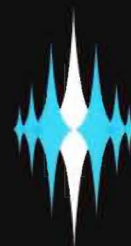


GUITAR

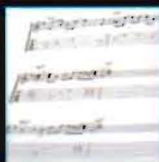


rockschool

GRADE 7



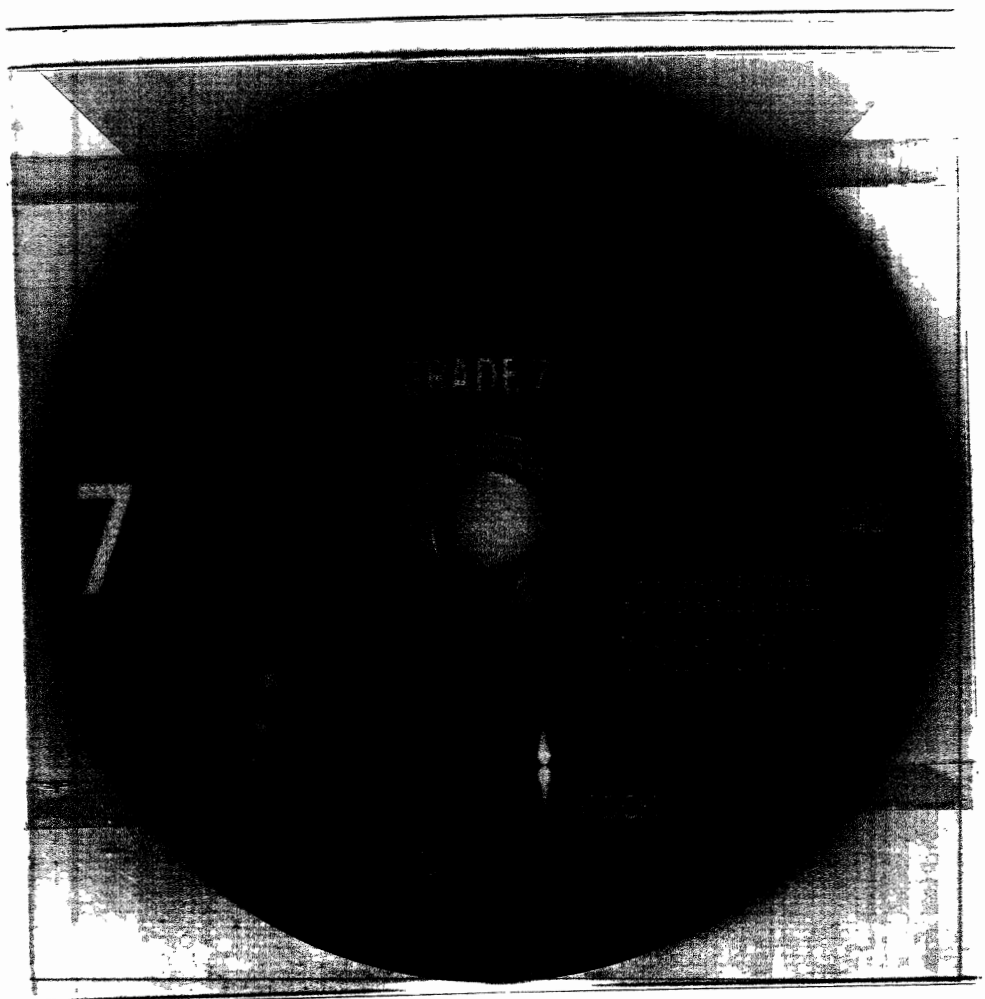
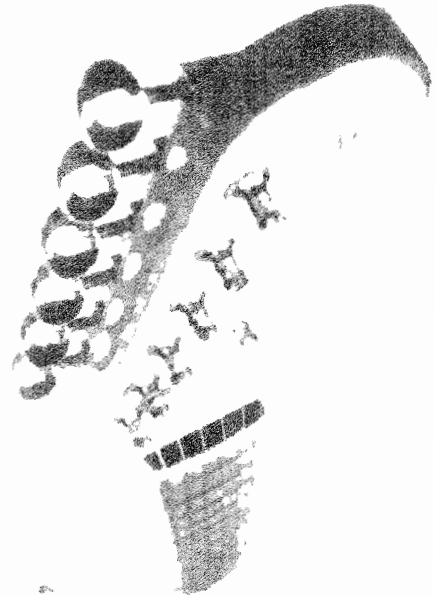
GUITAR • GRADE 7



INSIDE: Full notation and TAB, plus backing tracks on

CD TRACK LISTINGS

Full Mixes	1	Duality
	2	Déjà Vu
	3	Third Degree
	4	Funkie Junkie
	5	George's Best
	6	Giant Homer Head
	7	Tuning Notes
Backing Tracks	8	Duality
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Rockschool

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Welcome To Guitar Grade 7

Welcome to the Rockschoool Guitar Grade 7 pack. The book and CD contain everything needed to play guitar in this grade. In the book you will find the exam scores in both standard guitar notation and TAB. The accompanying CD has full stereo mixes of each tune, backing tracks to play along with for practice, tuning notes and spoken two bar count-ins to each piece. Handy tips on playing the pieces and the marking schemes can be found in the Guru's Guide on page 28. If you have any queries about this or any other Rockschoool exam, please call us on **020 8332 6303**, email us at info@rockschoool.co.uk or visit our website www.rockschoool.co.uk. Good luck!

Level 3 Requirements for Grades 6, 7 & 8

The nine Rockschoool grades are divided into four levels. These levels correspond to the levels of the National Qualifications Framework (NQF). Further details about the NQF can be found at www.qca.org.uk/NQF. Details of all Rockschoool's accredited qualifications can be found at www.qca.org.uk/openquals.

Guitar Grade 7 is part of Level 3. This Level is for those of you who wish to stretch and refine all aspects of your playing at an advanced level of technique and musical expression.

Grade 6: in this grade you are developing the confidence of the advanced player across the range of physical and expressive techniques. You will start experimenting with a range of techniques across a number of musical styles. There is a greater emphasis on personal expression and you will display your own musical personality through ad libbing and soloing.

