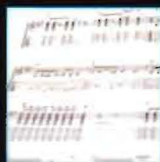


GUITAR

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GRADE 2

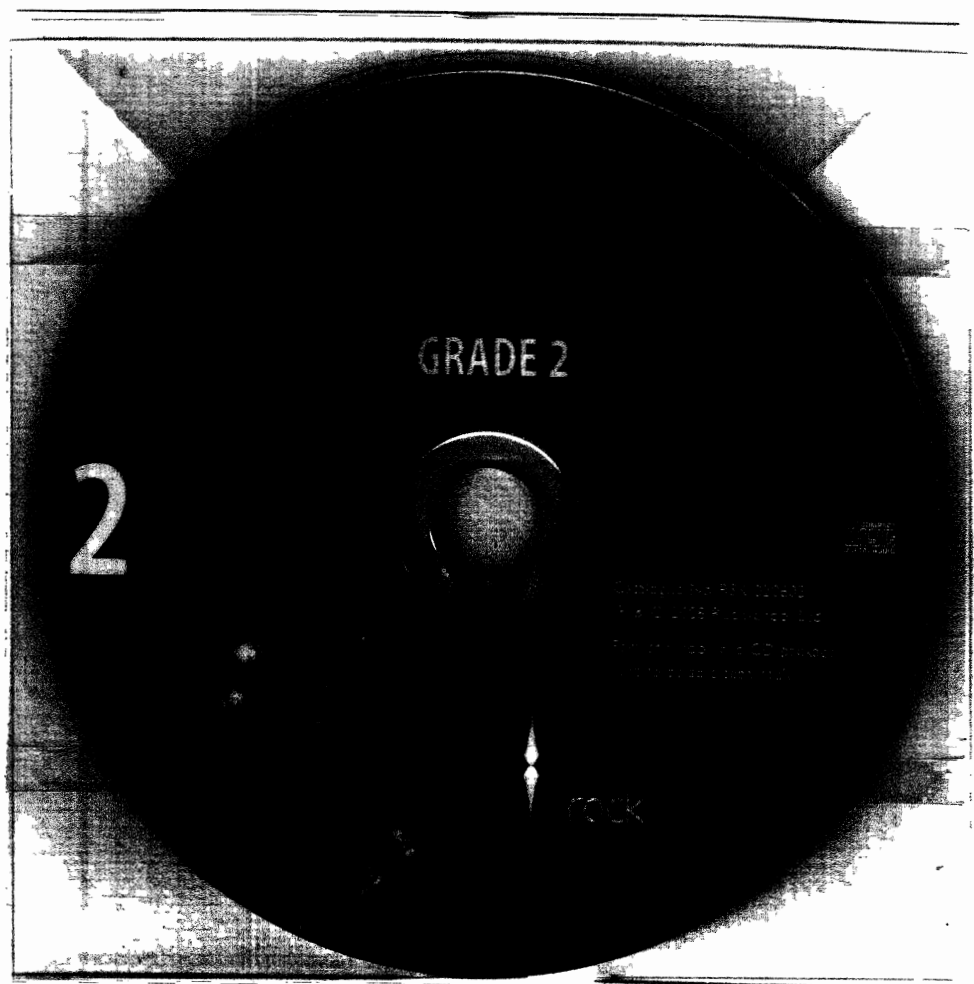
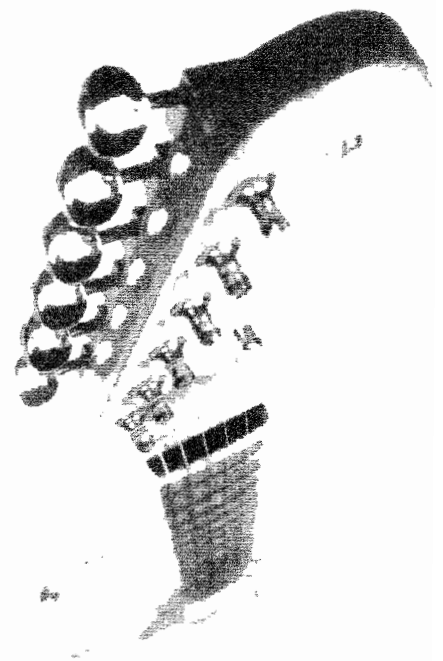


