

# BASS

## Syllabus Specification 2018



rockschool®

Graded Examinations in Popular Music Performance

# BASS

## Syllabus Specification

SEPTEMBER 2018

**Revised:** 31 May 2019 (see final page for revision notes)

## Acknowledgements

### Academic Team (2018)

#### Director Of Academic

Tim Bennett-Hart

#### Syllabus Specification Revision, Design and Update 2018

Jono Harrison

#### Syllabus Specification Design & Typesetting

Simon Troup

#### Syllabus Proofing & Amendments

Jono Harrison, Sarah Perryman, Daniel Latham, Hannah Blabey, Tim Bennett-Hart, Sharon Kelly

#### Syllabus Manager

Jono Harrison

#### Academic Coordinator

Calum Harrison

#### Publishing Executive

Sharon Kelly

#### Executive Producers

Norton York

John Simpson

#### Contact

RSL

Harlequin House Ground Floor

7 High Street

Teddington

Middlesex

TW11 8EE

[www.rslawards.com](http://www.rslawards.com)

**Telephone:** +44 (0)345 460 4747

**Email:** [info@rslawards.com](mailto:info@rslawards.com)

**Revised:** 31 May 2019 (see final page for revision notes)

## Acknowledgements (continued)

### Development Team (2018)

#### Syllabus Designer

Nik Preston

#### Producer

Nik Preston

#### Syllabus Consultants

Paul Elliott, Pete Riley (Drums) Diego Kovadloff, Joe Hubbard,  
Joel McIver (Bass) Andy G Jones, James Betteridge (Guitar)

#### Syllabus Advisor and Project Management

Sharon Kelly

#### Proof reading

Sharon Kelly, Jono Harrison, Nik Preston  
(and all arrangers/performers)

#### Arrangers

**Guitar:** James Betteridge, Andy G Jones, Mike Goodman, Viv Lock

**Bass:** Diego Kovadloff, Andy Robertson, Joe Hubbard

**Drums:** Paul Elliott, Stu Roberts, Pete Riley

**Rockschool Classics Guitar 6–8 compendium:** James Betteridge

**Rockschool Classics Drums 6–8 compendium:** Pete Riley

#### Publishing

Fact files by Diego Kovadloff

Covers designed by Phil Millard (Rather Nice design)

Music engraving, internal design, layout and editing by

Simon Troup & Jennie Troup (Digital Music Art)

#### Printing

Printed and bound in the United Kingdom by Caligraving Ltd.

#### Musicians (2018 Repertoire)

**Bass Guitar:** Nik Preston, Joe Hubbard, Stuart Clayton,  
Andy Robertson, John Ilsley (Dire Straits)

**Guitar:** Andy G Jones, James Betteridge, Mike Goodman,  
David Rhodes (Peter Gabriel)

**Drums:** Paul Elliott, Pete Riley, Peter Huntington, Stu Roberts,  
Billy Cobham (Miles Davis, Mahavishnu Orchestra)

**Vocals:** Kim Chandler, Samuel Jack

**Keyboards:** Jono Harrison, Hannah V (Red Baron Grade 8 Drums),  
Andy Robertson

**Horns:** Tom Walsh (tpt), Martin Williams (all saxes),  
Andy Wood (trmb).

#### Endorsements

**Nik Preston:** Overwater basses, Positive Grid amps.

**Paul Elliott:** Liberty drums, Istanbul Mehmet cymbals,  
Regal Tip drumsticks, Remo heads, ACS custom ear plugs,  
Protection Racket cases.

**Stu Roberts:** Paiste cymbals, Regal Tip drumsticks,  
Yamaha drums, Protection Racket cases

#### Recording and Audio Engineering

**Recording engineers:** Oli Jacobs, Scott Barnett, Patrick Phillips

**Mixing engineer:** Samuel Vasanth

**Mastering engineer:** Samuel Vasanth

**Audio production:** Nik Preston

**Audio management:** Ash Preston, Samuel Vasanth

**Recording studios:** Real World Studios, The Premises,  
The John Ilsley studio

## Acknowledgements (continued)

### Development Team (2012)

#### Publishing

Fact Files written by Joe Bennett, Charlie Griffiths, Stephen Lawson, Simon Pitt, Stuart Ryan and James Uings  
Walkthroughs written by James Uings  
Music engraving and book layout by Simon Troup and Jennie Troup of Digital Music Art  
Proof reading and copy editing by Chris Bird, Claire Davies, Stephen Lawson, Simon Pitt and James Uings  
Publishing administration by Caroline Uings  
Additional drum proof reading by Miguel Andrews

#### Instrumental Specialists

James Uings (Guitar)  
Stuart Clayton (Bass)  
Noam Lederman (Drums)

#### Special Thanks

Brad Fuller and Georg Voros

#### Musicians (2012 Repertoire)

Andy Crompton, Camilo Tirado, Carl Sterling, Charlie Griffiths, Chris Webster, Dave Marks, DJ Harry Love, Felipe Karam, Fergus Gerrand, Henry Thomas, Jake Painter, James Arben, James Uings, Jason Bowld, Joe Bennett, Jon Musgrave, Kishon Khan, Kit Morgan, Larry Carlton, Neel Dhorajiwala, Nir Z, Noam Lederman, Norton York, Richard Pardy, Ross Stanley, Simon Troup, Steve Walker, Stuart Clayton, Stuart Ryan

#### Musicians (Classics 2012 Repertoire)

Arthur Dick, Brett Mason, Brett Morgan, Charlie Griffiths, Chris Baron, Dave Cottrell, Ian Thomas, Jason Bowld, Jonas Persson, Noam Lederman, Paul Honey, Paul Townsend, Steve Allsworth, Stuart Clayton, The Fullfat Horns, Tom Farncombe, Tom Fleming

#### Endorsements

Noam Lederman: Mapex Drums, PAISTE cymbals, Vic Firth Sticks.

#### Recording and Audio Engineering (2012 Repertoire)

Recorded at Fisher Lane Studios  
Produced and engineered by Nick Davis  
Assistant engineer and Pro Tools operator Mark Binge  
Mixed and mastered at Langlei Studios  
Mixing and additional editing by Duncan Jordan  
Supporting Tests recorded by Duncan Jordan and Kit Morgan  
Mastered by Duncan Jordan  
Executive producers: James Uings, Jeremy Ward and Noam Lederman

#### Recording and Audio Engineering (Classics 2012 Repertoire)

Produced by Tom Farncombe, Music Sales Ltd  
Engineered, mixed and mastered by Jonas Persson, Music Sales Ltd.  
Mastering and additional mixing by Duncan Jordan

# Contents

3	Acknowledgements
6	Contents

## 7 PREFACE

9	<b>Introduction</b>
9	The Value Of RSL Qualifications
9	RSL & UCAS
9	Period Of Operation
9	Examinations
10	<b>Overview</b>
10	Unit Overview – Graded Examinations in Popular Music Performance
11	Assessment Overview
12	<b>Qualification Summary</b>
12	Aims & Broad Objectives
12	Progression
12	Qualification Structure
12	Entry Requirements
13	<b>Assessment Information</b>
13	Assessment Methodology
13	Assessment Timings
14	Marking Schemes
15	Examination Structure
15	General Notes
15	Expectations of Knowledge, Skills and Understanding
15	Quality Assurance
16	<b>Candidate Access and Registration</b>
16	Access and Registration
16	Recommended Prior Learning
17	<b>Further Information &amp; Contact</b>
17	Guidance on Free Choice Pieces
17	Complaints & Appeals
17	Equal Opportunities
17	Contacts for Help & Support

## 18 UNIT SPECIFICATIONS

19	Debut
26	Grade 1
33	Grade 2
40	Grade 3
48	Grade 4
56	Grade 5
64	Grade 6
72	Grade 7
80	Grade 8

# PREFACE

## FOREWORD

Rockschool's Bass Syllabus 2018 has been designed to build upon the ever-popular 2012 qualification, expanding upon the original compositions with arrangements of six new 'hit tunes' at each grade. This has resulted in an even broader scope for learners at all levels to engage with repertoire which has been rigorously benchmarked against academic and industry standards. Furthermore, students can gauge their progress via commensurate levels of technical exercises, prepared and unseen skills tests and questions relating to their studies at each grade.

This specification guide serves three purposes:

- To provide regulatory information surrounding the qualification
- To provide an overview of examination structure and content
- To provide content and assessment specification relevant to each graded examination

Rockschool's graded exams continue to provide a progressive mastery approach to music and an enjoyable experience for all learners.



# INTRODUCTION

Welcome to the Rockscool 2018–2024 syllabus for Bass. This syllabus guide is designed to give teachers, learners and candidates practical information on the graded examinations run by Rockscool.

The Rockscool website [www.rslawards.com](http://www.rslawards.com) has detailed information on all aspects of our examinations, including examination regulations, detailed marking schemes and assessment criteria as well as notated and audio examples to help you prepare for the examination.

This Syllabus Guide covers the following examinations:

- Graded Examinations Debut – Grade 8
- Performance Certificates Debut – Grade 8

## The Value Of RSL Qualifications

RSL advocates an open access approach to qualifications, providing a range of syllabi, designed to accommodate a wide variety of candidates of different ages, experience and levels of achievement. RSL qualifications are regulated in England and Northern Ireland by the Office of Qualifications and Examinations Regulation (Ofqual), in Wales by Qualifications Wales and accredited in Scotland by the Scottish Qualifications Authority. RSL is committed to maintaining and improving its reputation for excellence by providing high quality education and training through its syllabi, examinations, music and resources.

## RSL & UCAS

For students applying for work or University, many potential employers see graded music exams in a very positive way. Recognised qualifications demonstrate an ability to dedicate commitment to extra-curricular activities, providing evidence of versatility which many students find beneficial within UCAS (Universities & Colleges Admissions Service) applications and for University entrance interviews.

Our qualifications at Level 3 (Grades 6–8) carry allocated points on the UCAS tariff.

For full details relating to the allocation of UCAS points please see: [www.rslawards.com/about-us/ucas-points](http://www.rslawards.com/about-us/ucas-points)

## Period Of Operation

This syllabus specification covers Bass Grade Examinations and Performance Certificates from September 2018.

## Examinations

Rockscool offers **two types of graded music examination: Graded Examination & Performance Certificate.**

### GRADE EXAMINATIONS

Grade Examinations are available from Debut – Grade 8 and consist of the following elements:

PREPARED WORK	UNPREPARED WORK
3 Performance Pieces: Debut – Grade 8 Technical Exercises: Debut – Grade 8	Sight Reading: Debut – Grade 5 or Improvisation & Interpretation: Grades 1–5 Quick Study Piece: Grades 6–8 Ear Tests: Debut – Grade 8 General Musicianship Questions: Debut – Grade 8

### PERFORMANCE CERTIFICATES

Performance Certificates are available from Debut – Grade 8 and consist of the following:

PREPARED WORK
5 Performance Pieces: Debut – Grade 8

## OVERVIEW

### Unit Overview – Graded Examinations in Popular Music Performance

QUALIFICATION TITLE	QAN	TOTAL NO. OF UNITS	GUIDED LEARNING HOURS	CREDIT	TOTAL QUALIFICATION TIME
RSL Entry Level Award in Popular Music Performance: Debut (Entry 3)	501/0370/2	1	8	4	40
RSL Level 1 Award in Popular Music Performance: Grade 1	501/0391/X	1	12	6	60
RSL Level 1 Award in Popular Music Performance: Grade 2	501/0646/6	1	18	9	90
RSL Level 1 Award in Popular Music Performance: Grade 3	501/0647/8	1	18	12	120
RSL Level 2 Certificate in Popular Music Performance: Grade 4	501/0389/1	1	24	15	150
RSL Level 2 Certificate in Popular Music Performance: Grade 5	501/0643/0	1	24	18	180
RSL Level 3 Certificate in Popular Music Performance: Grade 6	501/0390/8	1	36	22	220
RSL Level 3 Certificate in Popular Music Performance: Grade 7	501/0645/4	1	48	27	270
RSL Level 3 Certificate in Popular Music Performance: Grade 8	501/0648/X	1	54	32	320

## Assessment Overview

ASSESSMENT	
Form of Assessment	All assessments are carried out by external examiners. Candidates are required to carry out a combination of practical tasks and underpinning theoretical assessment.
Unit Format	Unit specifications contain the title, unit code, credit level, credit value, learning outcomes, assessment criteria, grade descriptor, and types of evidence required for the unit.
Bands of Attainment	There are four bands of attainment (distinction, merit, pass and unclassified) for the qualification as a whole.
Quality Assurance	Quality Assurance ensures that all assessments are carried out to the same standard by objective sampling and re-assessment of candidates' work. A team of external examiners is appointed, trained and standardised by RSL.

# QUALIFICATION SUMMARY

## Aims & Broad Objectives

The aim of popular music performance qualifications is to provide a flexible, progressive mastery approach to the knowledge, skills and understanding required for popular music performance.

RSL's graded qualifications motivate and encourage candidates of all ages and levels through a system of progressive mastery, enabling candidates to develop and enhance skills, knowledge and understanding in a safe and consistent way. The qualifications are beneficial for candidates wishing to progress at their own pace through smaller steps of achievement.

These qualifications are suitable for candidates in the Under 16, 16+, 16–18, 19+ age groups.

## Progression

Graded qualifications provide a flexible progression route for candidates. They are a positive means of determining progress and enable candidates to learn the necessary techniques to gain entry to FE and HE courses. Graded qualifications operate according to a well-established methodology of 'progressive mastery'. They allow candidates to be tested in discrete stages in the development of a wide range of skills. They tend to be more rigorous than other types of exams and for that reason industry is confident that achievement at the highest level gained by candidates of graded qualifications will have the skills necessary to work in other areas of the business.

## Qualification Structure

A graded qualification consists of a range of both practical and knowledge-based elements which are based on detailed requirements outlined in the relevant syllabus. Therefore, requirements for each grade will be set out in detail in the Unit Specifications below (page 17 and onwards) and the learning outcomes and assessment criteria for each unit will require knowledge, skills and understanding of these syllabus requirements to be demonstrated at the grade entered.

## Entry Requirements

There are no entry requirements for these qualifications. However, candidates should be aware that the content at the higher grades will require a level of knowledge and understanding covered in previous qualifications.

