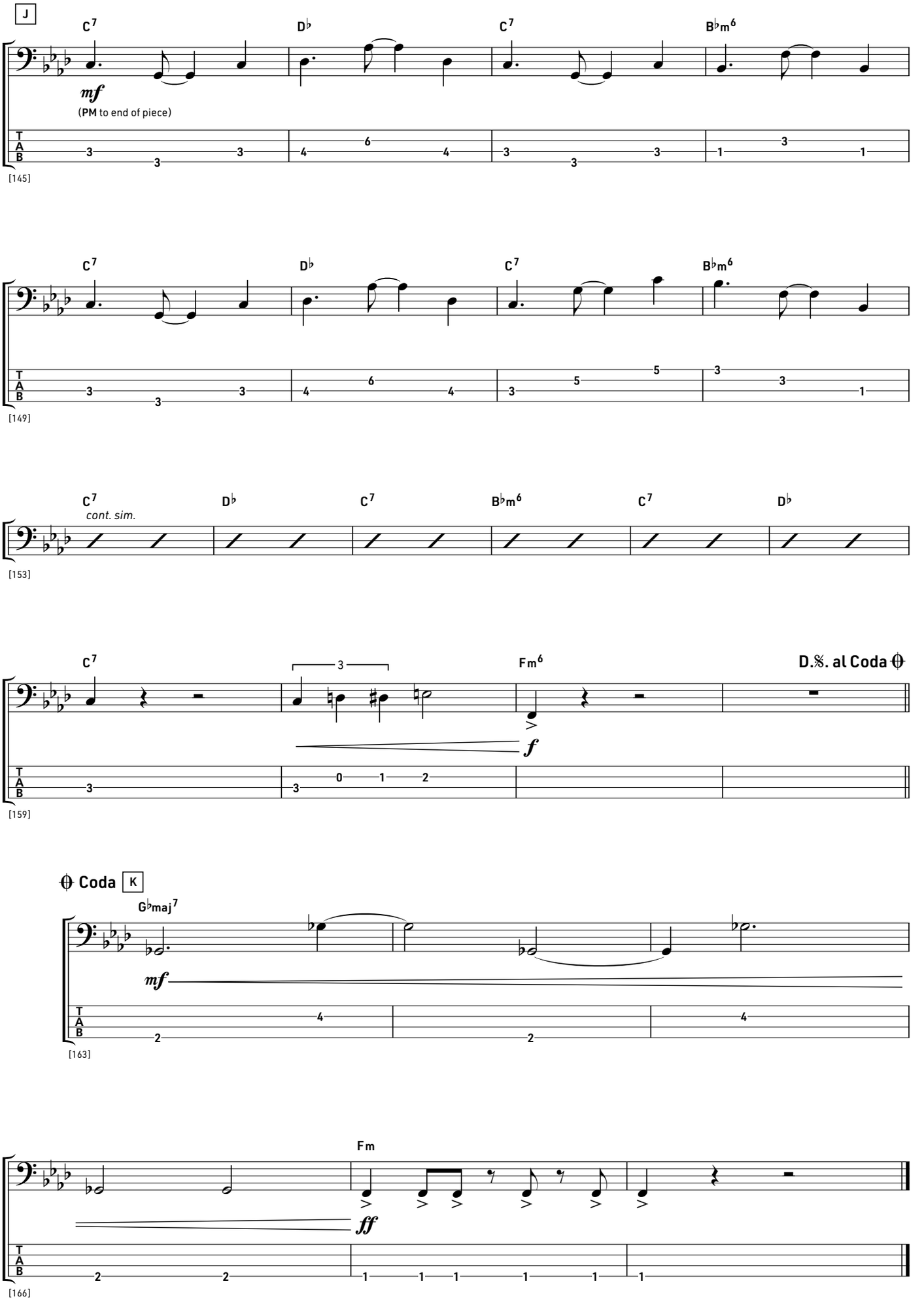

H
D♭maj7
Gm7
mp
T
A
B
4 4 4 4 4
3 3 3 3 3
3
[117]


C7
F7sus4
F7
B13♯11
(PM ends)
T
A
B
3 3 3 3 3
3 3 3 3 3
2
[121]


I
Bass Solo (16 bars)
B♭m9
E♭7
A♭m9
D♭9
[125]


G♭maj7
Gm7
C7
Fm
B♭7
[133]


T
A
B
6 5 8 8 6
5 6 5
6 5 8 8
8 8
6 6
[141]


J
C7
Db
C7
Bbm6
mf
(PM to end of piece)
[145]
C7
Db
C7
Bbm6
[149]
C7
cont. sim.
Db
C7
Bbm6
C7
Db
[153]
C7
Fm6
D.S. al Coda
f
[159]
Coda
K
Gbmaj7
mf
[163]
Fm
ff
[166]

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.

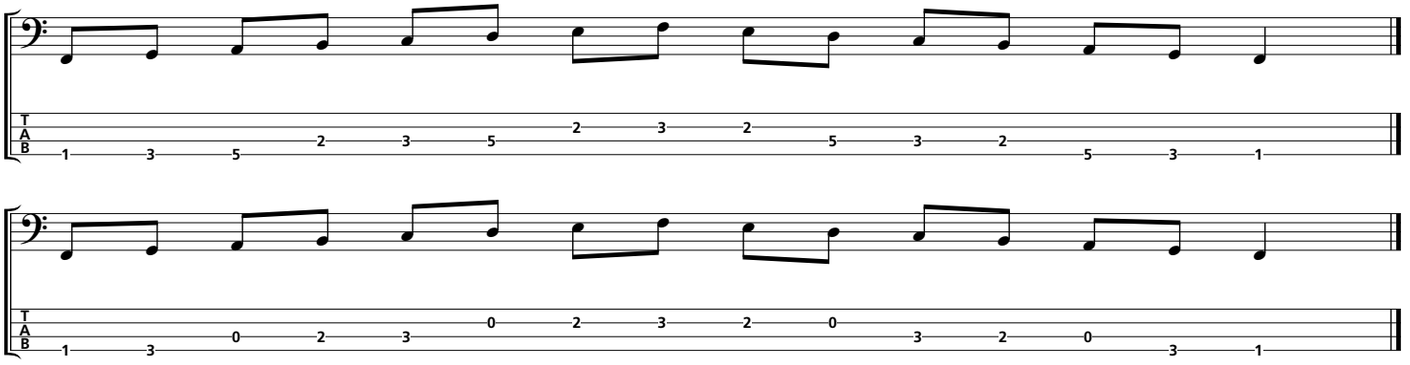
You do not need to memorise the exercises (and can use the book in the exam) but the examiner will be looking for the speed of your response. The examiner will also give credit for the level of your musicality.