Grade 7: in this grade you are now confident in your abilities across the range of physical and expressive techniques. You will be experimenting with a range of these techniques across a number of styles. You will also be comfortable with a range of rhythms and time signatures other than common time. Your solos will be musically expressive and you will have the confidence to apply modal ideas in a number of soloing contexts.

Grade 8: you will play effortlessly with a wide range of physical and expressive techniques at your command. You will be able to use these at will across a range of styles and musical contexts. You will be comfortable playing pieces employing a number of different time signatures (including changes from bar to bar) and you will display mastery of a number of musical styles. Your solos will be highly musical and employ techniques across the range. You will also be highly sensitive to all aspects of musical presentation.

Guitar Exams at Grade 7

There are **two** types of exam that can be taken using this pack: a Grade Exam and a Performance Certificate.

Guitar Grade 7 Exam: this is for players who want to develop performance and technical skills

Players wishing to enter for a Guitar Grade 7 exam need to prepare **three** pieces of which **one** may be a free choice piece chosen from outside the printed repertoire. In addition you must prepare the technical exercises in the book, undertake quick study piece, take an ear test and answer general musicianship questions. Samples of these tests are printed in the book along with audio examples on the CD.

Guitar Grade 7 Performance Certificate: this is for players who want to focus on performing in a range of styles

To enter for your Guitar Grade 7 Performance Certificate you play pieces only. You can choose any **five** of the six tunes printed in this book, or you can choose to bring in up to **two** free choice pieces as long as they meet the standards set out by Rockschoool. Free choice piece checklists for all grades can be found on the Rockschoool website: www.rockschoool.co.uk.

Guitar Notation Explained

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

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

Notes: E D C B A G F

Strings: E B G D A E

4th string, 2nd fret Open D chord Rhythm notation with suggested fingering *Ad lib. and cont. sim.* sections are shown in slash notation

Definitions For Special Guitar Notation

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

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

SLIDE: Pick the first note, then slide to the next with the same finger.

STRING BENDS: Pick the first note then bend (or release the bend) to the pitch indicated in brackets.

GLISSANDO: A small slide off of a note toward the end of its rhythmic duration. Do not slide 'into' the following note – subsequent notes should be repicked.

VIBRATO: Vibrate the note by bending and releasing the string smoothly and continuously.

TRILL: Rapidly alternate between the two bracketed notes by hammering on and pulling off.

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

PINCHED HARMONICS: Bring the thumb of the picking hand into contact with the string immediately after the pick.

PICK HAND TAP: Strike the indicated note with a finger from the picking hand. Usually followed by a pull off.

FRET HAND TAP: As pick hand tap, but use fretting hand. Usually followed by a pull off or hammer on.

QUARTER TONE BEND: Pick the note indicated and bend the string up by a quarter tone.

PRE-BENDS: Before picking the note, bend the string from the fret indicated between the staves, to the equivalent pitch indicated in brackets in the TAB

WHAMMY BAR BEND: Use the whammy bar to bend notes to the pitches indicated in brackets in the TAB

D.%. al Coda

D.C. al Fine

• Go back to the sign (%), then play until the bar marked *To Coda* ⊕ then skip to the section marked ⊕ *Coda*.

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

• Repeat bars between signs.

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

Duality



Simon Troup & Joe Bennett

♩=115 *Funk*

Am⁷ Am⁷ Am⁶

TAB

8 8 8 8 7 7 7 5 12 10 15 13 17-17
5 5 5 5 5 5 5 5 X X 5 7 X X 9 11 X X 12 14 14-14

Fmaj⁹ D¹¹

PM

TAB

10 X X 10 10 X X 10 10 X X 10 12 8 10 10 X 10 12 8 10 10 X 10 12 8 10 X X 10 10 X X 10 10 X X 10 12 8 10

D/G Fmaj⁹

TAB

10 X 8 7 9 7 7 X 10 12 8 10 X X 10 10 X X 10 10 X X 10 12 8 10 10 X 10 12 8 10 10 X 10 12 8

D¹¹ D/G Fmaj⁹

TAB

10 X X 10 10 X X 10 10 X X 10 12 8 10 10 X 8 7 9 7 7 X 10 12 8

Am Am⁷ Am⁶

PM

TAB

7 7 5 5 7 7 5 5 5 6 6 7 7 5 5 7 7 5 7 7 7 8 8 7 7
5 5 5 6 6 7 7 5 5 7 7 5 5 4 4

Am Am7 Am6

PM-----|

TAB 7 7 5 5 7 7 5 5 5 6 6 7 7 5 5 7 7 5 7

Fmaj⁹ (8va) D¹¹ D/G

AH†-----|

TAB 8 8 10 7 7

† All artificial harm. played 12 frets higher than fretted notes

Fmaj⁹ (8va) D¹¹ D/G

TAB 5 5 8 7 7 7 5

Fmaj⁹ (8va) D¹¹ D/G

TAB 8 8 5 7 5

Fmaj⁹ (8va) D¹¹ D/G

TAB 5 5 8 7 7 7 9

Fmaj⁹ (8va)

TAB 5

Guitar Solo

D⁷ Am⁷ Play 8 times Am Am⁷ Am⁶

TAB: 7 5 7 5 7 5

Am Am⁷ Am⁶

TAB: 10-10 12-9-12-12-9 12-9-9 12-9 10-9-8-7 7-5-7-5-7-5 10-10 10-12-10-12-13 12-11-10 13-12-11-10

Am Am⁷ Am⁶ Am Am⁷ Am⁶

TAB: 7-5-7-5-7-5 10-10 12-9-12-12-9 12-9-9 12-9 10-9-8-7 7-5-7-5-7-5

Am Am⁷ Am⁶ PM

TAB: 5-5-8 5-7-5-7-8 12-11-10-8 7-7-5-5-7-7 5-5 5-6-6-7-7 5-5 8-8 7-7 7-7-5-5-7-7 5-5 4-4

Am Am⁷ Am⁶ PM Am Am⁷ Am⁶ PM

TAB: 7-7-5-5-7-7 5-5 5-6-6-7-7 5-5 7-7-5-5-7-7 8-10 5-7 7-7-5-5-7-7 5-5 5-6-6-7-7 5-5

Am Am⁷ Am⁶ PM

TAB: 8-8 7-7 7-7-5-5-7-7 5-5 4-4 7-7-5-5-7-7 5-5 5-6-6-7-7 5-5 8-10 5-7

Hussein Boon

♩=110 *Southern Boogie*

E⁷

f

TAB

0 3 4 2 4 0 2 3 4 2 4 2 0 3 4 2 4 0 5 6 5 6 4 5 4 5

cont. sim.