For further details on exam dates and fees and to apply for your music performance grades please visit the RSL website at [www.rslawards.com](http://www.rslawards.com)

# ASSESSMENT INFORMATION

## Assessment Methodology

The graded examinations in Popular Music Performance are assessed via an examination. The examination is divided into the following sections:

### Technical tests covering knowledge of:

- Scales
- Arpeggios
- Chords
- Stylistic Studies (Level 3 only)

### Performance Pieces

- Three Performance pieces (two pieces can be 'Free Choice Pieces')

### Unseen Tests

- Sight Reading or Improvisation & Interpretation
- Quick Study Piece (Level 3 only)
- General Musicianship Questions

## Assessment Timings

Examination timings for the graded examinations in Popular Music Performance are as follows:

### GRADE EXAMS

- **Debut:** 15 minutes
- **Grade 1:** 20 minutes
- **Grade 2:** 20 minutes
- **Grade 3:** 25 minutes
- **Grade 4:** 25 minutes
- **Grade 5:** 25 minutes
- **Grade 6:** 30 minutes
- **Grade 7:** 30 minutes
- **Grade 8:** 30 minutes

### PERFORMANCE CERTIFICATES

- **Debut:** 12 minutes
- **Grade 1:** 15 minutes
- **Grade 2:** 15 minutes
- **Grade 3:** 20 minutes
- **Grade 4:** 22 minutes
- **Grade 5:** 22 minutes
- **Grade 6:** 25 minutes
- **Grade 7:** 25 minutes
- **Grade 8:** 28 minutes

All assessment of these qualifications is external and is undertaken by RSL Examiners.

## Marking Schemes

GRADE EXAMS: DEBUT – GRADE 5			
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%+

GRADE EXAMS: GRADES 6–8			
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
Quick Study Piece	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%+

## Examination Structure

The examination structure for the grade examinations is shown below:

1. Pieces or technical exercises
2. Technical exercises or pieces
3. Sight Reading or Improvisation & Interpretation (Debut – Grade 5); Quick Study Piece (Grades 6–8)
4. Ear Tests
5. General Musicianship Questions

## General Notes

At the beginning of a Grade Examination, the Examiner will ask the candidate if they wish to begin with Performance Pieces or Technical Exercises. In a Performance Certificate, candidates may present their Performance Pieces in any order of their choice.

Prior to the start of the Performance Pieces, the Examiner will conduct a sound check by asking the candidate to play the first few bars of the first chosen piece. This will set the levels for the exam and will take place alongside the backing track. Once the level has been established, the Examiner will then commence with the first piece in full. Note: the sound check is undertaken for the first Performance Piece only.

Candidates may perform any or all of their pieces from memory. This is not compulsory at any level and no additional marks are given for this. With the exception of certain Technical Exercises where memory requirements apply, it is permitted to use grade books which contain notes made during the course of a candidate's study.

**Note:** It is not permitted to make any notes at any time during the exam.

For General Musicianship Questions, the Examiner may use his or her version of the selected piece as the basis to ask the questions if such notes contained on the candidate's version are deemed sufficiently extensive or might assist the candidate when answering the questions.

The Examiner will not facilitate page turning for candidates. Candidates are allowed to photocopy relevant sheet music as necessary to alleviate page turns but all copied materials must be handed into the Examiner at the end of the examination.

All tempo markings are to be observed unless otherwise stated. Each piece is designed carefully to achieve a number of outcomes appropriate for the grade.

## Expectations of Knowledge, Skills and Understanding

The graded examination system is one based on the principle of 'progressive mastery': each step in the exam chain demonstrates learning, progression and skills in incremental steps. Successful learning is characterised by a mastery of the fundamentals of the skills demanded in each grade.

Learners will be able to complete a set of practical tasks and be tested on their underpinning knowledge (the complexity and variety of tasks are determined by which qualification is being attempted), which allows them to demonstrate popular music performance knowledge, skills and understanding relevant to the grade. These technical skills set a firm platform for further technical and creative development by the learner.

## Quality Assurance

All RSL examinations and graded qualifications are standardised according to the processes and procedures laid down by RSL.

# CANDIDATE ACCESS AND REGISTRATION

## Access and Registration

The qualifications will:

- be available to everyone who is capable of reaching the required standards
- be free from any barriers that restrict access and progression
- offer equal opportunities for all wishing to access the qualifications

At the point of application, RSL will ensure that all candidates are fully informed about the requirements and demands of the qualification.

Candidates may enter online for any of the qualifications at various points in the calendar year in territories throughout the world. Dates will be published on the website at [www.rslawards.com](http://www.rslawards.com)

## Recommended Prior Learning

Learners are not required to have any prior learning for these qualifications. However, learners should ensure that they are aware of the requirements and expectations of each grade prior to entering for an assessment.



## FURTHER INFORMATION & CONTACT

### Guidance on Free Choice Pieces

For all examinations, candidates are able to play a number of free choice pieces:

- **Grade Examinations: Two free choice pieces** (a minimum of one piece must be from the Bass grade book)
- **Performance Certificates: Three free choice pieces** (a minimum of two pieces must be from the Bass grade book)

Free choice pieces must demonstrate a comparable level of technical and musical demand to the pieces given in the set selections in the grade books which can be referred to as an indication of appropriate level.

Free choice pieces must be in a modern popular genre such as:

- Pop
- Rock
- Jazz
- Country
- Blues
- Soul
- Reggae
- Film and Musical Theatre

Own compositions are also acceptable. Pieces should be selected carefully to ensure that they provide suitable opportunity for candidates to demonstrate the relevant assessment criteria. Candidates are reminded that if a chosen Free Choice Piece does not meet these requirements this may impact on the level of achievement possible within the examination.

**All pieces must be performed to a backing track (without the examined part on the track) except in cases where a piece has been selected from previous Rockschoo syllabi and does not have a backing track or has been specifically arranged by Rockschoo as a solo piece.**

### Complaints & Appeals

All procedural complaints and appeals, including malpractice and requests for reasonable adjustments/special considerations, can be found on the RSL website [www.rslawards.com](http://www.rslawards.com)

### Equal Opportunities

RSL's Equal Opportunities policy can be found on the RSL website [www.rslawards.com](http://www.rslawards.com)

### Contacts for Help & Support

All correspondence should be directed to:

#### RSL

Harlequin House  
Ground Floor  
7 High Street  
Teddington  
Middlesex  
TW11 8EE

Or [info@rslawards.com](mailto:info@rslawards.com)

# UNIT SPECIFICATIONS

# DEBUT

The Debut Bass exam is for candidates who have been learning a short time and have learnt the basic skills.

<b>Title</b>	RSL Entry Level Award in Popular Music Performance: Debut (Entry 3)
<b>Qualification No.</b>	501/0370/2
<b>Level</b>	Entry Level 3
<b>Credit Value</b>	4
<b>Guided Learning Hours</b>	8

## KNOWLEDGE, SKILLS & UNDERSTANDING

### THE CANDIDATE WILL BE ABLE TO:

- Perform music in popular styles
- Demonstrate technical ability on the instrument through responding to set technical demands
- Demonstrate musical understanding through a range of set tests

At Debut level this will mean showing the following level of knowledge, skills and understanding:

### PREPARED WORK (PERFORMANCE PIECES AND TECHNICAL EXERCISES)

- Basic techniques
- Evident rhythm and pulse
- Accuracy of pitch
- Synchronisation to backing track or click
- Confident presentation/prompt responses

### UNPREPARED WORK (SIGHT READING OR IMPROVISATION & INTERPRETATION, EAR TESTS, GENERAL MUSICIANSHIP QUESTIONS)

- Melodic and harmonic accuracy
- Secure rhythm/pulse
- Soloing/improvisation appropriate to style
- Synchronisation
- Responses showing understanding at this grade

## GRADE EXAM

### PREPARED WORK

Candidates play 3 pieces that last a maximum of 1 minute and Technical Exercises covering the preliminary areas.

### UNPREPARED WORK

Candidates are required to use their bass for a simple sight-reading test, which is rhythmic reading and two ear tests that begin to develop melodic recall and rhythmic sense. The final part of the exam is a set of 5 simple questions based on the candidate's choice of piece. These are designed to explore simple theory and instrument knowledge

## EXAM STRUCTURE

The Debut exam lasts 15 minutes and will be taken in the following structure:

1. **Pieces or Technical Exercises:** The candidate chooses to play either their pieces or their technical exercises first.
2. **Technical Exercises or Pieces:** The candidate will perform the element not chosen above
3. **Sight Reading:** The candidate is given a simple and previously unseen test to practice and play
4. **Ear Tests:** The candidate responds to two simple tests. One is melodic and one is rhythmic
5. **General Musicianship Questions:** The candidate answers 5 questions related to a piece of their choice

## PIECES

At Debut the pieces last up to a maximum of 1 minute. This is so the candidate can remain focused and concentrate on the basic requirements of notation, values, sound, control and sync. The pieces contain simple position work. Work across strings is simple and paced.

### SETTING THE LEVEL OF THE BACKING TRACK

*Before playing the first piece all the way through, the examiner will make sure the volume of the backing track is correct for the candidate by asking them to play along to the backing track for the first few bars. Once the correct level has been agreed, the examiner will begin again and conduct all three pieces. Note that this is only done for the first piece.*

## TECHNICAL WORK

At Debut there are three groups of technical work. The examiner will ask a selection from each group and 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.

### GROUP A: SCALES

**Tempo: 70 bpm**

- Major: E, A
- Minor pentatonic: E, A

### GROUP B: ARPEGGIOS

Open position chords. Individual chords will be strummed once as directed by the examiner

- Major: E, A
- Minor: E, A

### GROUP C: RIFF

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

## UNSEEN TESTS

### SIGHT READING

**Tempo:** 70 bpm

At Debut you will be offered a previously unseen sight reading test that is in the form of a four bar rhythm played on the bottom E string. An example is shown in the Debut grade book.

The test is four bars long and made up of half and quarter notes, will be in 4/4 and at 70 bpm. The examiner will allow 90 seconds preparation and practice time and will offer the option of practising with or without a metronome. The candidate will then perform the test for the examination.

### EAR TESTS

There are two tests:

- Melodic Recall
- Rhythmic Recall.

#### Melodic Recall

**Tempo:** 85bpm

The examiner will play you two half notes one after the other. You will tell the examiner whether the second note is higher or lower in pitch than the first note. You will hear the test twice. Each time the test is played it is preceded by a one bar vocal count-in. Answers can be 'higher/lower' or 'up/down'.

#### Rhythmic Recall

**Tempo:** 80 bpm

**Key:** Low E string

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

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

## 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 will be asked about your instrument. For this section of the exam the candidate chooses the piece on which to be tested.

### MUSIC KNOWLEDGE:

In Debut you will be asked to identify:

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

### INSTRUMENT KNOWLEDGE:

In Debut you will be asked to identify:

- One of the following parts of your bass: neck, body, tuning-pegs or bridge

## PERFORMANCE CERTIFICATE

### EXAM STRUCTURE

The candidate chooses to play 5 pieces lasting a maximum of 1 minute each. There are no other elements in the Performance Certificate examination.

### FREE CHOICE PIECES

There is an option of playing free choice pieces in the examination.

- **Grade Exam:** 2 free choice pieces
- **Performance Certificate:** 3 free choice pieces

Criteria for own free choice pieces can be found by visiting the website:

[www.rslawards.com](http://www.rslawards.com)

If there is any doubt or questions about the appropriateness of the chosen piece, you can email it to [info@rslawards.com](mailto:info@rslawards.com) and a member of the Rockschoo! team will advise you.

## GRADING DESCRIPTORS

DEBUT		
PREPARED WORK		
Band	Mark Range	Grading Criteria
<b>Distinction</b>	Pieces 18–20  Technical exercises 13–15	<ul style="list-style-type: none"> <li>■ Consistent and secure basic techniques</li> <li>■ Consistent rhythm / pulse</li> <li>■ Notation accuracy detailed throughout</li> <li>■ Consistent sync</li> <li>■ Highly confident and assured presentation</li> </ul>
<b>Merit</b>	Pieces 15–17  Technical exercises 11–12	<ul style="list-style-type: none"> <li>■ Secure basic techniques overall</li> <li>■ Secure rhythm / pulse overall</li> <li>■ Notation accuracy observed overall</li> <li>■ Mainly synchronised</li> <li>■ Confident presentation overall</li> </ul>
<b>Pass</b>	Pieces 12–14  Technical exercises 9–10	<ul style="list-style-type: none"> <li>■ Basic techniques evident</li> <li>■ Rhythm / pulse evident</li> <li>■ Notation accuracy evident</li> <li>■ Sync evident</li> <li>■ Some confidence in presentation</li> </ul>
<b>Below Pass 1</b>	Pieces 6–11  Technical exercises 4–8	<ul style="list-style-type: none"> <li>■ Basic techniques not shown</li> <li>■ Rhythm/pulse largely inaccurate</li> <li>■ Notation accuracy largely inaccurate</li> <li>■ Sync not achieved</li> <li>■ Unsure in presentation</li> </ul>
<b>Below Pass 2</b>	Pieces 0–5  Technical exercises 0–3	<ul style="list-style-type: none"> <li>■ Incomplete performance</li> <li>■ No attempt</li> </ul>

[Continued on next page]



DEBUT		
UNPREPARED WORK		
Band	Mark Range	Grading Criteria
<b>Distinction</b>	Sight/Improv QSP / Ear Tests 9–10  GMQ 5	<ul style="list-style-type: none"> <li>■ Notation/pitch accuracy correct throughout</li> <li>■ Consistent rhythm/pulse</li> <li>■ Convincing improv/solo throughout</li> <li>■ Consistent sync</li> <li>■ Accurate responses</li> </ul>
<b>Merit</b>	Sight/Improv QSP / Ear Tests 7–8  GMQ 4	<ul style="list-style-type: none"> <li>■ Notation/pitch correct overall</li> <li>■ Secure rhythm/pulse overall</li> <li>■ Improv/Solo convincing overall</li> <li>■ Mainly synchronised</li> <li>■ Accurate responses overall</li> </ul>
<b>Pass</b>	Sight/Improv QSP / Ear Tests 6  GMQ 3	<ul style="list-style-type: none"> <li>■ Notation/pitch accuracy evident</li> <li>■ Rhythm/pulse evident</li> <li>■ Improv/solo evident and generally appropriate</li> <li>■ Sync evident</li> </ul>
<b>Below Pass 1</b>	Sight/Improv QSP / Ear Tests 3–5  GMQ 2	<ul style="list-style-type: none"> <li>■ Notation/pitch largely inaccurate</li> <li>■ Rhythm/pulse largely inaccurate</li> <li>■ Improv/solo largely absent or inappropriate</li> <li>■ Sync largely absent</li> <li>■ Responses vague or incorrect</li> </ul>
<b>Below Pass 2</b>	Sight/Improv QSP / Ear Tests 0–2  GMQ 0–1	<ul style="list-style-type: none"> <li>■ No attempt</li> <li>■ Responses not offered</li> </ul>

# GRADE 1

The Grade 1 Bass exam is for candidates who have been learning between six months – one year and have mastered the key basic skills.