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.

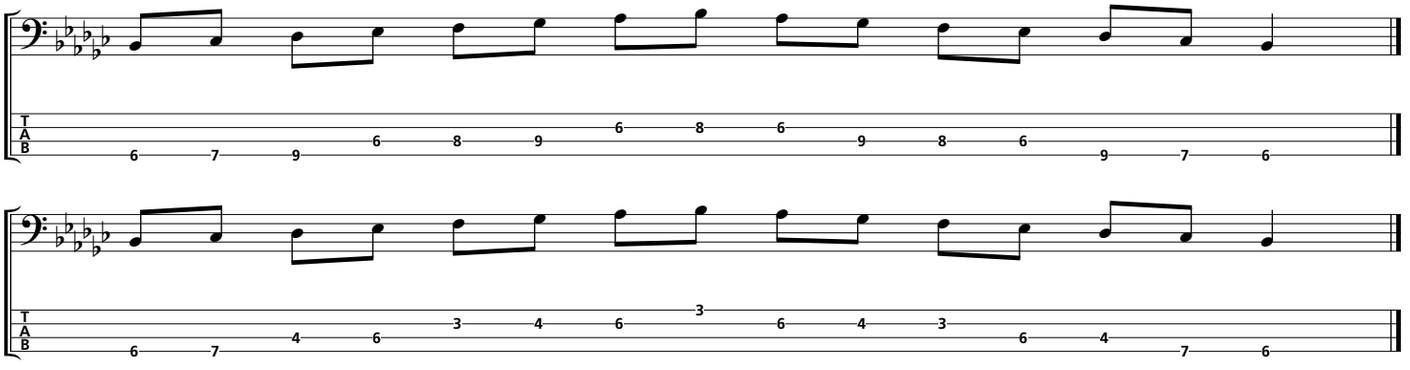
Group A: Modes

One octave, two fingerings. To be prepared from the starting notes of F, B♭, D and E♭ on the E string

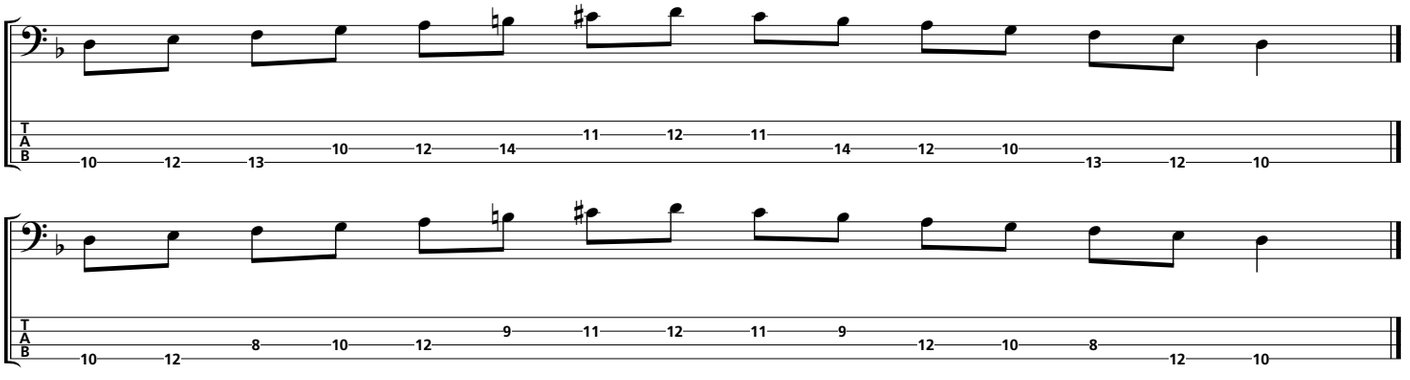
1. Lydian mode (F lydian mode shown)



2. Phrygian mode (B♭ phrygian mode shown)



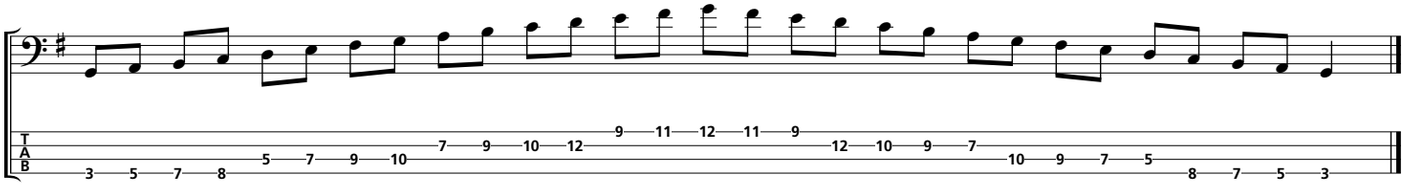
3. Jazz melodic minor scale (D jazz melodic minor scale shown)



Group B: Scales

Two octaves. To be prepared from the starting note of G

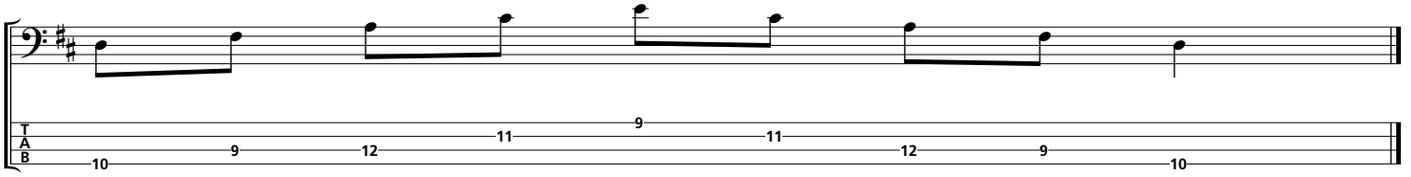
1. Major scale (G major scale shown)