Fill-----|

TAB

Fill-----|

TAB

A⁷

mp **PM**-----|

TAB

2 2 5 4 2 2 4 5 2 2 2 5 4 2 4 3

0

PM-----|

TAB

2 2 5 4 2 2 4 5 4 2 2 2 5 4 2 4 3 4 2 2

0

E **A**

f

TAB

8 9 9 9 9 9 7 4 5 7 8 8 8 8 8 7 5 7 5

8 9 9 9 9 9 7 5 6 8 9 9 9 9 9 7 5 7 5

0

E **A**

TAB

8 9 9 9 9 9 7 4 5 7 8 8 7 8 10

8 9 9 9 9 9 7 5 6 8 9 9 7 9 11

0

E **D** **F#m**

ff

TAB

9 9 X X X X X 7 9 7 X X X X 12 12 14 12 7 9 7 5 4 6 4 7 5 6 5

9 9 X X X X X 7 9 7 X X X X 12 12 14 12 7 9 7 5 4 6 4 7 5 6 5

7 7 X X X X X 7 9 7 X X X X 12 12 14 12 7 9 7 5 4 6 4 7 5 6 5

A7 **To Coda** \oplus

Fill

TAB

5 5 5 5 1 2 1 4 1 2 3 4

6 6 6 6

E7 *8va on repeat*

PM *cont. sim. w/fills*

TAB

5 5 4 5 5 4 5 5 4

0

TAB

Guitar Solo

A⁷

B⁷

B⁷

C^{#7}

D⁷

D^{#7}

E⁷

cont. sim.

Fill-----|

D.%. al Coda

Fill-----|

⊕ Coda

E⁷

Third Degree

Jimi Savage

♩=124 Van Halen Rock

8va--

TH†

8va--

AH†

TAB

5 4 2 2 2 4 5 4 2 2 4 7 6 4 0 4 6 0

† Quickly tap directly on fret an octave higher than fretted note to sound harmonic

(8va)

3

TAB

4 6 7 9 7 8 9 7 8 9 9 10 8 9 10

TAB

10 8 9 10 12 10 11 12

1.

let ring--

TAB

9 10 9 7 9 7 7 7 {7} 5 5 7 9 10 9 11 0 8 7 4 0 4 7 8

2.

3.

4.

NH

let ring--

let ring--

TAB

8 7 5 7 8 7 4 0 4 7 8 9 9 7

†† Depress bar slightly, pick note and allow bar to 'scoop' back up into the note

††† Depress by a tone, before playing natural harmonic, then raise bar into back to pitch

TH19 TH14 TH12-----I

BU 17(19) 15 17 15 17 17 17 20

BD 20 17 15 17 20 17 3 5 7 9 7 5 3 5

BU 9 11 11 13 13 15 10 8 10

BU 10 13 15 13 15 10 13 15 10

1. 2. 3.

Em C Aadd⁹/C# Csus²

let ring

TAB

4.

Dsus² B^bsus² Fmaj⁷#11

TAB

Guitar Solo

Em D⁵

TAB

C A C B

TAB

3/4

w/bar-----, w/bar-----, w/bar-----, w/bar-----,

TAB

Hold Bend----- |

BU

gargle ^{tttt}

TAB 4 5 7 8 7 8 10 8 10 8 10 (12) (13)/15-10 10 12 12 8

tttt Smack whammy so that it twangs like a ruler

8va-----

w/bar-----

3

w/bar-----

3

w/bar-----

3

TAB 12 12 14 15 14 15 14 12 12 [12] (11) (12) 12 12 14 15 14 15 14 12 12 [12] (11) (12)

(8va)-----

3

BU

17(18)

TAB 12 12 14 15 14 15 17 15 17 15 17 (18) 17 18 17 7

PM-----

let ring-----

TAB 9 10 9 11 12 9 7 7 7 [7] 5 5 7 5 7 9 10 9 11 5 8 7 4 0 4 7 8

TAB 9 10 9 11 7 9 7 7 7 [7] 5 5 7 5 7 9 10 9 11 0 0 0 0 0 0 0 0 0 0 0 0

[illegible]

Example 10.10 The Beatles, "The Wind" (1966), guitar solo

Example 10.10 shows a guitar solo from "The Wind" by The Beatles. The solo is in the key of B-flat major (one flat) and 4/4 time. It begins with a Cm7 chord. The notation includes various guitar-specific markings such as *mf*, *Light PM*, and a triplet. The tablature below the staff shows the fret numbers for the solo.

To Coda Cm^7 Repeat on D.S. only

Light PM


TAB


8 10 8 10 10 11 10 8 10 10 9 10 9 8 10 11 8

Guitar Solo
Am⁷

The image shows a musical score for a guitar solo. It consists of two staves. The top staff is a treble clef staff with a key signature of one flat (B-flat) and a time signature of 4/4. It contains a single measure of music, which is a whole note chord, represented by a vertical line with a slash through it. The bottom staff is a six-string guitar tablature staff, consisting of six horizontal lines. It contains a single measure of music, which is a whole note chord, represented by a vertical line with a slash through it. The tablature staff is labeled 'TAB' on the left side.