<b>Title</b>	RSL Level 1 Award in Popular Music Performance: Grade 1
<b>Qualification No.</b>	501/0391/X
<b>Level</b>	1
<b>Credit Value</b>	6
<b>Guided Learning Hours</b>	12

## KNOWLEDGE, SKILLS & UNDERSTANDING

### THE CANDIDATE WILL BE ABLE TO:

- Perform music in popular styles
- Demonstrate technical ability on the instrument through responding to set technical demands
- Demonstrate musical understanding through a range of set tests

At Grade 1 level this will mean showing the following level of knowledge, skills and understanding:

### PREPARED WORK (PERFORMANCE PIECES AND TECHNICAL EXERCISES)

- Basic techniques
- Evident rhythm and pulse
- Accuracy of pitch
- Synchronisation to backing track or click
- Confident presentation/prompt responses

### UNPREPARED WORK (SIGHT READING OR IMPROVISATION & INTERPRETATION, EAR TESTS, GENERAL MUSICIANSHIP QUESTIONS)

- Melodic and harmonic accuracy
- Secure rhythm/pulse
- Soloing/improvisation appropriate to style
- Synchronisation
- Responses showing understanding at this grade

## GRADE EXAM

### PREPARED WORK

Candidates perform 3 pieces that last a maximum of 1 minute 15 seconds and demonstrate a selection of Technical Exercises

### UNPREPARED WORK:

Candidates are required to play either a 4-bar sight reading test, or a 4-bar Improvisation and Interpretation test. There are also two ear tests that continue to develop melodic recall and rhythmic sense and the final part of the exam is a set of 5 simple questions based on the candidate's choice of piece. These are designed to explore theory and instrument knowledge.

## EXAM STRUCTURE

The Grade 1 exam lasts 20 minutes and will be taken in the following structure:

1. **Pieces or Technical Exercises:** The candidate chooses to play either their pieces or their technical exercises first
2. **Technical Exercises or Pieces:** The candidate will perform the element not chosen above
3. **Sight Reading or Improvisation and Interpretation:** The candidate is given a simple and previously unseen test to practice and play
4. **Ear Tests:** The candidate responds to two simple tests. One is melodic and one is rhythmic
5. **General Musicianship Questions:** The candidate answers 5 questions related to a piece of their choice

## PIECES

At Grade 1 the pieces last up to a maximum of 1 minute 15 seconds. The length of piece is designed so the candidate can remain focused and concentrate on the requirements of notation, values, evenness of sound, technical control and sync.

### SETTING THE LEVEL OF THE BACKING TRACK

Before playing the first piece all the way through, the examiner will make sure the volume of the backing track is correct for the candidate by asking them to play along to the backing track for the first few bars. Once the correct level has been agreed, the examiner will begin again and conduct all three pieces. Note that this is only done for the first piece.

## TECHNICAL WORK

At Grade 1 there are three groups of technical work. The examiner will ask a selection from each group and 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.

### GROUP A: SCALES

**Tempo:** 70 bpm

- Major: E, A, G
- Natural minor: E, A, G
- Minor pentatonic: E, A, G
- Major pentatonic: E, A, G

### GROUP B: ARPEGGIOS

- Major: E, A, G
- Minor: E, A, G

### GROUP C: RIFF

**Tempo:** 70 bpm

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

## UNSEEN TESTS

### SIGHT READING OR IMPROVISATION & INTERPRETATION

At Grade 1 you will be offered the choice between Sight Reading or Improvisation & Interpretation. This is a previously unseen test. An example is shown in the Grade 1 book.

#### SIGHT READING

**Key:** A minor

**Tempo:** 70 bpm

At Grade 1 the sight reading test is in the form of a melody consisting of half and quarter notes in 4/4. The test is 4 bars long.

The examiner will allow 90 seconds preparation and practice time and will offer the option of practising with or without a metronome.

The candidate will then perform the test for the examination.

#### IMPROVISATION & INTERPRETATION

**Key:** C major or A minor

**Tempo:** 70–80 bpm

At Grade 1 the test is 4 bars long and the candidate will have 30 seconds preparation time. The examiner will offer the metronome as a guide throughout this time. The candidate will then have a complete practice run through with the backing track and then on the repeat, the test will be examined.

#### EAR TESTS

There are two tests: Melodic Recall and Rhythmic Recall.

##### Melodic Recall

**Tempo:** 85 bpm

The examiner will play you three notes in sequence. You will tell the examiner whether the second note is higher or lower in pitch than the first note and whether the third note is higher or lower than the second. You will hear the test twice. Each time the test is played it is preceded by a one bar vocal count-in. Answers can be 'higher then lower' or 'up then down' (as appropriate).

##### Rhythmic Recall

**Key:** Low E string

**Tempo:** 90 bpm

The examiner will play you a two bar rhythm played to a drum backing on the E string. You will hear the test twice. You will be asked to play the rhythm back. You will then be asked to identify the rhythm from two printed examples shown to you. The test is made up of quarter and eighth notes and quarter note rests. Each time the test is played it is preceded by a one bar count-in. There will be a short gap for you to practise. Next you will hear a vocal count-in and you will then play the rhythm to the drum backing.

## 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 will be asked about your instrument. For this section of the exam the candidate chooses the piece to answer 5 questions on. The examiner will ask you four music knowledge questions and one instrument knowledge question.

### MUSIC KNOWLEDGE

In Grade 1 you will be asked to identify:

- The bass clef
- The time signature
- Whole, half, quarter and eighth note values
- The difference between a major and minor chord

### INSTRUMENT KNOWLEDGE

In Grade 1 you will be asked to identify:

- One of the following parts of your bass: neck, fretboard, body, tuning-pegs, pickups or bridge
- One make of instrument other than that you are playing
- Names of the open strings

## PERFORMANCE CERTIFICATE

### EXAM STRUCTURE

The candidate chooses to play 5 pieces lasting a maximum of 1 minute 15 seconds each. There are no other elements in the Performance Certificate examination.

## FREE CHOICE PIECES

There is an option of playing free choice pieces in the examination.

- **Grade Exam:** 2 free choice pieces
- **Performance Certificate:** 3 free choice pieces

Criteria for own free choice pieces can be found by visiting the website:

[www.rslawards.com](http://www.rslawards.com)

If there is any doubt or questions about the appropriateness of the chosen piece, you can email it to [info@rslawards.com](mailto:info@rslawards.com) and a member of the Rockschoo! team will advise you.

## GRADING DESCRIPTORS

GRADE 1		
PREPARED WORK		
Band	Mark Range	Grading Criteria
<b>Distinction</b>	Pieces 18–20  Technical exercises 13–15	<ul style="list-style-type: none"> <li>■ Consistent and secure basic techniques</li> <li>■ Consistent rhythm / pulse</li> <li>■ Notation accuracy detailed throughout</li> <li>■ Consistent sync</li> <li>■ Highly confident and assured presentation</li> </ul>
<b>Merit</b>	Pieces 15–17  Technical exercises 11–12	<ul style="list-style-type: none"> <li>■ Secure basic techniques overall</li> <li>■ Secure rhythm / pulse overall</li> <li>■ Notation accuracy observed overall</li> <li>■ Mainly synchronised</li> <li>■ Confident presentation overall</li> </ul>
<b>Pass</b>	Pieces 12–14  Technical exercises 9–10	<ul style="list-style-type: none"> <li>■ Basic techniques evident</li> <li>■ Rhythm / pulse evident</li> <li>■ Notation accuracy evident</li> <li>■ Sync evident</li> <li>■ Some confidence in presentation</li> </ul>
<b>Below Pass 1</b>	Pieces 6–11  Technical exercises 4–8	<ul style="list-style-type: none"> <li>■ Basic techniques not shown</li> <li>■ Rhythm/pulse largely inaccurate</li> <li>■ Notation accuracy largely inaccurate</li> <li>■ Sync not achieved</li> <li>■ Unsure in presentation</li> </ul>
<b>Below Pass 2</b>	Pieces 0–5  Technical exercises 0–3	<ul style="list-style-type: none"> <li>■ Incomplete performance</li> <li>■ No attempt</li> </ul>

[Continued on next page]

GRADE 1		
UNPREPARED WORK		
Band	Mark Range	Grading Criteria
<b>Distinction</b>	Sight/Improv QSP / Ear Tests 9–10  GMQ 5	<ul style="list-style-type: none"> <li>■ Notation/pitch accuracy correct throughout</li> <li>■ Consistent rhythm/pulse</li> <li>■ Convincing improv/solo throughout</li> <li>■ Consistent sync</li> <li>■ Accurate responses</li> </ul>
<b>Merit</b>	Sight/Improv QSP / Ear Tests 7–8  GMQ 4	<ul style="list-style-type: none"> <li>■ Notation/pitch correct overall</li> <li>■ Secure rhythm/pulse overall</li> <li>■ Improv/Solo convincing overall</li> <li>■ Mainly synchronised</li> <li>■ Accurate responses overall</li> </ul>
<b>Pass</b>	Sight/Improv QSP / Ear Tests 6  GMQ 3	<ul style="list-style-type: none"> <li>■ Notation/pitch accuracy evident</li> <li>■ Rhythm/pulse evident</li> <li>■ Improv/solo evident and generally appropriate</li> <li>■ Sync evident</li> </ul>
<b>Below Pass 1</b>	Sight/Improv QSP / Ear Tests 3–5  GMQ 2	<ul style="list-style-type: none"> <li>■ Notation/pitch largely inaccurate</li> <li>■ Rhythm/pulse largely inaccurate</li> <li>■ Improv/solo largely absent or inappropriate</li> <li>■ Sync largely absent</li> <li>■ Responses vague or incorrect</li> </ul>
<b>Below Pass 2</b>	Sight/Improv QSP / Ear Tests 0–2  GMQ 0–1	<ul style="list-style-type: none"> <li>■ No attempt</li> <li>■ Responses not offered</li> </ul>



# GRADE 2

The Grade 2 Bass exam is for candidates who have been learning approximately one year to eighteen months and have established the key basic skills along with solid basic techniques.

<b>Title</b>	RSL Level 1 Award in Popular Music Performance: Grade 2
<b>Qualification No.</b>	501/0646/6
<b>Level</b>	1
<b>Credit Value</b>	9
<b>Guided Learning Hours</b>	18

## KNOWLEDGE, SKILLS & UNDERSTANDING

### THE CANDIDATE WILL BE ABLE TO:

- Perform music in popular styles
- Demonstrate technical ability on the instrument through responding to set technical demands
- Demonstrate musical understanding through a range of set tests

At Grade 2 level this will mean showing the following level of knowledge, skills and understanding:

### PREPARED WORK (PERFORMANCE PIECES AND TECHNICAL EXERCISES)

- Basic techniques
- Evident rhythm and pulse
- Accuracy of pitch
- Synchronisation to backing track or click
- Confident presentation/prompt responses

### UNPREPARED WORK (SIGHT READING OR IMPROVISATION & INTERPRETATION, EAR TESTS, GENERAL MUSICIANSHIP QUESTIONS)

- Melodic and harmonic accuracy
- Secure rhythm/pulse
- Soloing/improvisation appropriate to style
- Synchronisation
- Responses showing understanding at this grade

## GRADE EXAM

### PREPARED WORK:

Candidates perform 3 pieces that last a maximum of 1 minute 30 seconds and demonstrate a selection of Technical Exercises.

### UNPREPARED WORK:

Candidates are required to play either a 4-bar sight reading test or a 4 bar Improvisation and Interpretation test. There are also two ear tests that develop melodic recall and rhythmic sense. The final part of the exam is a set of 5 simple questions based on the candidate's choice of piece. These are designed to explore theory and instrument knowledge.

## EXAM STRUCTURE

The Grade 2 exam lasts 20 minutes and will be taken in the following structure:

- 1. Pieces or Technical Exercises:** The candidate chooses to play either their pieces or their technical exercises first
- 2. Technical Exercises or Pieces:** The candidate will perform the element not chosen above
- 3. Sight Reading or Improvisation and Interpretation:** The candidate is given a simple and previously unseen test to practice and play
- 4. Ear Tests:** The candidate responds to two simple tests. One is melodic and one is rhythmic
- 5. General Musicianship Questions:** The candidate answers 5 questions related to a piece of their choice

## PIECES

At Grade 2 the pieces last up to a maximum of 1 minute 30 seconds. The length of piece is designed so the candidate can remain focused and concentrate on the requirements of notation accuracy, basic technical control, articulation, sound and sync.

### SETTING THE LEVEL OF THE BACKING TRACK

*Before playing the first piece all the way through, the examiner will make sure the volume of the backing track is correct for the candidate by asking them to play along to the backing track for the first few bars. Once the correct level has been agreed, the examiner will begin again and conduct all three pieces. Note that this is only done for the first piece.*

## TECHNICAL WORK

At Grade 2 there are three groups of technical work. The examiner will ask a selection from each group and 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.

### GROUP A: SCALES

Tempo: 80 bpm

- Major: C, G, A
- Natural minor: C, G, A
- Minor pentatonic: C, G, A
- Major pentatonic: C, G, A

### GROUP B: ARPEGGIOS

- Major: C, G, A
- Minor: C, G, A

### GROUP C: RIFF

Tempo: 80 bpm

In the exam you will be asked to play the riff from the Grade 2 book to a backing track. The riff shown in bars 1 and 2 should be played in the same shape in bars 3–8. The root note of the pattern to be played is shown in the music in each of the subsequent bars.

## UNSEEN TESTS

### SIGHT READING OR IMPROVISATION & INTERPRETATION

At Grade 2 you will be offered the choice between Sight Reading or Improvisation & Interpretation. This is a previously unseen test. An example is shown in the Grade 2 book.

#### SIGHT READING

**Key:** C or G major

**Tempo:** 70 bpm

At Grade 2 the sight reading test is in the form of a melody consisting of half, quarter eighth notes and quarter note rests in 4/4. The test is 4 bars long. The examiner will allow 90 seconds preparation and practice time and will offer the option of practising with or without a metronome. The candidate will then perform the test for the examination.

#### IMPROVISATION & INTERPRETATION

**Key:** G major or E minor

**Tempo:** 80–90 bpm

At Grade 2 the test is 4 bars long and the candidate will have 30 seconds preparation time. The examiner will offer the metronome as a guide throughout this time. The candidate will then have a complete practice run through with the backing track and then on the repeat, the test will be examined.