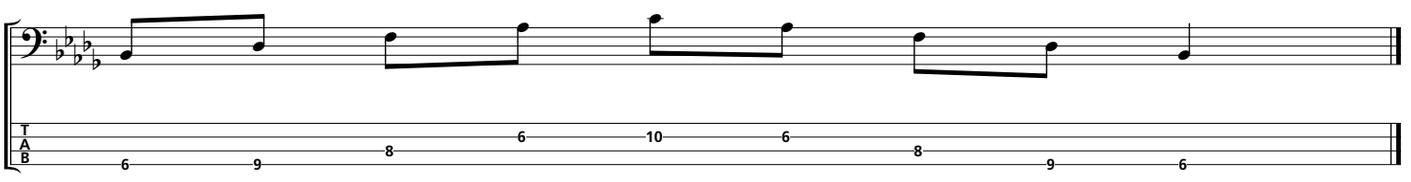
Group C: Arpeggios

To be prepared from the starting notes of F, B♭, D and E♭

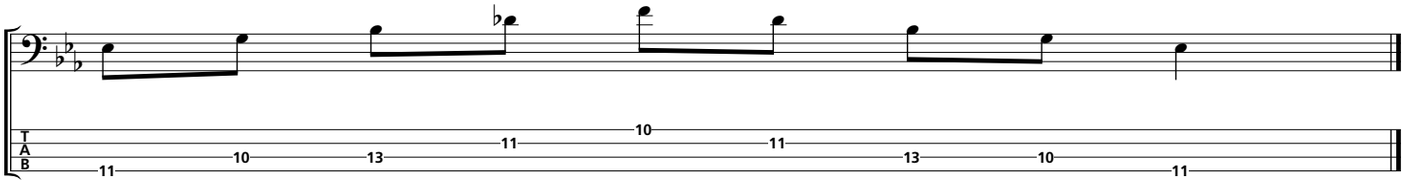
1. Major ^{9} arpeggio (D major ^{9} arpeggio shown)



2. Minor ^{9} arpeggio (B♭ minor ^{9} arpeggio shown)



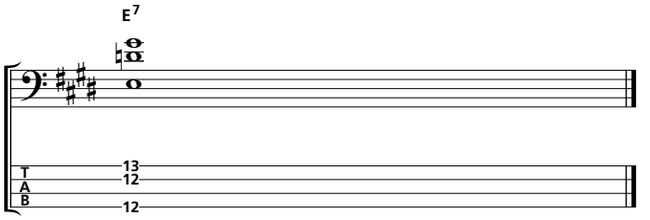
3. Dominant ^{9} arpeggio (E♭ dominant ^{9} arpeggio shown)



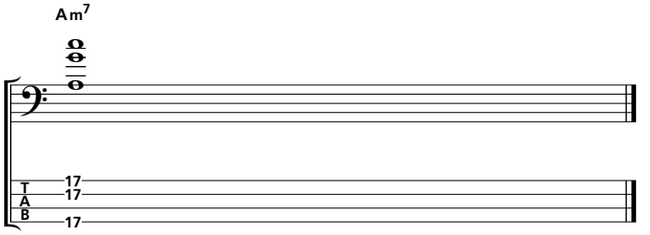
Group D: Chords

High register chords. To be prepared from the starting notes of E and A

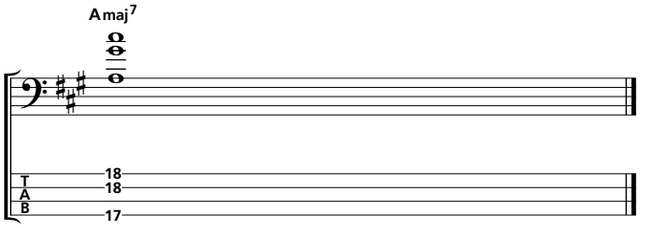
1. Dominant ^{7} (E dominant ^{7} chord shown)



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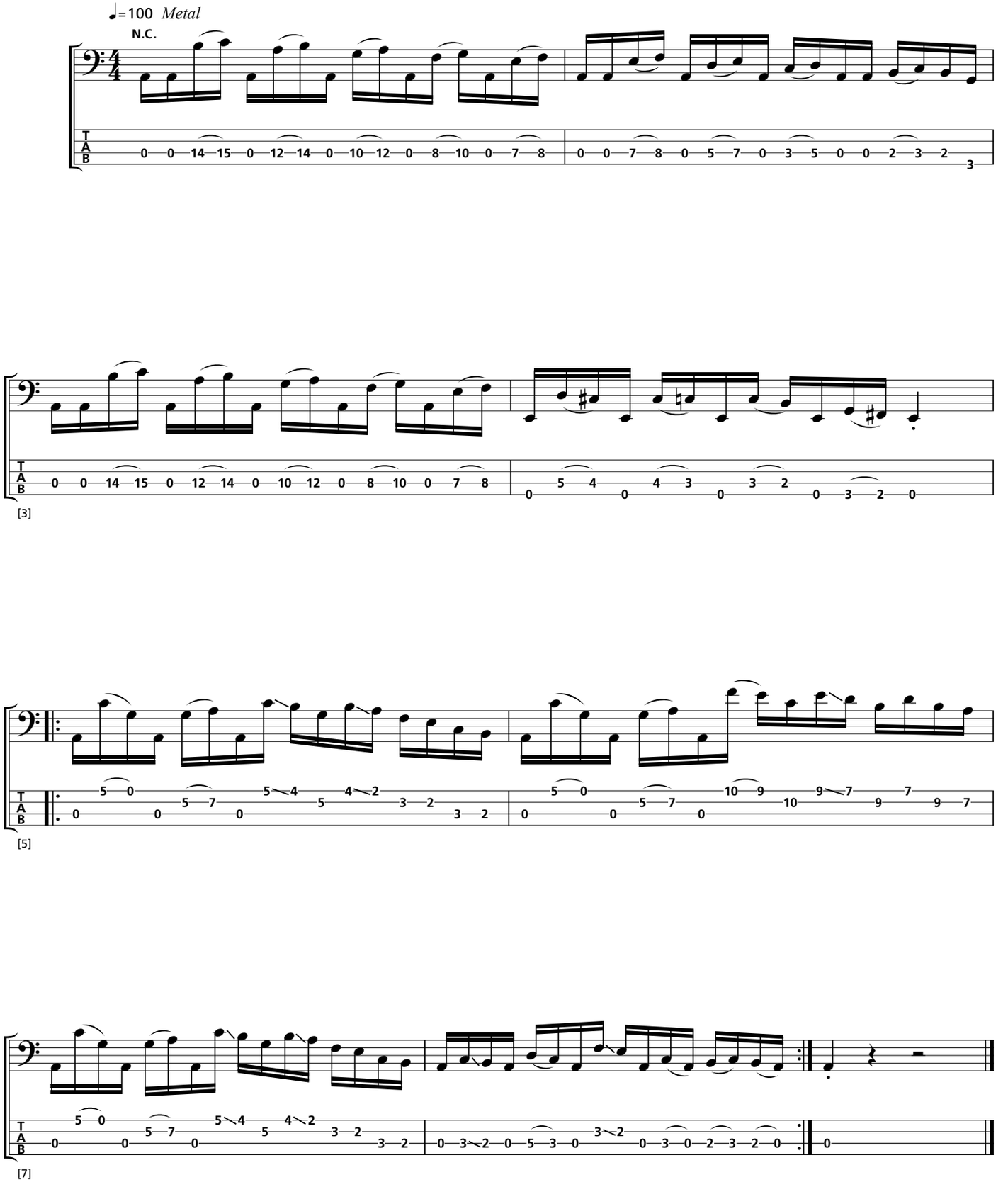