Cm⁷

D.%. al Coda 
(with repeats)



**T
A
B**

⊕ Coda

The Coda section is written on a single staff in G minor (three flats). It begins with a treble clef and a key signature of three flats. The melody consists of eighth and quarter notes, with some beamed sixteenth notes. The final chord is a C minor 7 (Cm7) indicated by a 'Cm7' symbol above the staff. Below the staff is a guitar tablature (TAB) with two lines, 'T' (treble) and 'B' (bass). The TAB shows fret numbers for each note: 9, 10, 9, 8, 10, 9, 10, 9, 8, 10, 11, 12, 11, 10, 12, 8, 10.

TAB

9 10 9 8 10 9 10 9 8 10 11 12 11 10 12 8 10

George's Best

Tracks 5 & 12

Steve Wrigley

♩=140 Jazz Blues

First system of music notation and guitar tablature. The staff shows a melodic line in G major with a key signature of one flat (F major) and a 4/4 time signature. The tempo is 140 beats per minute. The guitar tablature (TAB) is written below the staff, showing fret numbers and fingerings. The first measure contains a triplet of eighth notes (6, 9, 6) followed by an eighth note (8) and a quarter note (6). The second measure contains an eighth note (8), a quarter note (10), an eighth note (8), and a quarter note (10). The third measure contains a sixteenth note (6), a sixteenth note (7), and an eighth note (8). The fourth measure contains a quarter note (6), a quarter note (6), a quarter note (6), and a quarter note (6). The fifth measure contains a quarter note (6), a quarter note (7), a quarter note (7), and a quarter note (6). The sixth measure contains a quarter note (6), a quarter note (7), a quarter note (7), and a quarter note (5).

Second system of music notation and guitar tablature. The staff continues the melodic line. The guitar tablature (TAB) shows fret numbers and fingerings. The first measure contains a quarter note (6), a quarter note (9), a quarter note (6), and a quarter note (8). The second measure contains a quarter note (8), a quarter note (9), a quarter note (8), and a quarter note (6). The third measure contains a quarter note (8), a quarter note (10), a quarter note (8), and a quarter note (10). The fourth measure contains a quarter note (6), a quarter note (7), and a quarter note (8). The fifth measure contains a quarter note (5) and a quarter note (6).

Third system of music notation and guitar tablature. The staff continues the melodic line. The guitar tablature (TAB) shows fret numbers and fingerings. The first measure contains an eighth note (7), an eighth note (8), an eighth note (6), an eighth note (9), an eighth note (8), an eighth note (6), an eighth note (8), an eighth note (7), an eighth note (5), an eighth note (3), and an eighth note (4). The second measure contains a quarter note (6), a quarter note (9), a quarter note (6), a quarter note (8), a quarter note (9), a quarter note (8), a quarter note (6), and a quarter note (8). The third measure contains an eighth note (8), an eighth note (10), an eighth note (8), an eighth note (11), an eighth note (10), and an eighth note (8).

Fourth system of music notation and guitar tablature. The staff shows a melodic line with a key signature change to G major (one sharp). The guitar tablature (TAB) shows fret numbers and fingerings. The first measure contains a quarter note (6), a quarter note (9), a quarter note (9), and a quarter note (10). The second measure contains a quarter note (6), a quarter note (6), a quarter note (6), a quarter note (6), a quarter note (8), a quarter note (8), a quarter note (8), and a quarter note (8). The third measure contains a quarter note (8), a quarter note (11), a quarter note (11), a quarter note (10), a quarter note (10), a quarter note (9), a quarter note (9), and a quarter note (8). The fourth measure contains a quarter note (10), a quarter note (9), a quarter note (8), and a quarter note (7).

Fifth system of music notation and guitar tablature. The staff shows a melodic line with a key signature change to G major (one sharp). The guitar tablature (TAB) shows fret numbers and fingerings. The first measure contains a quarter note (6), a quarter note (6), a quarter note (6), a quarter note (6), a quarter note (6), a quarter note (6), a quarter note (6), and a quarter note (6). The second measure contains a quarter note (6), a quarter note (6), a quarter note (7), a quarter note (7), a quarter note (9), a quarter note (7), a quarter note (6), and a quarter note (9). The third measure contains a quarter note (9), a quarter note (7), a quarter note (7), a quarter note (6), a quarter note (9), a quarter note (8), a quarter note (9), and a quarter note (8). The fourth measure contains a quarter note (10), a quarter note (7), a quarter note (10), a quarter note (8), a quarter note (13), a quarter note (10), a quarter note (11), and a quarter note (10). The fifth measure contains a quarter note (10), a quarter note (11), a quarter note (12), a quarter note (13), a quarter note (12), a quarter note (11), a quarter note (10), and a quarter note (10).

Sixth system of music notation and guitar tablature. The staff shows a melodic line with a key signature change to G major (one sharp). The guitar tablature (TAB) shows fret numbers and fingerings. The first measure contains a quarter note (8), a quarter note (8), a quarter note (8), a quarter note (8), a quarter note (8), a quarter note (8), a quarter note (8), and a quarter note (8). The second measure contains a quarter note (8), a quarter note (8), a quarter note (10), a quarter note (9), a quarter note (10), a quarter note (9), a quarter note (10), and a quarter note (9). The third measure contains a quarter note (11), a quarter note (9), a quarter note (9), a quarter note (9), a quarter note (8), a quarter note (10), a quarter note (11), and a quarter note (10). The fourth measure contains a quarter note (9), a quarter note (9), a quarter note (12), a quarter note (11), a quarter note (10), a quarter note (10), a quarter note (8), and a quarter note (11). The fifth measure contains a quarter note (8), a quarter note (11), a quarter note (10), a quarter note (8), a quarter note (7), and a quarter note (6).

First system of music notation (treble clef) and guitar tablature (TAB). The TAB includes fret numbers 6, 9, 6, 8, 9, 8, 6, 8, 8, 10, 8, 8, 10, 6, 7, 8.