#### EAR TESTS

There are two tests which are, Melodic Recall and Rhythmic Recall.

##### Melodic Recall

**Key:** A Minor pentatonic

**Tempo:** 85 bpm

The examiner will play you a two bar melody with a drum backing. The first note of the melody will be the root note and the first interval will be ascending. You will play the melody back on your instrument. You will hear the test twice. Each time the test is played it is preceded by a one bar count-in. There will be a short gap for you to practise. Next you will hear a vocal count-in and you will then play the rhythm to the drum backing.

##### Rhythmic Recall

**Key:** E string

**Tempo:** 90 bpm

The examiner will play you a two bar rhythm played to a drum backing on the lowest-sounding E string. You will hear the test twice. You will be asked to play the rhythm back. You will then be asked to identify the rhythm from two printed examples shown to you. The test is made up of quarter and eighth notes and quarter note rests. Each time the test is played it is preceded by a one bar count-in. There will be a short gap for you to practise. Next you will hear a vocal count-in and you will then play the rhythm to the drum backing.

## 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 will be asked about your instrument.

### MUSIC KNOWLEDGE

In Grade 2 you will be asked to identify:

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

### INSTRUMENT KNOWLEDGE

In Grade 2 you will be asked to identify:

- One of the following parts of your bass: neck, fretboard, body, tuning-pegs, scratch plate, nut, pickups, jack socket or bridge
- The location of the volume and tone controls on your bass
- Names of all open strings

## PERFORMANCE CERTIFICATE

### EXAM STRUCTURE

The candidate chooses to play 5 pieces lasting a maximum of 1 minute 30 seconds each. There are no other elements in the Performance Certificate examination.

## FREE CHOICE PIECES

There is an option of playing free choice pieces in the examination

- **Grade Exam:** 2 free choice pieces
- **Performance Certificate:** 3 free choice pieces

Criteria for own free choice pieces can be found by visiting the website:

[www.rslawards.com](http://www.rslawards.com)

If there is any doubt or questions about the appropriateness of the chosen piece, you can email it to [info@rslawards.com](mailto:info@rslawards.com) and a member of the Rockschoo! team will advise you.

## GRADING DESCRIPTORS

GRADE 2		
PREPARED WORK		
Band	Mark Range	Grading Criteria
<b>Distinction</b>	Pieces 18–20  Technical exercises 13–15	<ul style="list-style-type: none"> <li>■ Consistent and secure basic techniques</li> <li>■ Consistent rhythm / pulse</li> <li>■ Notation accuracy detailed throughout</li> <li>■ Consistent sync</li> <li>■ Highly confident and assured presentation</li> </ul>
<b>Merit</b>	Pieces 15–17  Technical exercises 11–12	<ul style="list-style-type: none"> <li>■ Secure basic techniques overall</li> <li>■ Secure rhythm / pulse overall</li> <li>■ Notation accuracy observed overall</li> <li>■ Mainly synchronised</li> <li>■ Confident presentation overall</li> </ul>
<b>Pass</b>	Pieces 12–14  Technical exercises 9–10	<ul style="list-style-type: none"> <li>■ Basic techniques evident</li> <li>■ Rhythm / pulse evident</li> <li>■ Notation accuracy evident</li> <li>■ Sync evident</li> <li>■ Some confidence in presentation</li> </ul>
<b>Below Pass 1</b>	Pieces 6–11  Technical exercises 4–8	<ul style="list-style-type: none"> <li>■ Basic techniques not shown</li> <li>■ Rhythm/pulse largely inaccurate</li> <li>■ Notation accuracy largely inaccurate</li> <li>■ Sync not achieved</li> <li>■ Unsure in presentation</li> </ul>
<b>Below Pass 2</b>	Pieces 0–5  Technical exercises 0–3	<ul style="list-style-type: none"> <li>■ Incomplete performance</li> <li>■ No attempt</li> </ul>

[Continued on next page]

GRADE 2		
UNPREPARED WORK		
Band	Mark Range	Grading Criteria
<b>Distinction</b>	Sight/Improv QSP / Ear Tests 9–10  GMQ 5	<ul style="list-style-type: none"> <li>■ Notation/pitch accuracy correct throughout</li> <li>■ Consistent rhythm/pulse</li> <li>■ Convincing improv/solo throughout</li> <li>■ Consistent sync</li> <li>■ Accurate responses</li> </ul>
<b>Merit</b>	Sight/Improv QSP / Ear Tests 7–8  GMQ 4	<ul style="list-style-type: none"> <li>■ Notation/pitch correct overall</li> <li>■ Secure rhythm/pulse overall</li> <li>■ Improv/Solo convincing overall</li> <li>■ Mainly synchronised</li> <li>■ Accurate responses overall</li> </ul>
<b>Pass</b>	Sight/Improv QSP / Ear Tests 6  GMQ 3	<ul style="list-style-type: none"> <li>■ Notation/pitch accuracy evident</li> <li>■ Rhythm/pulse evident</li> <li>■ Improv/solo evident and generally appropriate</li> <li>■ Sync evident</li> </ul>
<b>Below Pass 1</b>	Sight/Improv QSP / Ear Tests 3–5  GMQ 2	<ul style="list-style-type: none"> <li>■ Notation/pitch largely inaccurate</li> <li>■ Rhythm/pulse largely inaccurate</li> <li>■ Improv/solo largely absent or inappropriate</li> <li>■ Sync largely absent</li> <li>■ Responses vague or incorrect</li> </ul>
<b>Below Pass 2</b>	Sight/Improv QSP / Ear Tests 0–2  GMQ 0–1	<ul style="list-style-type: none"> <li>■ No attempt</li> <li>■ Responses not offered</li> </ul>

# GRADE 3

The Grade 3 Bass exam is for candidates who have been learning approximately eighteen months to two years and have established the basic skills, preliminary techniques and the beginnings of stylistic awareness through articulation and the introduction of solo and improvisation work.



<b>Title</b>	RSL Level 1 Award in Popular Music Performance: Grade 3
<b>Qualification No.</b>	501/0647/8
<b>Level</b>	1
<b>Credit Value</b>	12
<b>Guided Learning Hours</b>	18

## KNOWLEDGE, SKILLS & UNDERSTANDING

### THE CANDIDATE WILL BE ABLE TO:

- Perform music in popular styles
- Demonstrate technical ability on the instrument through responding to set technical demands
- Demonstrate musical understanding through a range of set tests

At Grade 3 level this will mean showing the following level of knowledge, skills and understanding:

### PREPARED WORK (PERFORMANCE PIECES AND TECHNICAL EXERCISES)

- Secure techniques
- Secure rhythm and pulse
- Melodic and harmonic accuracy
- Stylistic direction
- Soloing/improvisation appropriate to style
- Synchronisation
- A sense of stylistic performance
- Prompt responses

### UNPREPARED WORK (SIGHT READING OR IMPROVISATION & INTERPRETATION, EAR TESTS, GENERAL MUSICIANSHIP QUESTIONS)

- Melodic and harmonic accuracy
- Secure rhythm/pulse
- Soloing/improvisation appropriate to style
- Synchronisation
- Responses showing understanding at this grade

## GRADE EXAM

### PREPARED WORK:

Candidates perform 3 pieces that last a maximum of 2 minutes and demonstrate a selection of Technical Exercises.

### UNPREPARED WORK:

Candidates are required to play either a 4 bar sight reading test or a 4 bar Improvisation and Interpretation test. There are also two ear tests that develop melodic recall and rhythmic sense and the final part of the exam is a set of 5 questions based on the candidate's choice of piece. These are designed to explore theory and instrument knowledge.

## EXAM STRUCTURE

The Grade 3 exam lasts 25 minutes and will be taken in the following structure.

- 1. Pieces or Technical Exercises:** The candidate chooses to play either their pieces or their technical exercises first
- 2. Technical Exercises or Pieces:** The candidate will perform the element not chosen above
- 3. Sight Reading or Improvisation and Interpretation:** The candidate is given a simple and previously unseen test to practice and play
- 4. Ear Tests:** The candidate responds to two simple tests. One is melodic and one is rhythmic
- 5. General Musicianship Questions:** The candidate answers 5 questions related to a piece of their choice

## PIECES

At Grade 3 the pieces last up to a maximum of 2 minutes. The length of piece is designed so the candidate can remain focused and concentrate on the requirements of notation accuracy, basic technical control, articulation, sound and sync.

### SETTING THE LEVEL OF THE BACKING TRACK

*Before playing the first piece all the way through, the examiner will make sure the volume of the backing track is correct for the candidate by asking them to play along to the backing track for the first few bars. Once the correct level has been agreed, the examiner will begin again and conduct all three pieces. Note that this is only done for the first piece.*

## TECHNICAL WORK

At Grade 3 there are three groups of technical work. The examiner will ask a selection from each group and 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.

### GROUP A: SCALES

**Tempo:** 90 bpm

- Major: G, A, B
- Natural minor: G, A, B
- Minor pentatonic: G, A, B
- Major pentatonic: G, A, B
- Blues: G, A, B

### GROUP B: ARPEGGIOS

- Major: G, A, B
- Minor: G, A, B
- Dominant 7: G, A B

### GROUP C: RIFF

**Tempo:** 90 bpm

In the exam you will be asked to play the riff from the Grade 3 book to a backing track. The riff shown in bars 1 and 2 should be played in the same shape in bars 3–8. The root note of the pattern to be played is shown in the music in each of the subsequent bars.

## UNSEEN TESTS

### SIGHT READING OR IMPROVISATION & INTERPRETATION

At Grade 3 you will be offered a choice between Sight Reading or Improvisation & Interpretation. This is a previously unseen test. An example is shown in the Grade 3 book.

#### SIGHT READING

**Key:** G major or A minor

**Tempo:** 80 bpm

At Grade 3 the sight reading test is in the form of a melody consisting of half, quarter eighth notes and quarter note rests in 4/4. The test is 4 bars long. The examiner will allow 90 seconds preparation and practice time and will offer the option of practising with or without a metronome. The candidate will then perform the test for the examination.

#### IMPROVISATION & INTERPRETATION

**Key:** G major or A minor

**Tempo:** 80–90 bpm

At Grade 3 the test is 4 bars long. The candidate will have 30 seconds preparation time and the examiner will offer the metronome as a guide throughout this time. The candidate will then have a complete practice run through with the backing track and then on the repeat, the test will be examined.

#### EAR TESTS

There are two tests which are Melodic Recall and Rhythmic Recall.

##### Melodic Recall

**Key:** G Minor pentatonic

**Tempo:** 85 bpm

The examiner will play you a two-bar melody with a drum backing. The first note of the melody will be the root note and the first interval will be ascending. You will play the melody back on your instrument. You will hear the test twice. Each time the test is played it is preceded by a one bar count-in. There will be a short gap for you to practise after you have heard the test for the second time. Next you will hear a vocal count-in and you will then play the melody to the drum backing.

##### Rhythmic Recall

**Key:** E string

**Tempo:** 90 bpm

The examiner will play you a two-bar rhythm played to a drum backing on the E string. You will hear the test twice. You will be asked to play the rhythm back. You will then be asked to identify the rhythm from two printed examples shown to you. Each time the test is played it is preceded by a one bar count-in. There will be a short gap for you to practise. Next you will hear a vocal count-in and you will then play the rhythm to the drum backing.

## 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 will be asked about your instrument.

### MUSIC KNOWLEDGE

In Grade 3 you will be asked to identify:

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

### INSTRUMENT KNOWLEDGE

In Grade 3 you will be asked to identify:

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

## PERFORMANCE CERTIFICATE

### EXAM STRUCTURE

The candidate chooses to play 5 pieces lasting a maximum of 2 minutes each. There are no other elements in the Performance Certificate examination.

### FREE CHOICE PIECES

There is an option of playing free choice pieces in the examination.

- **Grade Exam:** 2 free choice pieces
- **Performance Certificate:** 3 free choice pieces

Criteria for own free choice pieces can be found by visiting the website:

[www.rslawards.com](http://www.rslawards.com)

If there is any doubt or questions about the appropriateness of the chosen piece, you can email it to [info@rslawards.com](mailto:info@rslawards.com) and a member of the Rockschoo! team will advise you.

## GRADING DESCRIPTORS

GRADE 3		
PREPARED WORK		
Band	Mark Range	Grading Criteria
<b>Distinction</b>	Pieces 18–20  Technical exercises 13–15	<ul style="list-style-type: none"> <li>■ Consistent and secure techniques</li> <li>■ Consistent rhythm / pulse</li> <li>■ Notation / harmonic accuracy detailed throughout</li> <li>■ Stylistic direction detailed throughout</li> <li>■ Convincing and stylistic solo / improv</li> <li>■ Consistent sync</li> <li>■ Highly confident and assured stylistic performance</li> </ul>
<b>Merit</b>	Pieces 15–17  Technical exercises 11–12	<ul style="list-style-type: none"> <li>■ Secure techniques overall</li> <li>■ Secure rhythm / pulse overall</li> <li>■ Notation / harmonic accuracy observed overall</li> <li>■ Stylistic direction observed overall</li> <li>■ Stylistic solo / improv overall</li> <li>■ Mainly synchronised</li> <li>■ A sense of stylistic performance overall</li> </ul>
<b>Pass</b>	Pieces 12–14  Technical exercises 9–10	<ul style="list-style-type: none"> <li>■ Some secure techniques evident</li> <li>■ Generally secure rhythm / pulse</li> <li>■ Some notation / harmonic accuracy evident</li> <li>■ Some stylistic direction evident</li> <li>■ Adequate solo / improv</li> <li>■ Sync evident</li> <li>■ Some sense of stylistic performance</li> </ul>
<b>Below Pass 1</b>	Pieces 6–11  Technical exercises 4–8	<ul style="list-style-type: none"> <li>■ Techniques hesitant and/or incorrect</li> <li>■ Rhythm/pulse mostly inaccurate</li> <li>■ Notation/harmonic work hesitant and /or incorrect</li> <li>■ Stylistic direction hesitant and/or incorrect</li> <li>■ Solo/improv limited in stylistic understanding</li> <li>■ Sync largely not achieved</li> <li>■ Sense of stylistic performance not achieved</li> </ul>
<b>Below Pass 2</b>	Pieces 0–5  Technical exercises 0–3	<ul style="list-style-type: none"> <li>■ Incomplete performance</li> <li>■ No attempt</li> </ul>

[Continued on next page]

GRADE 3		
UNPREPARED WORK		
Band	Mark Range	Grading Criteria
<b>Distinction</b>	Sight/Improv QSP / Ear Tests 9–10  GMQ 5	<ul style="list-style-type: none"> <li>■ Notation/pitch accuracy correct throughout</li> <li>■ Consistent rhythm/pulse</li> <li>■ Convincing improv/solo throughout</li> <li>■ Consistent sync</li> <li>■ Accurate responses</li> </ul>
<b>Merit</b>	Sight/Improv QSP / Ear Tests 7–8  GMQ 4	<ul style="list-style-type: none"> <li>■ Notation/pitch correct overall</li> <li>■ Secure rhythm/pulse overall</li> <li>■ Improv/Solo convincing overall</li> <li>■ Mainly synchronised</li> <li>■ Accurate responses overall</li> </ul>
<b>Pass</b>	Sight/Improv QSP / Ear Tests 6  GMQ 3	<ul style="list-style-type: none"> <li>■ Notation/pitch accuracy evident</li> <li>■ Rhythm/pulse evident</li> <li>■ Improv/solo evident and generally appropriate</li> <li>■ Sync evident</li> </ul>
<b>Below Pass 1</b>	Sight/Improv QSP / Ear Tests 3–5  GMQ 2	<ul style="list-style-type: none"> <li>■ Notation/pitch largely inaccurate</li> <li>■ Rhythm/pulse largely inaccurate</li> <li>■ Improv/solo largely absent or inappropriate</li> <li>■ Sync largely absent</li> <li>■ Responses vague or incorrect</li> </ul>
<b>Below Pass 2</b>	Sight/Improv QSP / Ear Tests 0–2  GMQ 0–1	<ul style="list-style-type: none"> <li>■ No attempt</li> <li>■ Responses not offered</li> </ul>

# GRADE 4

The Grade 4 Bass exam is for candidates who have been learning approximately two – two and half years and have mastered the basic skills, preliminary techniques and have acquired the beginnings of stylistic awareness. Grade 4 develops further stylistic conviction and understanding through developed solo and improvisation work and use of varied sounds.