3. Major ^{7} (A major ^{7} chord shown)
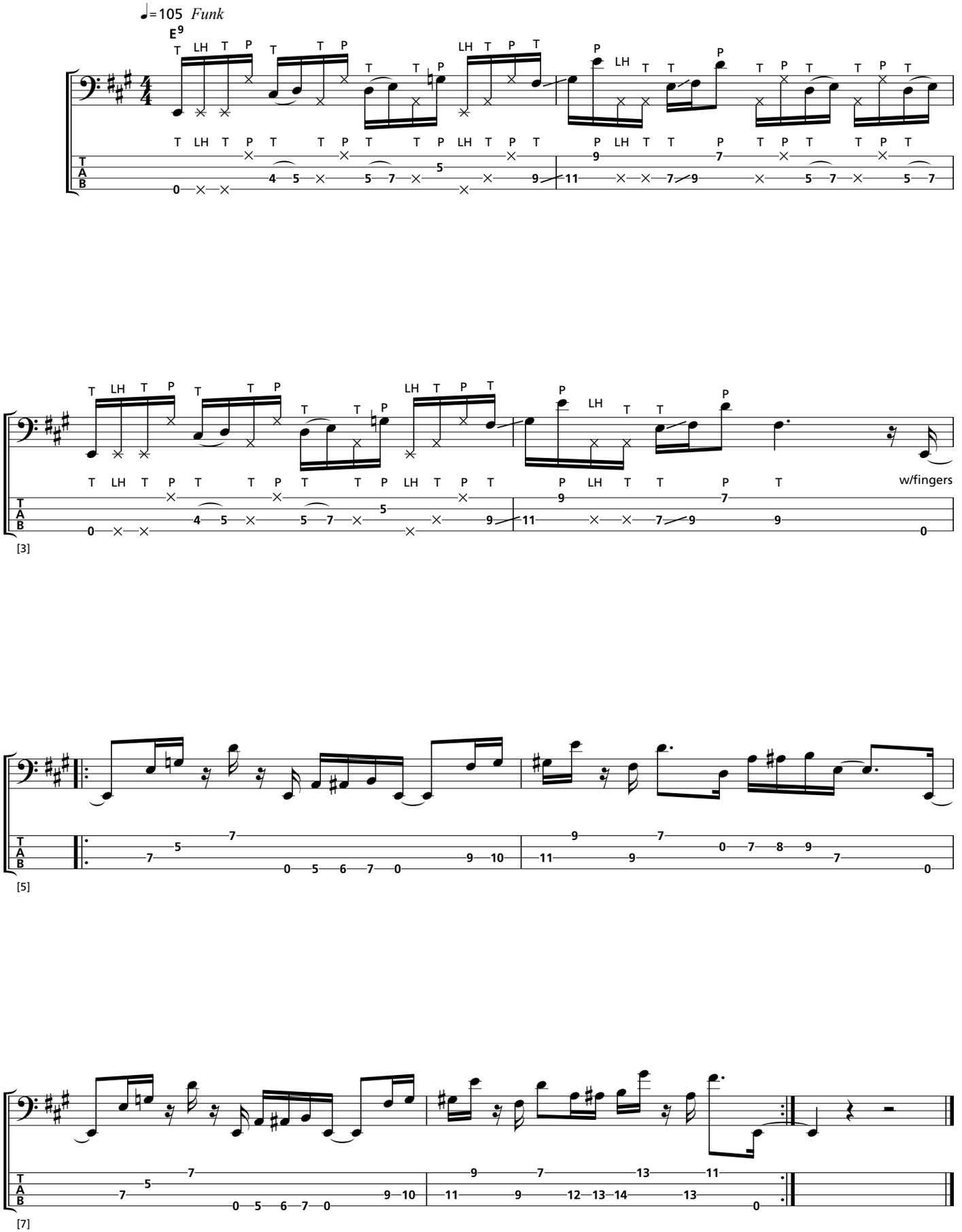


Group E: Stylistic Studies