Second system of music notation (treble clef) and guitar tablature (TAB). The TAB includes fret numbers 6, 9, 9, 6, 6, 7, 7, 6, 6, 7, 5, 6, 9, 6, 8, 9, 8, 6, 8, 8, 10, 8, 8, 10.

Third system of music notation (treble clef) and guitar tablature (TAB). The TAB includes fret numbers 6, 7, 8, 5, 6, 7, 8, 6, 8, 9, 8, 6, 8, 7, 6, 5, 3, 4, 6, 9, 6, 8, 9, 8, 6, 8. A "To Coda" symbol is present above the staff.

Fourth system of music notation (treble clef) and guitar tablature (TAB). The TAB includes fret numbers 8, 11, 9, 11, 12, 11, 9, 11, 11, 9, 10, 11.

Fifth system of music notation (treble clef) and guitar tablature (TAB). The TAB includes fret numbers 8, 11, 9, 11, 12, 11, 9, 11, 11, 9, 10, 11. The text "Guitar & Piano Solo" is written above the staff, and "Comp through piano solo" is written below the staff.

Sixth system of music notation (treble clef) and guitar tablature (TAB). The TAB includes fret numbers 8, 11, 9, 11, 12, 11, 9, 11, 11, 9, 10, 11. The text "D. al Coda" is written above the staff.

Seventh system of music notation (treble clef) and guitar tablature (TAB). The TAB includes fret numbers 6, 9, 6, 8, 9, 8, 6, 8, 8, 11, 9, 11, 12, 11, 9, 11, 11, 9, 10. The text "Coda" is written above the staff.

Eighth system of music notation (treble clef) and guitar tablature (TAB). The TAB includes fret numbers 11, 6, 4, 4, 5, 5, 11, 7, 8, 9, 8, 7, 5, 5, 5, 6. The text "poco rall." is written below the staff.

Giant Homer Head



Simon Troup

♩=90 *Progressive*

E⁵ **F⁷** **Gadd⁹** **F⁷**

mf *sostenuto*-----

TAB

0	0	0	3	3	3	4	5	4	3	5	4	2	3
2		4	3		3	4	5		4	5			3

E^m **F⁷** **G** **F⁷**

sostenuto-----

TAB

0	0	0	3	3	3	4	5	4	3	5	4	2	3
2		4	3		3	4	5		4	5			3

B^{m7} **C⁷** **E^bmaj⁷** **D^{maj7}**

sostenuto-----

TAB

7	7	7	9	10	11	11	15	11	15	14	14	0
9	9	7	7	9	10	11						

B^{m7} **C⁷** **C^{maj7}** **B^{m7}**

sostenuto-----

TAB

9	7	7	9	10	11	0	8	11	9

E⁵ **F⁷** **Gadd⁹**

f *sostenuto*-----

TAB

5	5	4	2	2	4	2	3	4	4	8	8	7	7	5	5	7	5	7	5
2	2																		

BU BD **BU BD** **BU BD**

4 (6) (4) X X X X 8 8 7 7 7 (9) (7)

F#7 **E5** **F#7**

mf

TAB

6 7 /9 5 5 BU BD 5 5 5 X 5

4 4 4 4 (6) (4) 3 4 6 X 6

2 2 2 2

Em D/F# Gadd9 E/G#

p NH-----

p NH-----

TAB

12 7 12 7 7

12 7 12 7 7

[illegible]

Bm⁷

C#⁷

mp

TAB

7 7 7 9 7 7 10 7 6 5 4 6 4 6

Dmaj⁷ **Esus⁴** **E** **Bm⁷**

AH-----|

TAB: 7 6 7 12 11 10 9 | 10 9 9 9 9 9 | 7 7 7 9 7 7 10

C[#]7 **Cmaj⁷** **B⁷#9**

sostenuto-----|

TAB: 7 6 6 5 4 6 4 6 | 0 0 8 11 9 |

Guitar Solo

E⁵ **F[#]7** **Gsus²** **G** **Asus²** **A** *Play 4 times*

mf

TAB:

Em **F[#]** **Em** **F[#]sus⁴**

p Fill-----|

TAB: 5 4 2 | 5 4 3 | 5 4 2 | 5 4 5

F[#] **Em** **F[#]**

Fill-----| Fill-----|

TAB: 2 3 4 | 5 4 2 | 5 4 3 |

Em **F[#]sus⁴** **F[#]** **Emadd⁹**

-----|

TAB: 5 4 2 | 5 4 3 | 2 0 0 0 0 0

Technical Exercises

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

Group A should be prepared in the following keys: chromatically from G–B, root note 6th string. Group B should be prepared in the following keys: chromatically from C–E, root note 5th string. The modes should be played as three consecutive scales: lydian/mixolydian/aeolian. Groups A, B and C should be played at $\text{♩} = 70$. The examiner will give you this tempo in the exam.

Group A: Scales & Modes: root note 6th string

1. Lydian mode. G Lydian mode shown.

3 5 2 4 5 2 4 5 2 4 2 3 5 2 3 2 5 3 2 4 2 5 4 2 5 4 2 5 3

2. Mixolydian mode. A Mixolydian mode shown.

5 7 9 5 7 9 5 7 9 6 7 9 7 8 10 8 7 9 7 6 9 7 5 9 7 5 9 7 5

3. Aeolian mode. B Aeolian mode shown.

7 9 10 7 9 10 7 9 11 7 9 11 8 10 12 10 8 11 9 7 11 9 7 10 9 7 10 9 7

4. Chromatic scales. A Chromatic scale shown.

5 6 7 8 4 5 6 7 3 4 5 6 2 6 5 4 3 7 6 5 4 8 7 6 5

5. Whole tone scale. G Wholetone scale shown.

3 5 7 4 6 8 5 7 9 6 8 10 8 10 8 6 9 7 5 8 6 4 7 5 3

Group B: Arpeggios: root note 5th string

1. Major ⁷ arpeggios. C major ⁷ arpeggio shown.



Diagram showing the C major 7 arpeggio on a guitar. The treble clef staff shows the notes C4, E4, G4, Bb4, and C5. The fretboard diagram below shows the notes on the 5th string: 3 (C4), 7 (E4), 5 (G4), 4 (Bb4), 5 (C5), 5 (G4), 8 (Bb4), 7 (E4), 8 (G4), 5 (C5), 5 (Bb4), 4 (E4), 5 (G4), 7 (C5), and 3 (Bb4).