<b>Title</b>	RSL Level 2 Certificate in Popular Music Performance: Grade 4
<b>Qualification No.</b>	501/0389/1
<b>Level</b>	2
<b>Credit Value</b>	15
<b>Guided Learning Hours</b>	24

## KNOWLEDGE, SKILLS & UNDERSTANDING

### THE CANDIDATE WILL BE ABLE TO:

- Perform music in popular styles
- Demonstrate technical ability on the instrument through responding to set technical demands
- Demonstrate musical understanding through a range of set tests

At Grade 4 level this will mean showing the following level of knowledge, skills and understanding:

### PREPARED WORK (PERFORMANCE PIECES AND TECHNICAL EXERCISES)

- Secure techniques
- Secure rhythm and pulse
- Melodic and harmonic accuracy
- Stylistic direction
- Soloing/improvisation appropriate to style
- Synchronisation
- A sense of stylistic performance
- Prompt responses

### UNPREPARED WORK (SIGHT READING OR IMPROVISATION & INTERPRETATION, EAR TESTS, GENERAL MUSICIANSHIP QUESTIONS)

- Melodic and harmonic accuracy
- Secure rhythm/pulse
- Soloing/improvisation appropriate to style
- Synchronisation
- Responses showing understanding at this grade

## GRADE EXAM

### PREPARED WORK:

Candidates perform 3 pieces that last a maximum of 2 minutes 15 seconds and demonstrate a selection of Technical Exercises.

### UNPREPARED WORK:

Candidates are required to play either an 8-bar sight reading test or an 8 bar Improvisation and Interpretation test. There are also two ear tests that develop descending melodic recall and rhythmic sense and the final part of the exam is a set of 5 questions based on the candidate's choice of piece. These are designed to explore theory and instrument knowledge.

## EXAM STRUCTURE

The Grade 4 exam lasts 25 minutes and will be taken in the following structure:

- 1. Pieces or Technical Exercises:** The candidate chooses to play either their pieces or their technical exercises first
- 2. Technical Exercises or Pieces:** The candidate will perform the element not chosen above
- 3. Sight Reading or Improvisation and Interpretation:** The candidate is given a previously unseen test to practice and play
- 4. Ear Tests:** The candidate responds to two tests. One is melodic and one is rhythmic
- 5. General Musicianship Questions:** The candidate answers 5 questions related to a piece of their choice

## PIECES

At Grade 4 the pieces last up to a maximum of 2 minutes 15 seconds. The pieces are over two pages and are designed so the candidate can retain focus and concentration. Emphasis is on notation accuracy, stylistic sound and articulation, technical control including execution of instrumental techniques, developing solo and improvisation elements and sync.

### SETTING THE LEVEL OF THE BACKING TRACK

Before playing the first piece all the way through, the examiner will make sure the volume of the backing track is correct for the candidate by asking the candidate to play along to the backing track for the first few bars.

Once the correct level has been agreed, the examiner will begin again and conduct all three pieces. Note that this is only done for the first piece.

## TECHNICAL WORK

At Grade 4 level there are three groups of technical work. The examiner will ask a selection from each group and 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.

### GROUP A: SCALES

(one octave in eighth notes)

**Tempo:** 80 bpm

- Major: F, B $\flat$
- Natural minor: A, B, C, D
- Minor pentatonic: A, B, C, D
- Major pentatonic: F, B $\flat$
- Blues: A, B, C, D

### GROUP B: ARPEGGIOS

(one octave in eighth notes)

**Tempo:** 80 bpm

- Major: A, B, C, D
- Minor: A, B, C, D
- Dominant 7th: A, B, C, D

### GROUP C: RIFF

**Tempo:** 100 bpm

In the exam you will be asked to play the riff from the Grade 4 book to a backing track. The riff shown in bars 1 and 2 should be played in the same shape in bars 3–8. The root note of the pattern to be played is shown in the music in each of the subsequent bars.

## UNSEEN TESTS

### SIGHT READING OR IMPROVISATION & INTERPRETATION

At Grade 4 you will be offered a choice between Sight Reading or Improvisation & Interpretation. This is a previously unseen test and an example is shown in the Grade 4 book.

#### SIGHT READING

**Tempo:** 80–90 bpm

**Key:** D and G major, D and A minor

At Grade 4 there is an element of improvisation. This is in the form of a two bar development. The piece will be composed in the style of rock, funk or blues and will have chord symbols throughout. At Grade 4 the notation consists of half, quarter and eighth notes, and quarter and eighth note rests in 4/4. The test is 8 bars long. The examiner will allow 90 seconds preparation and practice time and will offer the option of practising with or without a metronome. The candidate will then perform the test for the examination.

#### IMPROVISATION & INTERPRETATION

**Tempo:** 90–100 bpm

**Key:** D or G major, D or A minor

In Grade 4, the Improvisation & Interpretation test contains a small amount of sight reading. This consists of two-bars of notation at the beginning of the test. You will be asked to notation as indicated and complete the test using an improvised bass line. This is played to a backing track of eight bars.

The candidate will have 30 seconds preparation time and the examiner will offer the metronome as a guide throughout this time. The candidate will then have a complete practice run through with the backing track and then on the repeat, the test will be examined.

#### EAR TESTS

There are two tests

- Melodic Recall
- Harmonic Recall.

##### Melodic Recall

**Tempo:** 90 bpm

**Key:** D major pentatonic or B minor pentatonic

The examiner will play you a two bar melody with a drum backing. The first note of the melody will be the root note and the first interval will be descending. You will play the melody back on your instrument. You will hear the test twice. Each time the test is played it is preceded by a one bar count-in. There will be a short gap for you to practise after you have heard the test for the second time. Next you will hear a vocal count-in and you will then play the melody to the drum backing.

##### Harmonic Recall

**Tempo:** 90 bpm

**Key:** C major

The examiner will play you a tonic chord followed by a two-bar chord sequence in the key of C major played to a guitar and drum backing. The sequence will be drawn from I, IV and V chords and may occur in any combination. You will be asked to play the root notes of the chord sequence to the guitar and drum backing in the rhythm shown in the Grade 4 book. This rhythm will be used in all examples of this test given in the exam. You will then be asked to identify the chord sequence you have played to the examiner. 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 then you will play the root notes to the backing.

## GENERAL MUSICIANSHIP QUESTIONS

For this section of the exam the candidate chooses the piece to answer 5 questions on. The examiner will ask you four music knowledge questions and one instrument knowledge question.

### MUSIC KNOWLEDGE

In Grade 4 you will be asked to identify:

- The pitch name of notes
- The meaning of the time signature and key signature marking
- Repeat marks, first and second time bars, D.C., D.S., al Coda and al Fine markings
- Whole, half, quarter, eighth note, triplet eighth notes and 16th note values
- Whole, half, quarter, eighth note and 16th note rests and rest combinations
- The construction of major, minor or dominant 7 chords
- One type of scale that can be used appropriately in the solo section of the piece you have played

### INSTRUMENT KNOWLEDGE

In Grade 4 you will be asked to identify:

- Any part or control on your bass
- The function of the volume and tone controls on your bass
- The tone settings for the piece you have played on the amp and why you have chosen these settings

## PERFORMANCE CERTIFICATE

The candidate chooses to play 5 pieces lasting a maximum of 2 minutes 15 seconds each. There are no other elements in the Performance Certificate examination.

## FREE CHOICE PIECES

There is an option of playing free choice pieces in the examination.

- **Grade Exam:** 2 free choice pieces
- **Performance Certificate:** 3 free choice pieces

Criteria for own free choice pieces can be found by visiting the website:

[www.rslawards.com](http://www.rslawards.com)

If there is any doubt or questions about the appropriateness of the chosen piece, you can email it to [info@rslawards.com](mailto:info@rslawards.com) and a member of the Rockschoo! team will advise you.

## GRADING DESCRIPTORS

### GRADE 4

#### PREPARED WORK

Band	Mark Range	Grading Criteria
<b>Distinction</b>	Pieces 18–20  Technical exercises 13–15	<ul style="list-style-type: none"> <li>■ Consistent and secure techniques</li> <li>■ Consistent rhythm / pulse</li> <li>■ Notation / harmonic accuracy detailed throughout</li> <li>■ Stylistic direction detailed throughout</li> <li>■ Convincing and stylistic solo / improv</li> <li>■ Consistent sync</li> <li>■ Highly confident and assured stylistic performance</li> </ul>
<b>Merit</b>	Pieces 15–17  Technical exercises 11–12	<ul style="list-style-type: none"> <li>■ Secure techniques overall</li> <li>■ Secure rhythm / pulse overall</li> <li>■ Notation / harmonic accuracy observed overall</li> <li>■ Stylistic direction observed overall</li> <li>■ Stylistic solo / improv overall</li> <li>■ Mainly synchronised</li> <li>■ A sense of stylistic performance overall</li> </ul>
<b>Pass</b>	Pieces 12–14  Technical exercises 9–10	<ul style="list-style-type: none"> <li>■ Some secure techniques evident</li> <li>■ Generally secure rhythm / pulse</li> <li>■ Some notation / harmonic accuracy evident</li> <li>■ Some stylistic direction evident</li> <li>■ Adequate solo / improv</li> <li>■ Sync evident</li> <li>■ Some sense of stylistic performance</li> </ul>
<b>Below Pass 1</b>	Pieces 6–11  Technical exercises 4–8	<ul style="list-style-type: none"> <li>■ Techniques hesitant and/or incorrect</li> <li>■ Rhythm/pulse mostly inaccurate</li> <li>■ Notation/harmonic work hesitant and /or incorrect</li> <li>■ Stylistic direction hesitant and/or incorrect</li> <li>■ Solo/improv limited in stylistic understanding</li> <li>■ Sync largely not achieved</li> <li>■ Sense of stylistic performance not achieved</li> </ul>
<b>Below Pass 2</b>	Pieces 0–5  Technical exercises 0–3	<ul style="list-style-type: none"> <li>■ Incomplete performance</li> <li>■ No attempt</li> </ul>

[Continued on next page]

GRADE 4		
UNPREPARED WORK		
Band	Mark Range	Grading Criteria
<b>Distinction</b>	Sight/Improv QSP / Ear Tests 9–10  GMQ 5	<ul style="list-style-type: none"> <li>■ Notation/pitch accuracy correct throughout</li> <li>■ Consistent rhythm/pulse</li> <li>■ Convincing improv/solo throughout</li> <li>■ Consistent sync</li> <li>■ Accurate responses</li> </ul>
<b>Merit</b>	Sight/Improv QSP / Ear Tests 7–8  GMQ 4	<ul style="list-style-type: none"> <li>■ Notation/pitch correct overall</li> <li>■ Secure rhythm/pulse overall</li> <li>■ Improv/Solo convincing overall</li> <li>■ Mainly synchronised</li> <li>■ Accurate responses overall</li> </ul>
<b>Pass</b>	Sight/Improv QSP / Ear Tests 6  GMQ 3	<ul style="list-style-type: none"> <li>■ Notation/pitch accuracy evident</li> <li>■ Rhythm/pulse evident</li> <li>■ Improv/solo evident and generally appropriate</li> <li>■ Sync evident</li> </ul>
<b>Below Pass 1</b>	Sight/Improv QSP / Ear Tests 3–5  GMQ 2	<ul style="list-style-type: none"> <li>■ Notation/pitch largely inaccurate</li> <li>■ Rhythm/pulse largely inaccurate</li> <li>■ Improv/solo largely absent or inappropriate</li> <li>■ Sync largely absent</li> <li>■ Responses vague or incorrect</li> </ul>
<b>Below Pass 2</b>	Sight/Improv QSP / Ear Tests 0–2  GMQ 0–1	<ul style="list-style-type: none"> <li>■ No attempt</li> <li>■ Responses not offered</li> </ul>

# GRADE 5

The Grade 5 Bass exam is for candidates who have acquired the intermediate skills and techniques and have developed an increasing sense of stylistic conviction. This is demonstrated through instrumental techniques, increasing rhythmic complexity and convincing solo and improvisation work.