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.
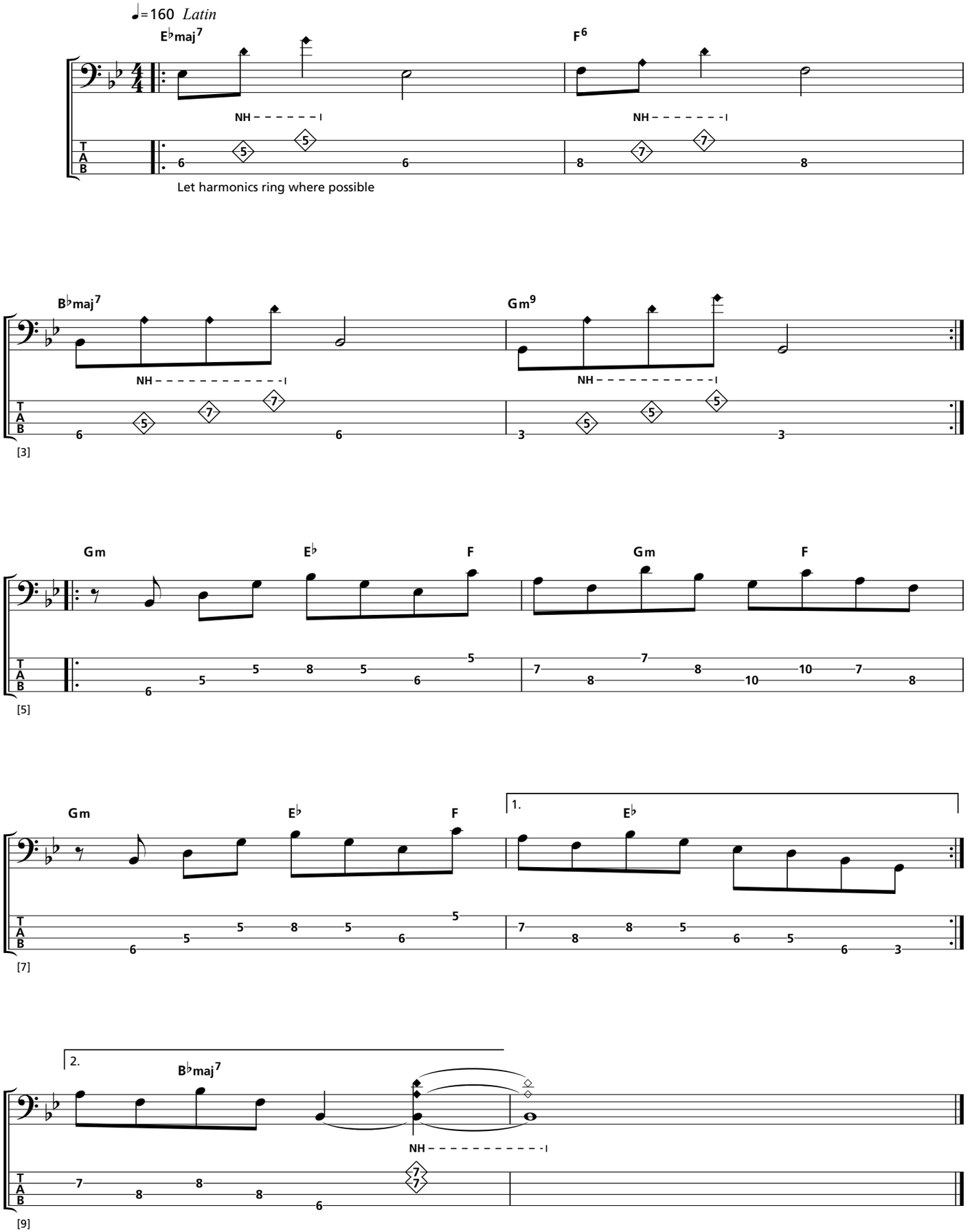
1. Rock/Metal: pedal tones and legato phrasing