2. Minor ⁷ arpeggios. D minor ⁷ arpeggio shown.

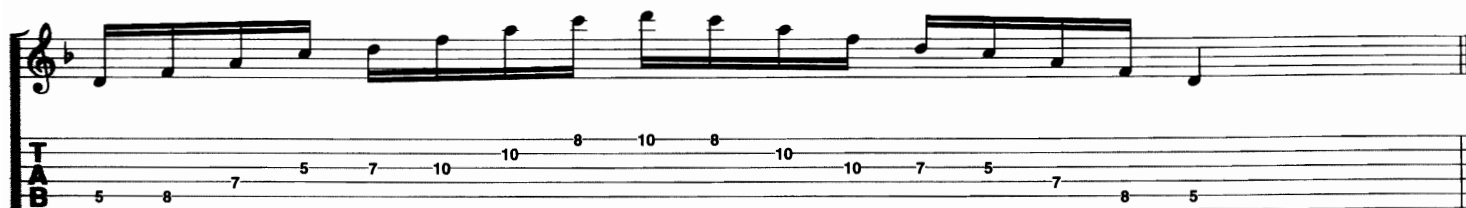


Diagram showing the D minor 7 arpeggio on a guitar. The treble clef staff shows the notes D4, F4, Ab4, Bb4, and D5. The fretboard diagram below shows the notes on the 5th string: 5 (D4), 8 (F4), 7 (Ab4), 5 (Bb4), 7 (D5), 10 (F4), 10 (Ab4), 8 (Bb4), 10 (D5), 10 (F4), 7 (Ab4), 5 (Bb4), 7 (D5), 8 (F4), and 5 (Ab4).

3. Dominant ⁷ arpeggios. E dominant ⁷ arpeggio shown.




Diagram showing the E dominant 7 arpeggio on a guitar. The treble clef staff shows the notes E4, G#4, B4, D#4, and E5. The fretboard diagram below shows the notes on the 5th string: 7 (E4), 11 (G#4), 9 (B4), 7 (D#4), 9 (E5), 9 (B4), 12 (G#4), 10 (D#4), 12 (E5), 12 (B4), 9 (D#4), 9 (G#4), 7 (B4), 9 (E5), 11 (D#4), and 7 (G#4).

4. Diminished ⁷ triplet arpeggios. C diminished ⁷ arpeggio shown.

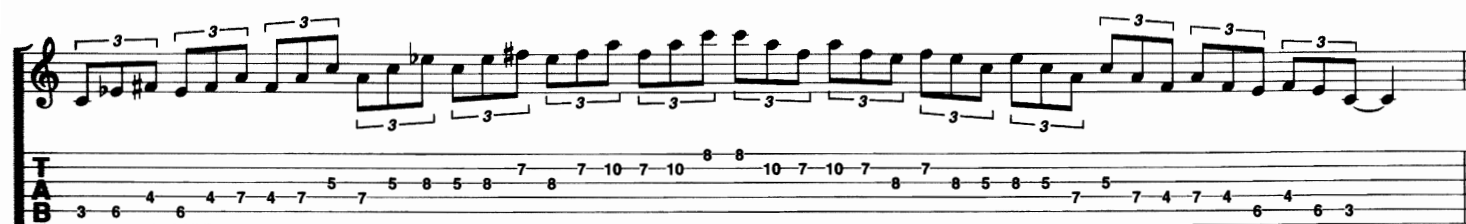


Diagram showing the C diminished 7 triplet arpeggio on a guitar. The treble clef staff shows the notes C4, Eb4, F#4, Ab4, and C5. The fretboard diagram below shows the notes on the 5th string: 3 (C4), 6 (Eb4), 4 (F#4), 6 (Ab4), 4 (C5), 7 (Eb4), 5 (F#4), 8 (Ab4), 5 (C5), 7 (Eb4), 10 (F#4), 7 (Ab4), 8 (C5), 8 (Eb4), 10 (F#4), 7 (Ab4), 7 (C5), 8 (Eb4), 5 (F#4), 8 (Ab4), 5 (C5), 7 (Eb4), 5 (F#4), 7 (Ab4), 4 (C5), 4 (Eb4), 6 (F#4), 4 (Ab4), 6 (C5), and 3 (Eb4).

Group C: Chords

In the exam you will be asked to play one of the chord sequences shown below.

1. Sequence 1. Prepare in the keys G-B

Sequence 1: Gmaj⁹ Em⁹ Am⁹ D⁹ Gmaj⁹

Tablature for Sequence 1:

Chord	T	A	B
Gmaj ⁹	5	3	4
Em ⁹	7	7	5
Am ⁹	7	5	5
D ⁹	5	5	4
Gmaj ⁹	5	3	4

2. Sequence 2. Prepare in the keys C-E

Sequence 2: Cmaj⁹ Am⁹ Dm⁹ G⁹ Cmaj⁹

Tablature for Sequence 2:

Chord	T	A	B
Cmaj ⁹	3	4	5
Am ⁹	7	5	5
Dm ⁹	5	5	3
G ⁹	5	3	4
Cmaj ⁹	3	4	5

Group D: Harmonics study

In the exam you will be asked to play the following harmonics study to the CD backing track. The tempo is ♩ = 70.

Tempo: ♩ = 70

Artificial Harmonics (+8ve)

Tapped Harmonics (+8ve)

Quick Study Piece

At this grade you will be asked to prepare a short Quick Study Piece (QSP) which will be given for you to prepare with audio 20 minutes before entering the exam room. You should be prepared to play a QSP in any of the following styles: blues, rock, funk or jazz. The QSP is in the form of a lead sheet and it is up to you to create your own interpretation of the music, particularly where you have to compose and perform your own part. You will then perform the piece to a backing track in the exam.