<b>Title</b>	RSL Level 2 Certificate in Popular Music Performance: Grade 5
<b>Qualification No.</b>	501/0643/0
<b>Level</b>	2
<b>Credit Value</b>	18
<b>Guided Learning Hours</b>	24

## KNOWLEDGE, SKILLS & UNDERSTANDING

### THE CANDIDATE WILL BE ABLE TO:

- Perform music in popular styles
- Demonstrate technical ability on the instrument through responding to set technical demands
- Demonstrate musical understanding through a range of set tests

At Grade 5 level this will mean showing the following level of knowledge, skills and understanding:

### PREPARED WORK (PERFORMANCE PIECES AND TECHNICAL EXERCISES)

- Secure techniques
- Secure rhythm and pulse
- Melodic and harmonic accuracy
- Stylistic direction
- Soloing/improvisation appropriate to style
- Synchronisation
- A sense of stylistic performance
- Prompt responses

### UNPREPARED WORK (SIGHT READING OR IMPROVISATION & INTERPRETATION, EAR TESTS, GENERAL MUSICIANSHIP QUESTIONS)

- Melodic and harmonic accuracy
- Secure rhythm/pulse
- Soloing/improvisation appropriate to style
- Synchronisation
- Responses showing understanding at this grade

## GRADE EXAM

### PREPARED WORK:

Candidates perform 3 pieces that last a maximum of 2 minutes 30 seconds and demonstrate a selection of Technical Exercises.

### UNPREPARED WORK:

Candidates are required to play either an eight-bar sight reading test or an 8 bar Improvisation and Interpretation test. There are also two ear tests that continue to develop melodic recall and rhythmic sense and the final part of the exam is a set of 5 questions based on the candidate's choice of piece. These explore theory and instrument knowledge.

## EXAM STRUCTURE

The Grade 5 exam lasts 25 minutes and will be taken in the following structure.

- 1. Pieces or Technical Exercises:** The candidate chooses to play either their pieces or their technical exercises first
- 2. Technical Exercises or Pieces:** The candidate will perform the element not chosen above
- 3. Sight Reading or Improvisation and Interpretation:** The candidate is given a previously unseen test to practice and play
- 4. Ear Tests:** The candidate responds to two tests. One is melodic and one is rhythmic
- 5. General Musicianship Questions:** The candidate answers 5 questions related to a piece of their choice

## PIECES

At Grade 5 the pieces last up to a maximum of 2 minutes 30 seconds. The pieces are over four pages. Emphasis is on notation accuracy, execution of stylistic techniques, technical control, developing solo and improvisation elements and communication of the music.

### SETTING THE LEVEL OF THE BACKING TRACK

*Before playing the first piece all the way through, the examiner will make sure the volume of the backing track is correct for the candidate by asking them to play along to the backing track for the first few bars. Once the correct level has been agreed, the examiner will begin again and conduct all three pieces. Note that this is only done for the first piece.*

## TECHNICAL WORK

At Grade 5 level there are three groups of technical work. The examiner will ask a selection from each group and 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.

### GROUP A: SCALES

(one octave in eighth notes)

**Tempo:** 80 bpm

To be prepared on the starting notes below and in the specified fingerings contained within the book..

- **Major:** G, B $\flat$ , C, D
- **Natural minor:** G, B $\flat$ , C, D
- **Minor pentatonic:** G, B $\flat$ , C, D
- **Major pentatonic:** G, B $\flat$ , C, D
- **Blues:** G, B $\flat$ , C, D
- **Harmonic Minor:** G, B $\flat$ , C, D

### GROUP B: ARPEGGIOS

(two octaves in eighth notes)

**Tempo:** 80 bpm

- **Major:** G, B $\flat$ , C, D
- **Minor:** G, B $\flat$ , C, D
- **Dominant 7th:** G, B $\flat$ , C, D
- **Major 7th:** G, B $\flat$ , C, D
- **Minor 7th:** G, B $\flat$ , C, D

### GROUP C: RIFF

**Tempo:** 100 bpm

In the exam you will be asked to play the riff from the Grade 5 book to a backing track. The riff shown in bars 1 and 2 should be played in the same shape in bars 3–8. The root note of the pattern to be played is shown in the music in each of the subsequent bars.

## UNSEEN TESTS

### SIGHT READING OR IMPROVISATION & INTERPRETATION

At Grade 5 you will be offered the choice between Sight Reading or Improvisation & Interpretation. This is a previously unseen test. An example is shown in the Grade 5 book.

#### SIGHT READING

**Key:** F and G major, E and G minor

**Tempo:** 85–95 bpm

At Grade 5 there is an element of improvisation. This is in the form of a two-bar development. The piece will be composed in the style of rock, funk or blues and will have chord symbols throughout. At Grade 5 the notation consists of half, quarter notes, eighth notes and quarter note and eighth note rests in 4/4. The test is 8 bars long. The examiner will allow 90 seconds preparation and practice time and will offer the option of practising with or without a metronome. The candidate will then perform the test for the examination.

#### IMPROVISATION & INTERPRETATION

**Key:** A or G major, E or G minor

**Tempo:** 90–100 bpm

In Grade 5, the improvisation and interpretation test contains a small amount of sight reading. This consists of two bars of notation at the beginning of the test. You will be asked to play the notation as indicated and complete the test using an improvised line. This is played to a backing track of eight bars. The candidate will have 30 seconds preparation time and the examiner will offer the metronome as a guide throughout this time. The candidate will then have a complete practice run through with the backing track and then on the repeat, the test will be examined.

#### EAR TESTS

There are two tests which are, Melodic Recall and Harmonic Recall.

##### MELODIC RECALL

**Tempo:** 90 bpm

**Key:** F major pentatonic or D minor pentatonic

The examiner will play you a two-bar melody with a drum backing. The first note of the melody will be the root note and the first interval will be descending. You will play the melody back on your instrument. You will hear the test twice.

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

##### HARMONIC RECALL

**Tempo:** 80 bpm

**Key:** G major

The examiner will play you a tonic chord followed by a four-bar chord sequence in the key of G major played to a guitar and drum backing. The sequence will be drawn from the I, IV, V, and vi and may occur in any combination. You will be asked to play the chord sequence to the guitar and 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 chord sequence you have played to the examiner. 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 then you will play the chords to the drum backing.

## 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 will be asked about your instrument.

### MUSIC KNOWLEDGE

In Grade 5 you will be asked to identify:

- The names of pitches
- The meaning of accidentals: # (sharp), b (flat) and (natural) signs
- The meaning of the time signature, key signature and swing time markings
- Repeat marks, first and second time bars, D.C., D.S., al Coda and al Fine markings
- Hammer-ons, pull-offs, accents and *vibrato* markings
- The construction of minor 7, major 7 or dominant 7 chords
- One type of scale that can be used appropriately in the solo section of the piece you have played

### INSTRUMENT KNOWLEDGE

In Grade 5 you will be asked to identify:

- Any part or control on your bass
- The function of the volume and tone controls on your bass
- The tone settings for the piece you have played on the amp and why you have chosen these settings

## PERFORMANCE CERTIFICATE

### EXAM STRUCTURE

The candidate chooses to play 5 pieces lasting a maximum of 2 minutes 30 seconds each. There are no other elements in the Performance Certificate examination.

## FREE CHOICE PIECES

There is an option of playing free choice pieces in the examination.

- **Grade Exam:** 2 free choice pieces
- **Performance Certificate:** 3 free choice pieces

Criteria for own free choice pieces can be found by visiting the website:

[www.rslawards.com](http://www.rslawards.com)

If there is any doubt or questions about the appropriateness of the chosen piece, you can email it to [info@rslawards.com](mailto:info@rslawards.com) and a member of the Rockschoo! team will advise you.

## GRADING DESCRIPTORS

GRADE 5		
PREPARED WORK		
Band	Mark Range	Grading Criteria
<b>Distinction</b>	Pieces 18–20  Technical exercises 13–15	<ul style="list-style-type: none"> <li>■ Consistent and secure techniques</li> <li>■ Consistent rhythm / pulse</li> <li>■ Notation / harmonic accuracy detailed throughout</li> <li>■ Stylistic direction detailed throughout</li> <li>■ Convincing and stylistic solo / improv</li> <li>■ Consistent sync</li> <li>■ Highly confident and assured stylistic performance</li> </ul>
<b>Merit</b>	Pieces 15–17  Technical exercises 11–12	<ul style="list-style-type: none"> <li>■ Secure techniques overall</li> <li>■ Secure rhythm / pulse overall</li> <li>■ Notation / harmonic accuracy observed overall</li> <li>■ Stylistic direction observed overall</li> <li>■ Stylistic solo / improv overall</li> <li>■ Mainly synchronised</li> <li>■ A sense of stylistic performance overall</li> </ul>
<b>Pass</b>	Pieces 12–14  Technical exercises 9–10	<ul style="list-style-type: none"> <li>■ Some secure techniques evident</li> <li>■ Generally secure rhythm / pulse</li> <li>■ Some notation / harmonic accuracy evident</li> <li>■ Some stylistic direction evident</li> <li>■ Adequate solo / improv</li> <li>■ Sync evident</li> <li>■ Some sense of stylistic performance</li> </ul>
<b>Below Pass 1</b>	Pieces 6–11  Technical exercises 4–8	<ul style="list-style-type: none"> <li>■ Techniques hesitant and/or incorrect</li> <li>■ Rhythm/pulse mostly inaccurate</li> <li>■ Notation/harmonic work hesitant and /or incorrect</li> <li>■ Stylistic direction hesitant and/or incorrect</li> <li>■ Solo/improv limited in stylistic understanding</li> <li>■ Sync largely not achieved</li> <li>■ Sense of stylistic performance not achieved</li> </ul>
<b>Below Pass 2</b>	Pieces 0–5  Technical exercises 0–3	<ul style="list-style-type: none"> <li>■ Incomplete performance</li> <li>■ No attempt</li> </ul>

[Continued on next page]

GRADE 5		
UNPREPARED WORK		
Band	Mark Range	Grading Criteria
<b>Distinction</b>	Sight/Improv QSP / Ear Tests 9–10  GMQ 5	<ul style="list-style-type: none"> <li>■ Notation/pitch accuracy correct throughout</li> <li>■ Consistent rhythm/pulse</li> <li>■ Convincing improv/solo throughout</li> <li>■ Consistent sync</li> <li>■ Accurate responses</li> </ul>
<b>Merit</b>	Sight/Improv QSP / Ear Tests 7–8  GMQ 4	<ul style="list-style-type: none"> <li>■ Notation/pitch correct overall</li> <li>■ Secure rhythm/pulse overall</li> <li>■ Improv/Solo convincing overall</li> <li>■ Mainly synchronised</li> <li>■ Accurate responses overall</li> </ul>
<b>Pass</b>	Sight/Improv QSP / Ear Tests 6  GMQ 3	<ul style="list-style-type: none"> <li>■ Notation/pitch accuracy evident</li> <li>■ Rhythm/pulse evident</li> <li>■ Improv/solo evident and generally appropriate</li> <li>■ Sync evident</li> </ul>
<b>Below Pass 1</b>	Sight/Improv QSP / Ear Tests 3–5  GMQ 2	<ul style="list-style-type: none"> <li>■ Notation/pitch largely inaccurate</li> <li>■ Rhythm/pulse largely inaccurate</li> <li>■ Improv/solo largely absent or inappropriate</li> <li>■ Sync largely absent</li> <li>■ Responses vague or incorrect</li> </ul>
<b>Below Pass 2</b>	Sight/Improv QSP / Ear Tests 0–2  GMQ 0–1	<ul style="list-style-type: none"> <li>■ No attempt</li> <li>■ Responses not offered</li> </ul>

# GRADE 6

The Grade 6 Bass exam is for candidates who have begun to develop advanced technical control and a competent grasp of stylistic techniques. At Grade 6 this is shown through mature stylistic conviction, execution of rhythmic complexity, creative and stylistic solo and improvisation work as well as a secure sense of communication and performance.



<b>Title</b>	RSL Level 3 Certificate in Popular Music Performance: Grade 6
<b>Qualification No.</b>	501/0390/8
<b>Level</b>	3
<b>Credit Value</b>	22
<b>Guided Learning Hours</b>	36

## KNOWLEDGE, SKILLS & UNDERSTANDING

### THE CANDIDATE WILL BE ABLE TO:

- Perform music in popular styles
- Demonstrate technical ability on the instrument through responding to set technical demands
- Demonstrate musical understanding through a range of set tests

At Grade 6 level this will mean showing the following level of knowledge, skills and understanding:

### PREPARED WORK (PERFORMANCE PIECES AND TECHNICAL EXERCISES)

- Advanced techniques
- Secure rhythm and pulse
- Accuracy of notation and harmonic accuracy
- Stylistic direction
- Advanced soloing/improvisation appropriate to style
- Synchronisation
- Understanding of musical structure
- A sense of communication through stylistic performance
- Prompt responses

### UNPREPARED WORK (SIGHT READING OR IMPROVISATION & INTERPRETATION, EAR TESTS, GENERAL MUSICIANSHIP QUESTIONS)

- Accuracy of notation and harmonic accuracy
- Secure rhythm/pulse
- Soloing/improvisation appropriate to style
- Synchronisation
- Responses showing understanding at this grade

## GRADE EXAM

### PREPARED WORK:

Candidates perform 3 pieces that last a maximum of 2 minutes 45 seconds and demonstrate a selection of Technical Exercises.

### UNPREPARED WORK:

Candidates are required to play a 12 bar Quick Study Piece. There are also two ear tests that develop more complex melodic recall and rhythmic sense and the final part of the exam is a set of 5 questions based on the candidate's choice of piece. These explore and demonstrate theory and instrument knowledge.

## EXAM STRUCTURE

The Grade 6 exam lasts 30 minutes and will be taken in the following structure

- 1. Pieces or Technical Exercises:** The candidate chooses to play either their pieces or their technical exercises first
- 2. Technical Exercises or Pieces:** The candidate will perform the element not chosen above
- 3. Quick Study Piece:** The candidate is given a previously unseen test to practice and play
- 4. Ear Tests:** The candidate responds to two tests. One is melodic and one is harmonic
- 5. General Musicianship Question:** The candidate answers 5 questions related to a piece of their choice

## PIECES

At Grade 6 the pieces last up to a maximum of 2 minutes 45 seconds. Emphasis is on notation accuracy, confident execution of stylistic techniques, secure technical control, maturing solo and improvisation elements and a clear sense of ownership and communication of the music.

### SETTING THE LEVEL OF THE BACKING TRACK

*Before playing the first piece all the way through, the examiner will make sure the volume of the backing track is correct for the candidate by asking them to play along to the backing track for the first few bars. Once the correct level has been agreed, the examiner will begin again and conduct all three pieces. Note that this is only done for the first piece.*

## TECHNICAL WORK

At Grade 6 level there are four groups of technical work. The examiner will ask a selection from each group and 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.

### GROUP A: SCALES/MODES

(one octave in eighth notes)

**Tempo:** 100 bpm

#### Minor pentatonic:

- G, B. All 5 positions to be prepared and played.