2. Funk: 16th-note slap grooves and string crossing
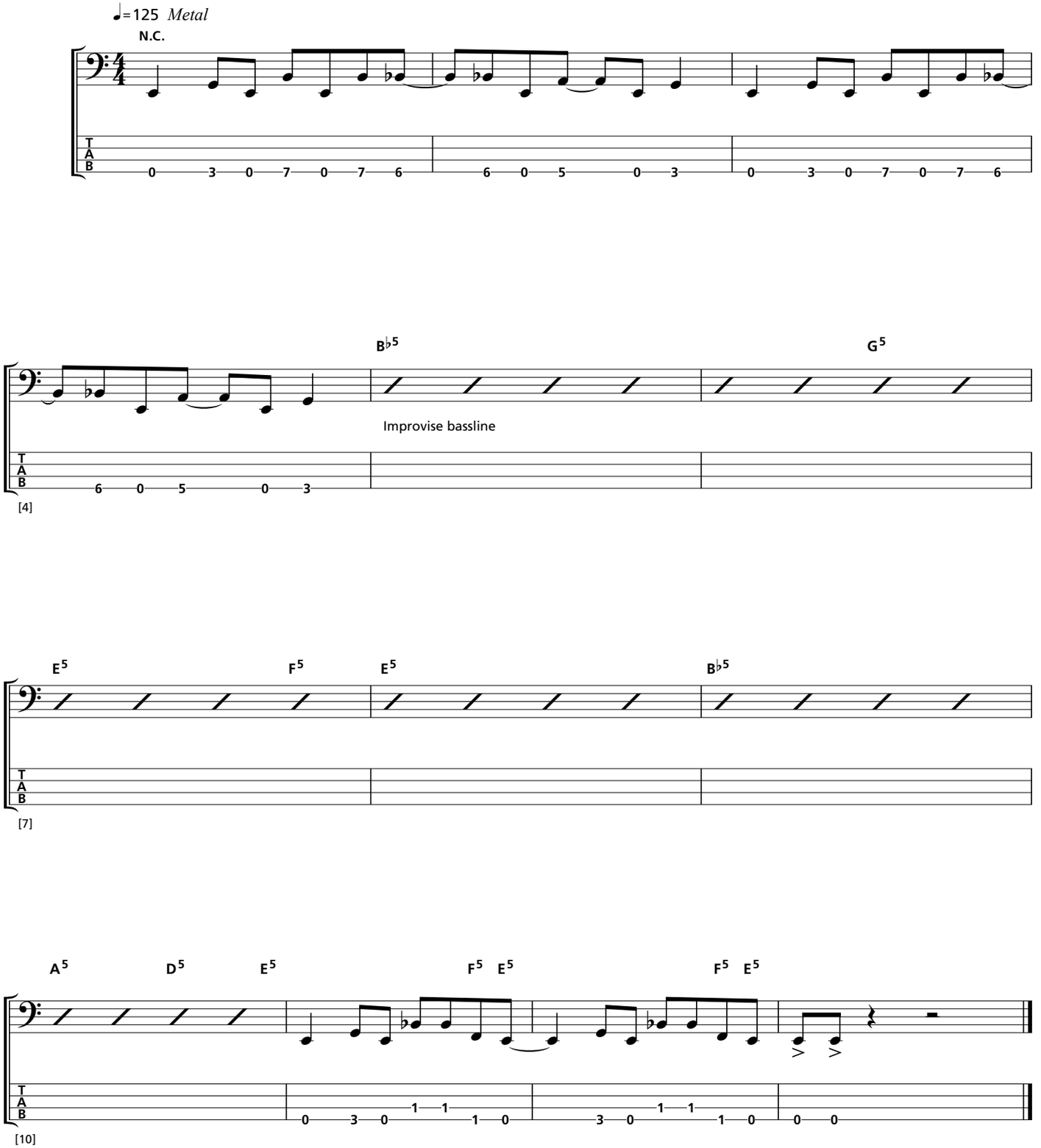


3. Jazz/Latin/Blues: natural harmonics and arpeggios

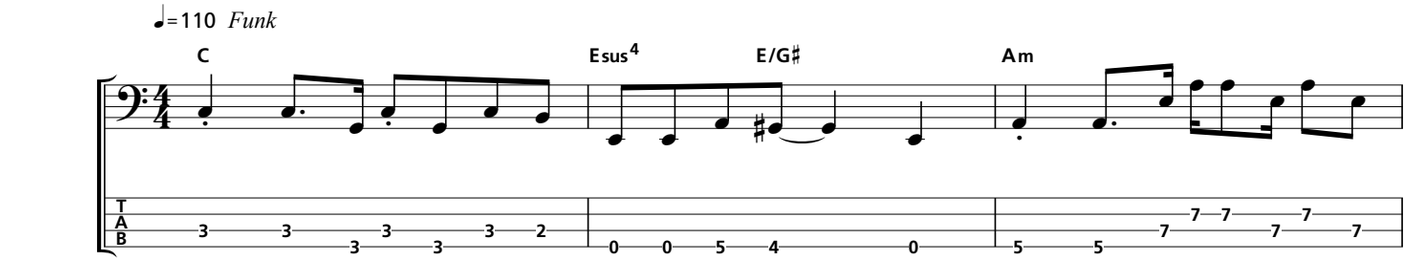


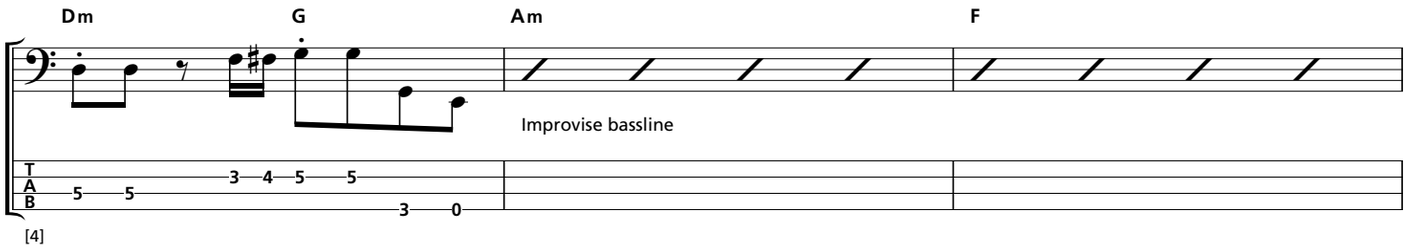
Quick Study Piece

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.

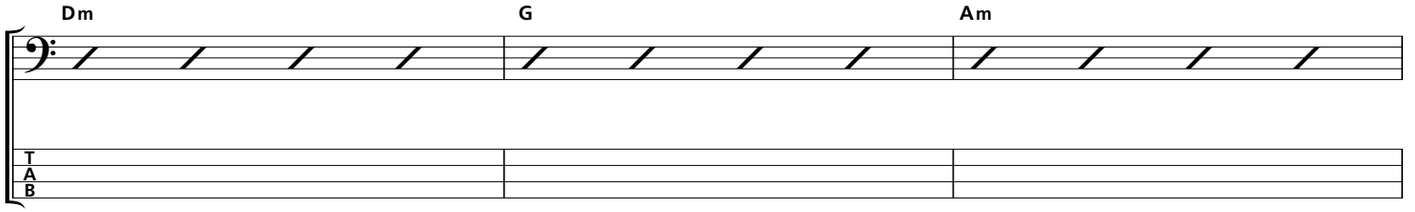
The style of your QSP is determined by the stylistic study you selected in the technical exercise section. The QSP is in the form of a lead sheet and it is up to you to create your own interpretation of the music in the parts marked for improvisation.