The QSP will be in standard notation and TAB and you are required to master your version of the piece within the time given. Printed below is an example of the type of QSP you are likely to receive in the exam. The CD contains an idealised version and a backing track.

$\text{♩} = 100$ Pop Rock

Gm **Dm** **Cm**

f PM-----|
Improvise solo on repeat

TAB

3	5	3	6	3	7	7	7	5	5	5	BU	BD	(7)	(5)	7	7
---	---	---	---	---	---	---	---	---	---	---	----	----	-----	-----	---	---

E \flat **Dm** **C** **F**

TAB

7	3	3	3	3	6	3	1	3	1
---	---	---	---	---	---	---	---	---	---

E \flat **Gm** **F** **E \flat** **Dm**

mp Improvise chord rhythms

TAB

--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--

Gm **Dm** **Cm**

f PM-----|

TAB

3	5	5	3	6	5	6	5	8	8	10	11	8	11	10	8
---	---	---	---	---	---	---	---	---	---	----	----	---	----	----	---

TAB

11	8	11	10	11	10	8	10	11	10	8
----	---	----	----	----	----	---	----	----	----	---

ff

Test 1: Melodic Recall

The first system of the musical score for 'The Wind' consists of a treble clef staff and a guitar tablature staff. The treble staff is in G major (one sharp) and 4/4 time. It begins with a repeat sign, followed by a half note G4, a quarter rest, an eighth note G4, a quarter note A4, an eighth note B4, a quarter note C5, an eighth note B4, a quarter note A4, an eighth note G4, a quarter note F#4, an eighth note E4, a quarter note D4, and a final quarter note C4. The tablature staff shows the fret numbers for each note: 9 for G4, 7 for A4, 11 for B4, (11) for C5, 9 for B4, 7 for A4, 9 for G4, 7 for F#4, 10 for E4, 7 for D4, and 7 for C4. The system ends with a double bar line.

General Musicianship Questions

You will be asked five General Musicianship Questions at the end of the exam. The examiner will ask questions based on pieces you have played in the exam. Some of the theoretical topics can be found in the Technical Exercises.

Topics:

- i) Music theory
- ii) Knowledge of your instrument
- iii) History and styles

The music theory questions will cover the following topics at this grade:

Any and all music signs as displayed on the staff

Knowledge of the construction of major ⁹ and minor ⁹ chords in keys of G-B

Knowledge of the derivation and construction of the following scales:

Lydian, Mixolydian and Aeolian modes
Wholetone scale

The instrument knowledge questions will cover the following topics at this grade:

All aspects of guitar construction
Use of appropriate tone and volume controls for different styles

The history and styles questions will cover the following topics:

Instrument types associated with famous players
Styles associated with famous players
History of style development
Impact of famous players on playing styles

Questions on all these topics will be based on pieces played by you in the exam. Tips on how to approach this part of the **exam** can be found in the Rockschoool Companion Guide and on the Rockschoool website: www.rockschoool.co.uk.

The Guru's Guide To Guitar Grade 7

This section contains some handy hints compiled by Rockschoo!s Guitar Guru to help you get the most out of the performance pieces. Do feel free to adapt the tunes to suit your playing style. Remember, these tunes are your chance to show your musical imagination and personality.

The TAB fingerings are suggestions only. Feel free to use different neck positions as they suit you. Please also note that any solos featured in the full mixes are not meant to be indicative of the standard required for the grade.

Guitar Grade 7 Tunes

Rockschoo! tunes help you play the hit tunes you enjoy. The pieces have been written by top pop and rock composers and players according to style specifications drawn up by Rockschoo!.

The tunes printed here fall into two categories. The first category can be called the 'contemporary mainstream' and features current styles in today's charts. The second category of pieces consists of 'roots styles', those classic grooves and genres which influence every generation of performers.

CD full mix track 1, backing track 8: Duality

This funk track is an exercise in fast sixteenth note picking, both single and double stops and with ghost notes, palm muting and off-beat rhythms. This piece will undoubtedly gain from experiments in dynamic colouring and the use of additional effects would also enhance the excitement as well. The bridge section is, by contrast, spacious and melodic and played entirely in a mixture of natural and artificial harmonics. There is a sixteen bar solo which you should use to develop some of the rhythmic ideas contained in the piece.

Composers: Simon Troup & Joe Bennett.

CD full mix track 2, backing track 9: Déjà Vu

Southern Boogie is a style typified by bands such as Lynyrd Skynyrd and ZZ Top. Ideally it should be played in a no nonsense fashion with as dirty a sound as possible. This song begins with a driving riff which should be played cleanly and loud, not forgetting the bends, slides and vibrato. Develop the riff as you see fit. The rhythmic 7/4 - 4/4 repeated section is followed by a challenging double stop section played with slides, ghost notes and vibrato on alternate strings. The solo gives you the opportunity to really let rip. Then it's round once more and home to a very challenging coda section.

Composer: Hussein Boon.

CD full mix track 3, backing track 10: Third Degree

This song is Rockschoo!s tribute to Edward (never Eddie) Van Halen, whose eponymous 1978 album changed the face of guitar playing. In particular, Van Halen made tapping and sweep picking the must have techniques for guitarists. This song is a veritable tapping, whammy bar effect and sweep picking fest and much more besides. At four pages and 3:38 it's one of the longest songs in the repertoire we publish. It will take something of a master to bring it off successfully.

Composer: Jimi Savage.

CD full mix track 4, backing track 11: Funkie Junkie

This funk piece is an exercise in moving syncopated double stops around the fretboard. The song requires accuracy and sensitivity to be convincing. The opening is played quietly before moving to a more moderately loud volume for the modulation. The sixteenth note chord rhythms should be played loudly. The single note run in the first time bar after these chords has a challenging sextuplet pattern that will require practice to get right. The solo allows ample opportunity to play a range of scales and arpeggios.

Composer: Deirdre Cartwright.