#### Modes:

- **Dorian:** E, F, G, A (to be prepared in two positions)
- **Mixolydian:** E, F, G, A (to be prepared in two positions)

### GROUP B: ARPEGGIOS

(one octave in eighth notes)

- **Major 7<sup>b</sup>5:** E, F, G, A
- **Diminished:** E, F, G, A

### GROUP C: CHORDS

- **Dominant 7<sup>th</sup>:** F, G
- **Minor 7<sup>th</sup>:** F, G

### GROUP D: STYLISTIC STUDY

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. Each study concentrates on two stylistic techniques.

- **Rock/Metal:** Sixteenth note fingerstyle grooves and legato
- **Funk:** Slap and pop playing and percussive 16th note fingerstyle
- **Jazz/Latin/Blues:** Chords and Upper Register playing

## UNSEEN TESTS

### QUICK STUDY PIECE

At Grade 6 you will be asked to prepare and play a short Quick Study Piece. The style of your QSP is determined by the stylistic study you selected in the technical exercise section. 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 are allowed to practise during the first run through 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 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.

### EAR TESTS

There are two tests:

- Melodic Recall
- Harmonic Recall.

#### Melodic Recall

**Tempo:** 90 bpm

**Key:** E major pentatonic or G minor pentatonic or G natural minor

The first note of the melody will be either the root note or 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 bass and drum backing.

#### Harmonic Recall

**Tempo:** 90 bpm

**Key:** D major

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 be drawn from the I, ii, iii, IV, V and vi chords and may occur in any combination. The test will also contain V7. You will be asked to play the root notes of the chord sequence to the drum backing in the rhythm shown in the Grade 6 book. This rhythm will be used in all examples of this test given in the exam. You will then be asked to identify the chord sequence you have played to the examiner. 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.

## 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 will be asked about your instrument.

### MUSIC KNOWLEDGE

In Grade 6 you will be asked to identify:

- 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

### INSTRUMENT KNOWLEDGE

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

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

- Where to find the same pitch on two different strings
- The function of the volume and tone controls on your bass
- 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

## PERFORMANCE CERTIFICATE

The candidate chooses to play 5 pieces lasting a maximum of 2 minutes 45 seconds each. There are no other elements in the Performance Certificate examination.

## FREE CHOICE PIECES

There is an option of playing free choice pieces in the examination.

- **Grade Exam:** 2 free choice pieces
- **Performance Certificate:** 3 free choice pieces

Criteria for own free choice pieces can be found by visiting the website:

[www.rslawards.com](http://www.rslawards.com)

If there is any doubt or questions about the appropriateness of the chosen piece, you can email it to [info@rslawards.com](mailto:info@rslawards.com) and a member of the Rockschoo! team will advise you.

## GRADING DESCRIPTORS

GRADE 6		
PREPARED WORK		
Band	Mark Range	Grading Criteria
<b>Distinction</b>	Pieces 18–20  Technical exercises 13–15	<ul style="list-style-type: none"> <li>■ Consistent and secure advanced techniques</li> <li>■ Consistent rhythm / pulse</li> <li>■ Notation / harmonic accuracy detailed throughout</li> <li>■ Stylistic direction detailed throughout</li> <li>■ Advanced solo / improv with stylistic conviction</li> <li>■ Consistent sync</li> <li>■ Comprehensive understanding of complete musical structure</li> <li>■ Convincing communication through stylistic performance</li> </ul>
<b>Merit</b>	Pieces 15–17  Technical exercises 11–12	<ul style="list-style-type: none"> <li>■ Secure advanced techniques overall</li> <li>■ Secure rhythm / pulse overall</li> <li>■ Detailed notation / harmonic accuracy observed overall</li> <li>■ Stylistic direction observed overall</li> <li>■ Convincing and stylistic solo / improv overall</li> <li>■ Mainly synchronised</li> <li>■ Secure understanding of complete musical structure</li> <li>■ Good sense of communication through stylistic performance</li> </ul>
<b>Pass</b>	Pieces 12–14  Technical exercises 9–10	<ul style="list-style-type: none"> <li>■ Some advanced techniques shown</li> <li>■ Generally secure rhythm / pulse</li> <li>■ Notation / harmonic accuracy observed</li> <li>■ Some stylistic direction observed</li> <li>■ Solo / improv with some stylistic conviction</li> <li>■ Sync evident</li> <li>■ General understanding of musical structure</li> <li>■ Some sense of communication through stylistic performance</li> </ul>
<b>Below Pass 1</b>	Pieces 6–11  Technical exercises 4–8	<ul style="list-style-type: none"> <li>■ Advanced techniques hesitant and/or incorrect</li> <li>■ Rhythm/pulse mostly inaccurate</li> <li>■ Notation/harmonic work hesitant and /or incorrect</li> <li>■ Stylistic direction hesitant and/or incorrect</li> <li>■ Solo/improv limited in stylistic understanding</li> <li>■ Sync largely not achieved</li> <li>■ Hesitant in understanding of musical structure</li> <li>■ Communicating of stylistic performance not achieved</li> </ul>
<b>Below Pass 2</b>	Pieces 0–5  Technical exercises 0–3	<ul style="list-style-type: none"> <li>■ Incomplete performance</li> <li>■ No attempt</li> </ul>

[Continued on next page]

GRADE 6		
UNPREPARED WORK		
Band	Mark Range	Grading Criteria
<b>Distinction</b>	Sight/Improv QSP / Ear Tests 9–10  GMQ 5	<ul style="list-style-type: none"> <li>■ Notation/pitch accuracy correct throughout</li> <li>■ Consistent rhythm/pulse</li> <li>■ Convincing improv/solo throughout</li> <li>■ Consistent sync</li> <li>■ Accurate responses</li> </ul>
<b>Merit</b>	Sight/Improv QSP / Ear Tests 7–8  GMQ 4	<ul style="list-style-type: none"> <li>■ Notation/pitch correct overall</li> <li>■ Secure rhythm/pulse overall</li> <li>■ Improv/Solo convincing overall</li> <li>■ Mainly synchronised</li> <li>■ Accurate responses overall</li> </ul>
<b>Pass</b>	Sight/Improv QSP / Ear Tests 6  GMQ 3	<ul style="list-style-type: none"> <li>■ Notation/pitch accuracy evident</li> <li>■ Rhythm/pulse evident</li> <li>■ Improv/solo evident and generally appropriate</li> <li>■ Sync evident</li> </ul>
<b>Below Pass 1</b>	Sight/Improv QSP / Ear Tests 3–5  GMQ 2	<ul style="list-style-type: none"> <li>■ Notation/pitch largely inaccurate</li> <li>■ Rhythm/pulse largely inaccurate</li> <li>■ Improv/solo largely absent or inappropriate</li> <li>■ Sync largely absent</li> <li>■ Responses vague or incorrect</li> </ul>
<b>Below Pass 2</b>	Sight/Improv QSP / Ear Tests 0–2  GMQ 0–1	<ul style="list-style-type: none"> <li>■ No attempt</li> <li>■ Responses not offered</li> </ul>

# GRADE 7

The Grade 7 Bass exam is for candidates who have a developed and advanced technical control and a thorough grasp of extended stylistic techniques. At Grade 7 this is shown through mature stylistic conviction, execution of rhythmic complexity, mature and creative stylistic solo and improvisation work as well as a commanding sense of communication and performance.



<b>Title</b>	RSL Level 3 Certificate in Popular Music Performance: Grade 7
<b>Qualification No.</b>	501/0645/4
<b>Level</b>	3
<b>Credit Value</b>	27
<b>Guided Learning Hours</b>	48

## KNOWLEDGE, SKILLS & UNDERSTANDING

### THE CANDIDATE WILL BE ABLE TO:

- Perform music in popular styles
- Demonstrate technical ability on the instrument through responding to set technical demands
- Demonstrate musical understanding through a range of set tests

At Grade 7 level this will mean showing the following level of knowledge, skills and understanding:

### PREPARED WORK (PERFORMANCE PIECES AND TECHNICAL EXERCISES)

- Advanced techniques
- Secure rhythm and pulse
- Melodic and harmonic accuracy
- Stylistic direction
- Advanced soloing/improvisation appropriate to style
- Synchronisation
- Understanding of musical structure
- A sense of communication through stylistic performance
- Prompt responses

### UNPREPARED WORK (SIGHT READING OR IMPROVISATION & INTERPRETATION, EAR TESTS, GENERAL MUSICIANSHIP QUESTIONS)

- Melodic and harmonic accuracy
- Secure rhythm/pulse
- Soloing/improvisation appropriate to style
- Synchronisation
- Responses showing understanding at this grade

## GRADE EXAM

### PREPARED WORK:

Candidates perform 3 pieces that last a maximum of 3 minutes 10 seconds and demonstrate a selection of Technical Exercises.

### UNPREPARED WORK:

Candidates are required to play a 12 bar Quick Study Piece. There are also two ear tests that develop complex melodic recall and rhythmic sense and the final part of the exam is a set of 5 questions based on the candidate's choice of piece. These explore and demonstrate theory and instrument knowledge.

## EXAM STRUCTURE

The Grade 7 exam lasts 30 minutes and will be taken in the following structure:

- 1. Pieces or Technical Exercises:** The candidate chooses to play either their pieces or their technical exercises first
- 2. Technical Exercises or Pieces:** The candidate will perform the element not chosen above
- 3. Quick Study Piece:** The candidate is given a previously unseen test to practice and play
- 4. Ear Tests:** The candidate responds to two tests. One is melodic and one is harmonic
- 5. General Musicianship Question:** The candidate answers 5 questions related to a piece of their choice

## PIECES

At Grade 7 the pieces last up to a maximum of 3 minutes 10 seconds. Emphasis is on notation accuracy, commanding execution of stylistic techniques and technical control, mature and creative solo and improvisation elements and a clear sense of ownership and communication of the music through performance.

### SETTING THE LEVEL OF THE BACKING TRACK

*Before playing the first piece all the way through, the examiner will make sure the volume of the backing track is correct for the candidate by asking them to play along to the backing track for the first few bars. Once the correct level has been agreed, the examiner will begin again and conduct all three pieces. Note that this is only done for the first piece.*

## TECHNICAL WORK

At Grade 7 level there are four groups of technical work. The examiner will ask a selection from each group and 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.

### GROUP A: SCALES/MODES

Tempo: 100BPM

- Major (two octaves in eighth notes): G
- Lydian (one octave in eighth notes): F, B<sup>b</sup>, D, E<sup>b</sup>
- Phrygian (one octave in eighth notes): F, B<sup>b</sup>, D, E<sup>b</sup>
- Jazz Melodic Minor (one octave in eighth notes): F, B<sup>b</sup>, D, E<sup>b</sup>

### GROUP B: ARPEGGIOS

(one octave in eighth notes)

- Major 9th: F, B<sup>b</sup>, D, E<sup>b</sup>
- Minor 9th: F, B<sup>b</sup>, D, E<sup>b</sup>
- Dominant 9th: F, B<sup>b</sup>, D, E<sup>b</sup>

### GROUP C: CHORDS

High register chords

- Dominant 7th: E, A
- Major 7th: E, A
- Minor 7th: E, A

### GROUP D: STYLISTIC STUDY

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. Each study concentrates on two stylistic techniques.

- Rock/Metal: pedal tones and legato phrasing
- Funk: 16th note slap grooves and string crossing
- Jazz/Latin/Blues: natural harmonics and arpeggios

## UNSEEN TESTS

### QUICK STUDY PIECE

At Grade 7 you will be asked to prepare and play a Quick Study Piece. The style of your QSP is determined by the stylistic study you selected in the technical exercise section. 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 are allowed to practise during the first run through 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 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.

### EAR TESTS

There are two tests

- Melodic Recall
- Harmonic Recall.

#### Melodic Recall

**Tempo:** 90 bpm

**Key:** B $\flat$  major pentatonic or D minor pentatonic or F natural minor

The first note of the melody will be either the root note or 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 backing.

#### Harmonic Recall

**Tempo:** 90 bpm

**Key:** A major

The examiner will play you a tonic chord followed by a four bar chord sequence in the key of A major played to a guitar and drum backing. The sequence will be drawn from the I, ii, iii, IV, V and vi chords and may occur in any combination. The test may also contain iim7, iiim7 and vim7. You will be asked to play the chord sequence to the drum backing in the rhythm shown in the Grade 7 book. This rhythm will be used in all examples of this test given in the exam. You will then be asked to identify the chord sequence you have played to the examiner. 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 then you will play the chords to the drum backing.

## 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 will be asked about your instrument.

### MUSIC KNOWLEDGE

In Grade 7 you will be asked to identify:

- 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:

- Where to find the same pitch on two different strings
- The function of the volume and tone controls on your bass
- 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

## PERFORMANCE CERTIFICATE

The candidate chooses to play 5 pieces lasting a maximum of 2 minutes 45 seconds each. There are no other elements in the Performance Certificate examination.

## FREE CHOICE PIECES

There is an option of playing free choice pieces in the examination.

- **Grade Exam:** 2 free choice pieces
- **Performance Certificate:** 3 free choice pieces

Criteria for own free choice pieces can be found by visiting the website:

[www.rslawards.com](http://www.rslawards.com)

If there is any doubt or questions about the appropriateness of the chosen piece, you can email it to [info@rslawards.com](mailto:info@rslawards.com) and a member of the Rockschoo! team will advise you.