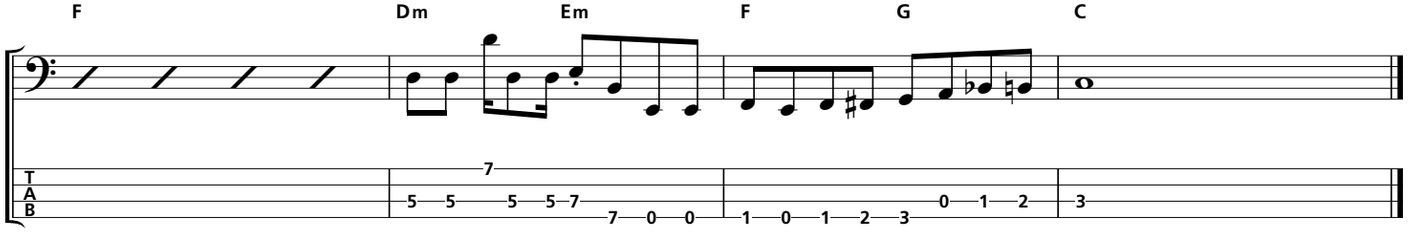

♩=110 Funk
C
Esus4
E/G♯
Am


Dm
G
Am
F
Improvise bassline

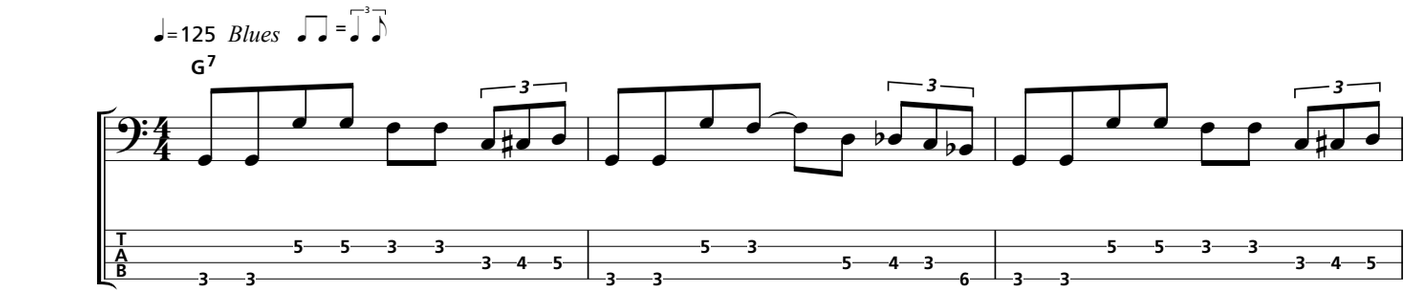
[4]

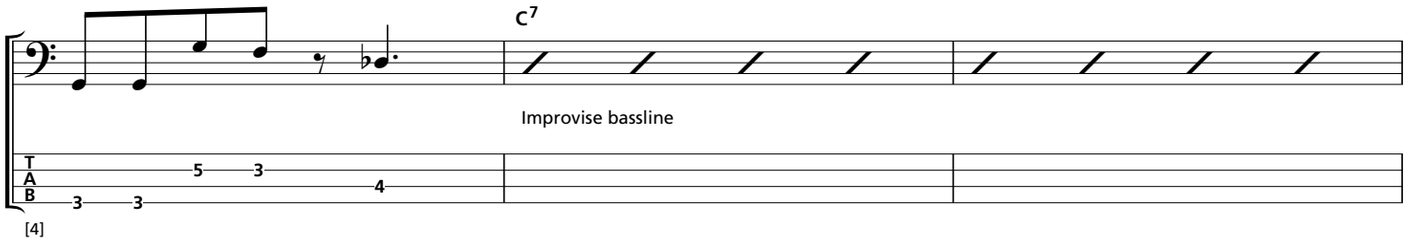

Dm
G
Am

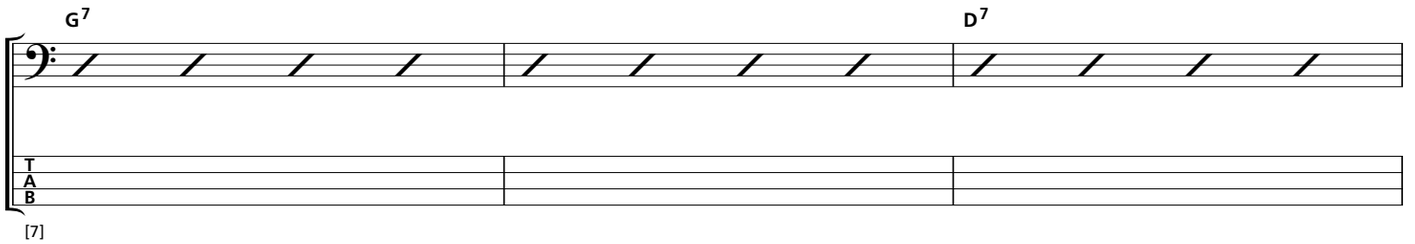
[7]

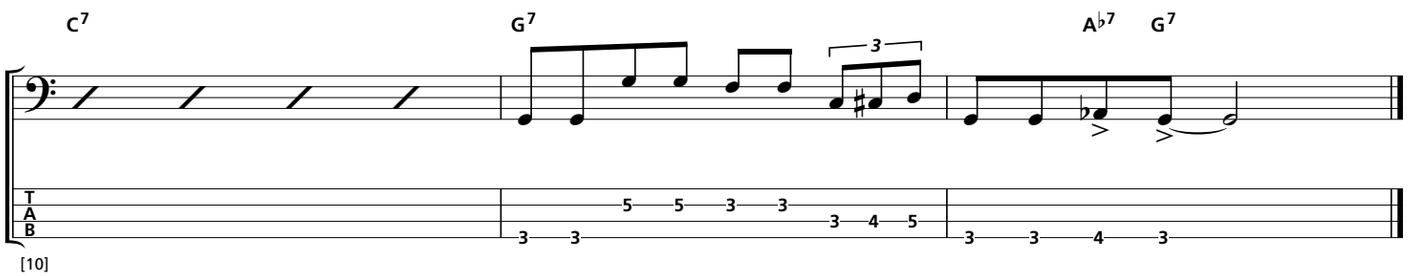

F
Dm
Em
F
G
C

[10]


♩=125 Blues
G7


C7
Improvise bassline
[4]


G7
D7
[7]


C7
G7
A♭7
G7
[10]
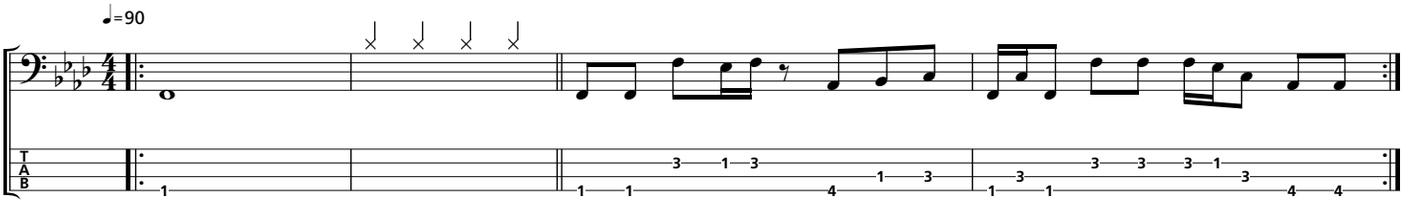
Ear Tests

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: F natural minor, B♭ major pentatonic or D 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.