CD full mix track 5, backing track 12: George's Best

This jazz blues tune is a tribute to George Benson who in later life acquired fame as a crooner but was actually the guitar playing heir to the great Wes Montgomery. This piece should be played with taste and exact technical control: each note should be clearly articulated and fully voiced, particularly the sixteenth note run in bar 8. The rhythm work is suitably syncopated and should be played with the right degree of expression, taking care of the accents and the staccato. The solo around the changes should demonstrate your command of jazz chops and extended chords.

Composer: Steve Wrigley.

CD full mix track 6, backing track 13: Giant Homer Head

Prog rock was a style of music popular with hippies in the early 1970s. In truth, the world of hobbits, King Arthur and the moon's dark side has never really gone away. This song needs to be played with sensitivity and sostenuto, the ability to let the notes glide effortlessly: some form of echo effects pedal will be very useful here. Certainly the key to success will be your ability to create a sense of atmosphere. Now where is that King Crimson album.....?

Composer: Simon Troup.

CD Musicians:

Guitars: Simon Troup; John Parricelli; Keith Airey; Jimi Savage; Hussein Boon; Deirdre Cartwright

Bass: Henry Thomas

Drums: Noam Lederman

Keyboards and programming: Alastair Gavin

Guitar Grade 7 Marking Schemes

The table below shows the marking scheme for the Guitar Grade 7 exam.

ELEMENT	PASS	MERIT	DISTINCTION
Piece 1	13 out of 20	15 out of 20	17+ out of 20
Piece 2	13 out of 20	15 out of 20	17+ out of 20
Piece 3	13 out of 20	15 out of 20	17+ out of 20
Technical Exercises	6 out of 10	7-8 out of 10	9+ out of 10
Quick Study Piece	11 out of 15	12-13 out of 15	14+ out of 15
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	Pass: 65%+	Merit: 75%+	Distinction: 85%+

The table below shows the markings scheme for the Guitar Grade 7 Performance Certificate.

ELEMENT	PASS	MERIT	DISTINCTION
Piece 1	14 out of 20	16 out of 20	18+ out of 20
Piece 2	14 out of 20	16 out of 20	18+ out of 20
Piece 3	14 out of 20	16 out of 20	18+ out of 20
Piece 4	14 out of 20	16 out of 20	18+ out of 20
Piece 5	14 out of 20	16 out of 20	18+ out of 20
Total Marks	Pass: 70%+	Merit: 80%+	Distinction: 90%+

Entering Rockschoool Exams


Entering a Rockschoool exam is easy. Please read through these instructions carefully before filling in the exam entry form. Information on current exam fees can be obtained from Rockschoool by ringing 020 8332 6303 or by logging on to our website www.rockschool.co.uk.

- You should enter for your exam when you feel ready.
- You can enter for any one of three examination periods. These are shown below with their closing dates.

PERIOD	DURATION	CLOSING DATE
Period A	1 st February to 15 th March	1 st December
Period B	1 st May to 31 st July	1 st April
Period C	23rd October to 15 th December	1 st October

These dates will apply from 1st September 2006 until further notice

- Please complete the form giving the information required. Please fill in the type and level of exam, the instrument, along with the period and year. Finally, fill in the fee box with the appropriate amount. You can obtain up to date information on all Rockschoool exam fees from the website: www.rockschool.co.uk. You should send this form with a cheque or postal order (payable to Rockschoool Ltd) to the address shown on the order form. **Please also indicate on the form whether or not you would like to receive notification via email.**
- Applications received after the expiry of the closing date may be accepted subject to the payment of an additional fee.
- When you enter an exam you will receive from Rockschoool an acknowledgement letter or email containing a copy of our exam regulations.
- Rockschoool will allocate your entry to a centre and you will receive notification of the exam, showing a date, location and time as well as advice of what to bring to the centre. We endeavour to give you four weeks' notice of your exam.
- You should inform Rockschoool of any cancellations or alterations to the schedule as soon as you can as it is usually not possible to transfer entries from one centre, or one period, to another without the payment of an additional fee.
- Please bring your music book and CD to the exam. You may not use photocopied music, nor the music used by someone else in another exam. The examiner will sign each book during each examination. You may be barred from taking an exam if you use someone else's music.
- You should aim to arrive for your Grade 7 exam thirty minutes before the time stated on the schedule.
- Each Grade 7 exam is scheduled to last for 30 minutes. You can use a small proportion of this time to tune up and get ready.
- Two to three weeks after the exam you will receive a copy of the examiner's mark sheet. Every successful player will receive a Rockschoool certificate of achievement.



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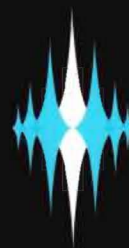
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GUITAR



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GRADE 7

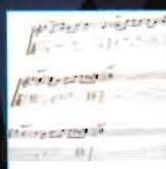
Rockschool is about playing the styles of music you enjoy. Our specially written tunes develop the key skills, styles and techniques you need to help you achieve your musical goals and aspirations.



This **Rockschool Guitar** series is valid from September 2006 and includes new backing tracks for the technical exercises, quick study piece and ear tests included after detailed consultations with users all around the country.



The **Rockschool** packs have standard notation and TAB plus great sounding CDs featuring top musicians. We also encourage everyone to be creative with our **Rockschool** tunes – so feel free to improvise and adapt them to suit your playing style and musical approach.



This pack contains the tunes from **Grade 7** in **Level 3**. This is for those of you who are ready to stretch and refine all aspects of your playing at an advanced level of technique and musical expression. To help you progress, read our **Guru's Guide** where you will find hints on playing each tune. There is also a description of the playing achievements you will need to aim for at **Level 3** (Grades 6-8), so you can have an overview of your progress at a glance. A **Companion Guide** for **Guitar** is also available.

Our **Rockschool** grades are accredited by the Qualifications and Curriculum Authority (QCA). When you take one of our **Rockschool** exams you will have a qualification and measure of your achievement that is recognised around the world. It shows you can play your music when it really counts.

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