## GRADING DESCRIPTORS

GRADE 7		
PREPARED WORK		
Band	Mark Range	Grading Criteria
<b>Distinction</b>	Pieces 18–20  Technical exercises 13–15	<ul style="list-style-type: none"> <li>■ Consistent and secure advanced techniques</li> <li>■ Consistent rhythm / pulse</li> <li>■ Notation / harmonic accuracy detailed throughout</li> <li>■ Stylistic direction detailed throughout</li> <li>■ Advanced solo / improv with stylistic conviction</li> <li>■ Consistent sync</li> <li>■ Comprehensive understanding of complete musical structure</li> <li>■ Convincing communication through stylistic performance</li> </ul>
<b>Merit</b>	Pieces 15–17  Technical exercises 11–12	<ul style="list-style-type: none"> <li>■ Secure advanced techniques overall</li> <li>■ Secure rhythm / pulse overall</li> <li>■ Detailed notation / harmonic accuracy observed overall</li> <li>■ Stylistic direction observed overall</li> <li>■ Convincing and stylistic solo / improv overall</li> <li>■ Mainly synchronised</li> <li>■ Secure understanding of complete musical structure</li> <li>■ Good sense of communication through stylistic performance</li> </ul>
<b>Pass</b>	Pieces 12–14  Technical exercises 9–10	<ul style="list-style-type: none"> <li>■ Some advanced techniques shown</li> <li>■ Generally secure rhythm / pulse</li> <li>■ Notation / harmonic accuracy observed</li> <li>■ Some stylistic direction observed</li> <li>■ Solo / improv with some stylistic conviction</li> <li>■ Sync evident</li> <li>■ General understanding of musical structure</li> <li>■ Some sense of communication through stylistic performance</li> </ul>
<b>Below Pass 1</b>	Pieces 6–11  Technical exercises 4–8	<ul style="list-style-type: none"> <li>■ Advanced techniques hesitant and/or incorrect</li> <li>■ Rhythm/pulse mostly inaccurate</li> <li>■ Notation/harmonic work hesitant and /or incorrect</li> <li>■ Stylistic direction hesitant and/or incorrect</li> <li>■ Solo/improv limited in stylistic understanding</li> <li>■ Sync largely not achieved</li> <li>■ Hesitant in understanding of musical structure</li> <li>■ Communicating of stylistic performance not achieved</li> </ul>
<b>Below Pass 2</b>	Pieces 0–5  Technical exercises 0–3	<ul style="list-style-type: none"> <li>■ Incomplete performance</li> <li>■ No attempt</li> </ul>

[Continued on next page]

GRADE 7		
UNPREPARED WORK		
Band	Mark Range	Grading Criteria
<b>Distinction</b>	Sight/Improv QSP / Ear Tests 9–10  GMQ 5	<ul style="list-style-type: none"> <li>■ Notation/pitch accuracy correct throughout</li> <li>■ Consistent rhythm/pulse</li> <li>■ Convincing improv/solo throughout</li> <li>■ Consistent sync</li> <li>■ Accurate responses</li> </ul>
<b>Merit</b>	Sight/Improv QSP / Ear Tests 7–8  GMQ 4	<ul style="list-style-type: none"> <li>■ Notation/pitch correct overall</li> <li>■ Secure rhythm/pulse overall</li> <li>■ Improv/Solo convincing overall</li> <li>■ Mainly synchronised</li> <li>■ Accurate responses overall</li> </ul>
<b>Pass</b>	Sight/Improv QSP / Ear Tests 6  GMQ 3	<ul style="list-style-type: none"> <li>■ Notation/pitch accuracy evident</li> <li>■ Rhythm/pulse evident</li> <li>■ Improv/solo evident and generally appropriate</li> <li>■ Sync evident</li> </ul>
<b>Below Pass 1</b>	Sight/Improv QSP / Ear Tests 3–5  GMQ 2	<ul style="list-style-type: none"> <li>■ Notation/pitch largely inaccurate</li> <li>■ Rhythm/pulse largely inaccurate</li> <li>■ Improv/solo largely absent or inappropriate</li> <li>■ Sync largely absent</li> <li>■ Responses vague or incorrect</li> </ul>
<b>Below Pass 2</b>	Sight/Improv QSP / Ear Tests 0–2  GMQ 0–1	<ul style="list-style-type: none"> <li>■ No attempt</li> <li>■ Responses not offered</li> </ul>

# GRADE 8

The Grade 8 Bass exam is for candidates who have mastered advanced technical control and have a thorough grasp of extended stylistic techniques. At Grade 8 this is shown through mature stylistic conviction, consummate execution of rhythmic complexity, mature and creative stylistic solo and improvisation work as well as a commanding sense of communication and performance.



<b>Title</b>	RSL Level 3 Certificate in Popular Music Performance: Grade 8
<b>Qualification No.</b>	501/0648/X
<b>Level</b>	3
<b>Credit Value</b>	32
<b>Guided Learning Hours</b>	54

## KNOWLEDGE, SKILLS & UNDERSTANDING

### THE CANDIDATE WILL BE ABLE TO:

- Perform music in popular styles
- Demonstrate technical ability on the instrument through responding to set technical demands
- Demonstrate musical understanding through a range of set tests

At Grade 8 level this will mean showing the following level of knowledge, skills and understanding:

### PREPARED WORK (PERFORMANCE PIECES AND TECHNICAL EXERCISES)

- Advanced techniques
- Secure rhythm and pulse
- Melodic and harmonic accuracy
- Stylistic direction
- Advanced soloing/improvisation appropriate to style
- Synchronisation
- Understanding of musical structure
- A sense of communication through stylistic performance
- Prompt responses

### UNPREPARED WORK (SIGHT READING OR IMPROVISATION & INTERPRETATION, EAR TESTS, GENERAL MUSICIANSHIP QUESTIONS)

- Melodic and harmonic accuracy
- Secure rhythm/pulse
- Soloing/improvisation appropriate to style
- Synchronisation
- Responses showing understanding at this grade

## GRADE EXAM

### PREPARED WORK:

Candidates perform 3 pieces that last a maximum of 3 minutes 45 seconds and demonstrate a selection of Technical Exercises.

### UNPREPARED WORK:

Candidates are required to play a 12 bar Quick Study Piece. There are also two ear tests that develop advanced melodic recall and rhythmic sense and the final part of the exam is a set of 5 questions based on the candidate's choice of piece. These explore and demonstrate theory and instrument knowledge.

## EXAM STRUCTURE

The Grade 8 exam lasts 30 minutes and will be taken in the following structure:

### PIECES OR TECHNICAL EXERCISES:

The candidate chooses to play either their pieces or their technical exercises first

- 1. Pieces or Technical Exercises:** The candidate chooses to play either their pieces or their technical exercises first
- 2. Technical Exercises or Pieces:** The candidate will perform the element not chosen above
- 3. Quick Study Piece:** The candidate is given a previously unseen test to practice and play
- 4. Ear Tests:** The candidate responds to two tests. One is melodic and one is harmonic
- 5. General Musicianship Question:** The candidate answers 5 questions related to a piece of their choice

## PIECES

At Grade 8 the pieces last up to a maximum of 3 minutes 45 seconds. Emphasis is on complex notation accuracy, commanding execution of stylistic techniques and technical control, mature and creative solo and improvisation elements and a clear sense of ownership and communication of the music through performance.

### SETTING THE LEVEL OF THE BACKING TRACK

*Before playing the first piece all the way through, the examiner will make sure the volume of the backing track is correct for the candidate by asking them to play along to the backing track for the first few bars. Once the correct level has been agreed, the examiner will begin again and conduct all three pieces. Note that this is only done for the first piece.*

## TECHNICAL WORK

At Grade 8 level there are four groups of technical work. The examiner will ask a selection from each group and 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.

### GROUP A: SCALES/MODES

(One octave in eighth notes)

**Tempo:** 100 bpm

- **Whole Tone:** F#/G<sup>b</sup>, G, C#/D<sup>b</sup>, G#/A<sup>b</sup>
- **Diminished:** F#/G<sup>b</sup>, G, C#/D<sup>b</sup>, G#/A<sup>b</sup>
- **Altered:** F#/G<sup>b</sup>, G, C#/D<sup>b</sup>, G#/A<sup>b</sup>
- **Natural minor:** (two octaves in eighth notes): G

### GROUP B: ARPEGGIOS

(One octave in eighth notes)

**Tempo:** 100 bpm

- **Dominant 7<sup>#</sup>5:** D, G
- **Dominant 7<sup>b</sup>5:** D, G
- **Dominant 7<sup>#</sup>9:** D, G
- **Dominant 7<sup>b</sup>9:** D, G

### GROUP C: CHORDS

- **Minor 7<sup>th</sup>:** F#, G, D<sup>b</sup>, A<sup>b</sup>
- **Major 7<sup>th</sup>:** F#, G, D<sup>b</sup>, A<sup>b</sup>
- **Dominant 7<sup>th</sup>:** F#, G, D<sup>b</sup>, A<sup>b</sup>

### GROUP D: STYLISTIC STUDY

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. Each study concentrates on two stylistic techniques.

- **Rock/Metal:** odd time grooves and powerchords
- **Funk:** syncopation and slap bass technique
- **Jazz/Latin/Blues:** up tempo fingerstyle technique and walking basslines

## UNSEEN TESTS

### QUICK STUDY PIECE

At Grade 8 you will be asked to prepare and play a Quick Study Piece. The style of your QSP is determined by the stylistic study you selected in the technical exercise section. 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 are allowed to practise during the first run through 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 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.

### EAR TESTS

There are two tests:

- Melodic Recall
- Harmonic Recall.

#### Melodic recall

**Tempo:** 90 bpm

**Key:** B major pentatonic or C minor pentatonic or B natural minor

The first note of the melody will be either the root, third or fifth note 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 bass and drum backing.

#### Harmonic recall

**Tempo:** 90 bpm

**Key:** A major

The examiner will play you a tonic chord followed by a four bar chord sequence in the key of A major played to a guitar and drum backing. The sequence will be drawn from the I, ii, iii, IV, V and vi chords and may occur in any combination. The test may also contain Imaj7 and IVmaj7. You will be asked to play the chord sequence to the drum backing in the rhythm shown in the Grade 8 book. This rhythm will be used in all examples of this test given in the exam. You will then be asked to identify the chord sequence you have played to the examiner. 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 then you will play the chords to the drum backing.

## 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 will be asked about your instrument.

### MUSIC KNOWLEDGE

In Grade 8 you will be asked to identify:

- 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 8 you will be asked to explain and demonstrate:

- Where to find the same pitch on two different strings
- The function of the volume and tone controls on your bass
- 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

## PERFORMANCE CERTIFICATE

The candidate chooses to play 5 pieces lasting a maximum of 2 minutes 45 seconds each. There are no other elements in the Performance Certificate examination.

## FREE CHOICE PIECES

There is an option of playing free choice pieces in the examination.

- **Grade Exam:** 2 free choice pieces
- **Performance Certificate:** 3 free choice pieces

Criteria for own free choice pieces can be found by visiting the website:

[www.rslawards.com](http://www.rslawards.com)

If there is any doubt or questions about the appropriateness of the chosen piece, you can email it to [info@rslawards.com](mailto:info@rslawards.com) and a member of the Rockschooll team will advise you.

## GRADING DESCRIPTORS

GRADE 8		
PREPARED WORK		
Band	Mark Range	Grading Criteria
<b>Distinction</b>	Pieces 18–20  Technical exercises 13–15	<ul style="list-style-type: none"> <li>■ Consistent and secure advanced techniques</li> <li>■ Consistent rhythm / pulse</li> <li>■ Notation / harmonic accuracy detailed throughout</li> <li>■ Stylistic direction detailed throughout</li> <li>■ Advanced solo / improv with stylistic conviction</li> <li>■ Consistent sync</li> <li>■ Comprehensive understanding of complete musical structure</li> <li>■ Convincing communication through stylistic performance</li> </ul>
<b>Merit</b>	Pieces 15–17  Technical exercises 11–12	<ul style="list-style-type: none"> <li>■ Secure advanced techniques overall</li> <li>■ Secure rhythm / pulse overall</li> <li>■ Detailed notation / harmonic accuracy observed overall</li> <li>■ Stylistic direction observed overall</li> <li>■ Convincing and stylistic solo / improv overall</li> <li>■ Mainly synchronised</li> <li>■ Secure understanding of complete musical structure</li> <li>■ Good sense of communication through stylistic performance</li> </ul>
<b>Pass</b>	Pieces 12–14  Technical exercises 9–10	<ul style="list-style-type: none"> <li>■ Some advanced techniques shown</li> <li>■ Generally secure rhythm / pulse</li> <li>■ Notation / harmonic accuracy observed</li> <li>■ Some stylistic direction observed</li> <li>■ Solo / improv with some stylistic conviction</li> <li>■ Sync evident</li> <li>■ General understanding of musical structure</li> <li>■ Some sense of communication through stylistic performance</li> </ul>
<b>Below Pass 1</b>	Pieces 6–11  Technical exercises 4–8	<ul style="list-style-type: none"> <li>■ Advanced techniques hesitant and/or incorrect</li> <li>■ Rhythm/pulse mostly inaccurate</li> <li>■ Notation/harmonic work hesitant and /or incorrect</li> <li>■ Stylistic direction hesitant and/or incorrect</li> <li>■ Solo/improv limited in stylistic understanding</li> <li>■ Sync largely not achieved</li> <li>■ Hesitant in understanding of musical structure</li> <li>■ Communicating of stylistic performance not achieved</li> </ul>
<b>Below Pass 2</b>	Pieces 0–5  Technical exercises 0–3	<ul style="list-style-type: none"> <li>■ Incomplete performance</li> <li>■ No attempt</li> </ul>

[Continued on next page]

GRADE 8		
UNPREPARED WORK		
Band	Mark Range	Grading Criteria
<b>Distinction</b>	Sight/Improv QSP / Ear Tests 9–10  GMQ 5	<ul style="list-style-type: none"> <li>■ Notation/pitch accuracy correct throughout</li> <li>■ Consistent rhythm/pulse</li> <li>■ Convincing improv/solo throughout</li> <li>■ Consistent sync</li> <li>■ Accurate responses</li> </ul>
<b>Merit</b>	Sight/Improv QSP / Ear Tests 7–8  GMQ 4	<ul style="list-style-type: none"> <li>■ Notation/pitch correct overall</li> <li>■ Secure rhythm/pulse overall</li> <li>■ Improv/Solo convincing overall</li> <li>■ Mainly synchronised</li> <li>■ Accurate responses overall</li> </ul>
<b>Pass</b>	Sight/Improv QSP / Ear Tests 6  GMQ 3	<ul style="list-style-type: none"> <li>■ Notation/pitch accuracy evident</li> <li>■ Rhythm/pulse evident</li> <li>■ Improv/solo evident and generally appropriate</li> <li>■ Sync evident</li> </ul>
<b>Below Pass 1</b>	Sight/Improv QSP / Ear Tests 3–5  GMQ 2	<ul style="list-style-type: none"> <li>■ Notation/pitch largely inaccurate</li> <li>■ Rhythm/pulse largely inaccurate</li> <li>■ Improv/solo largely absent or inappropriate</li> <li>■ Sync largely absent</li> <li>■ Responses vague or incorrect</li> </ul>
<b>Below Pass 2</b>	Sight/Improv QSP / Ear Tests 0–2  GMQ 0–1	<ul style="list-style-type: none"> <li>■ No attempt</li> <li>■ Responses not offered</li> </ul>

## REVISION HISTORY

### Revised 29 May 2019

- Revision provides clarification to wording in the technical requirements and general musicianship questions to reflect the grade book content.
- Examination timings clarified for Performance Certificates in Assessment Overview