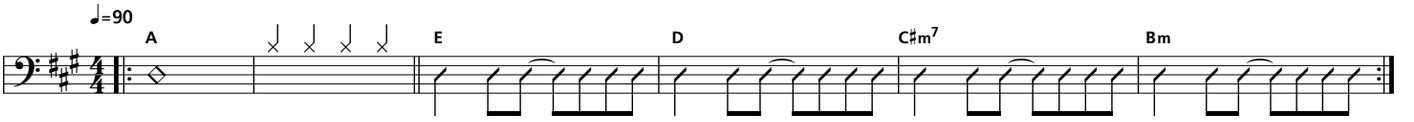
Each time the test is played the sequence is: count-in, root note, count-in, melody. There will be a short gap for you to practise after you have heard the test for the second time. You will hear the count-in and root note for the third time followed by a vocal count-in and you will then play the melody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



Test 2: Harmonic Recall

The examiner will play you a tonic chord followed by a two bar chord sequence in the key of A major played to a drum backing. The sequence will use the I, ii, iii, IV, V and vi chords. The ii, iii and vi chords can be either minor or minor ^{7} chords. 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. You will then be asked to identify the sequence you have played to the examiner, including any chord extensions. This rhythm will be used in all examples of this test given in the exam. 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 identify and 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 7 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 the solo 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 7 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 set up for the tone required for the piece you have played on the amp
- How to achieve changes 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

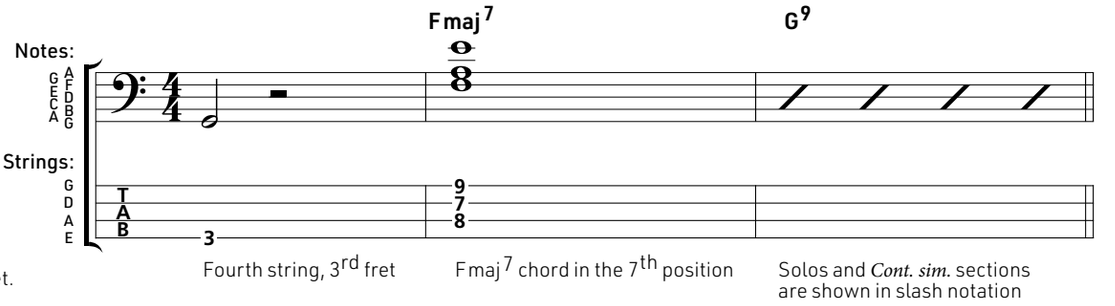
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- All candidates should ensure they bring their own grade syllabus book to the exam or have proof of digital purchase ready to show the examiner.
- All Grade 6–8 candidates must ensure that they bring valid photo ID to their exam.

Bass Notation Explained

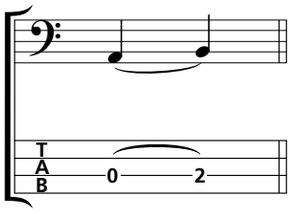
THE MUSICAL STAVE shows pitches and rhythms and is divided by lines into bars. Pitches are named after the first seven letters of the alphabet.

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

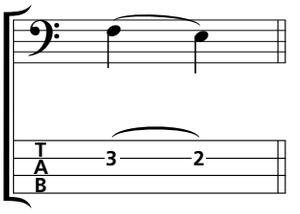


Definitions For Special Bass Guitar Notation

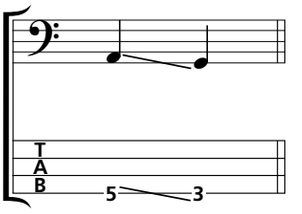
HAMMER-ON: Pick the lower note then sound the higher note by fretting it without picking.



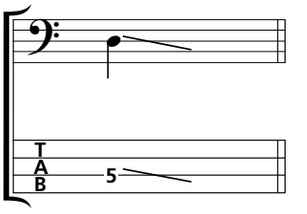
PULL-OFF: Pick the higher note then sound the lower note by lifting your finger without picking.



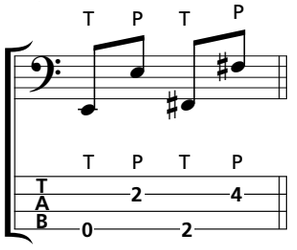
SLIDE: Pick the first note and slide to the next. If the line connects (as below) the second note is not repicked.



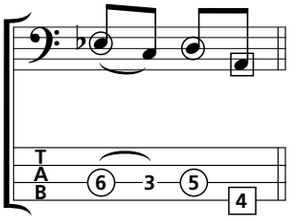
GLISSANDO: Slide off of a note at the end of its rhythmic value. The note that follows is repicked.



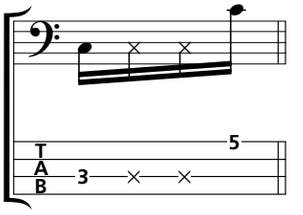
SLAP STYLE: Slap bass technique is indicated through the letters T (thumb) and P (pull).



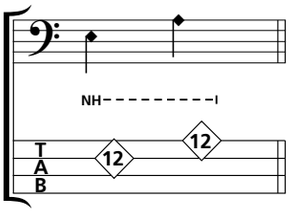
TAPPING: Sound note by tapping the string – circles denote a picking hand tap, squares a fretting hand tap.



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).



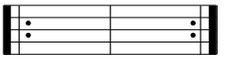
(staccato) ▪ Shorten time value of note.



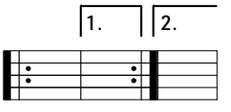
▪ Fermata (Pause)

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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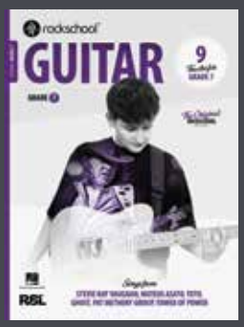
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