INSIDE: Full notation and TAB, plus backing tracks on

GUITAR • GRADE 2

CD TRACK LISTINGS

Full Mixes	1	Fake Tortoise
	2	Jet Black Camel
	3	Martha's Park
	4	Night Bus
	5	Blue Phones
	6	Glitter Ballz
	7	Tuning Notes
Backing Tracks	8	Fake Tortoise
	9	Jet Black Camel
	10	Martha's Park
	11	Night Bus
	12	Blue Phones
	13	Glitter Ballz
Tech Exercises	14	Riff
Improvisation & Interpretation	15	With Chords
	16	With Lead
Ear Tests	17	Test 1 & Test 2



Better Guitar With...

Rockschool

<i>Welcome to Guitar Grade 2</i>	<i>2</i>
<i>Guitar Notation Explained</i>	<i>3</i>
 <i>Pieces:</i>	
<i>Fake Tortoise</i>	<i>4</i>
<i>Jet Black Camel</i>	<i>5</i>
<i>Martha's Park</i>	<i>6</i>
<i>Night Bus</i>	<i>7</i>
<i>Blue Phones</i>	<i>8</i>
<i>Glitter Ballz</i>	<i>9</i>
<i>Technical Exercises</i>	<i>10</i>
<i>Sight Reading</i>	<i>12</i>
<i>Improvisation & Interpretation</i>	<i>13</i>
<i>Ear Tests</i>	<i>14</i>
<i>General Musicianship Questions</i>	<i>15</i>
<i>The Guru's Guide</i>	<i>16</i>
<i>Entering Rockscool Exams</i>	<i>18</i>

Welcome To Guitar Grade 2

Welcome to the Rockschoool Guitar Grade 2 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 16. If you have any queries about this or any other Rockschoool exam, please call us on **0845 460 4747**, email us at info@rockschoool.co.uk or visit our website www.rockschoool.co.uk. Good luck!

Level 1 Requirements for Grades 1, 2 & 3

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 2 is part of Level 1. This Level is for players who are just starting out and who are looking to build a solid technical and stylistic foundation for their playing.

Grade 1: a player of Grade 1 standard should be able to play up to 32 bars of music using first position chords and melodies composed of whole, half, quarter and eighth notes and associated rests, tied notes, and dotted half and quarter notes. Performances should include basic legato and staccato playing where marked.

Grade 2: in this grade you are beginning to acquire a range of physical and expressive techniques, including palm muting and the use of double stops on adjacent strings, simple legato and staccato and slides, as well as simple dynamics. In this grade you will also begin to work on your stylistic appreciation.

Grade 3: this grade continues the foundation work started in Grade 2. As a player you will be encountering syncopated eighth and sixteenth note strumming as well as developing the palette of expressive techniques to include fretting hand and whammy bar vibrato, hammer ons and pull offs, slides and simple bends. The pieces of music are now longer, covering two pages and you should be developing your stylistic awareness, taking into account amp settings for each song.

Guitar Exams at Grade 2

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

Guitar Grade 2 Exam: this is for players who want to develop performance and technical skills

Players wishing to enter for a Guitar Grade 2 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 either a sight reading test or an improvisation & interpretation test, 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 2 Performance Certificate: this is for players who want to focus on performing in a range of styles

To enter for your Guitar Grade 2 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: F E D C B A G F E

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.

Fake Tortoise

Tracks 1 & 8

Jason Woolley

♩=115 Indie Pop

Music score for "Fake Tortoise" by Jason Woolley, featuring guitar and bass parts. The score is written in E major (three sharps) and 4/4 time, with a tempo of 115 beats per minute (Indie Pop style).

The score consists of eight systems, each containing a guitar staff (treble clef) and a bass staff (bass clef). The guitar staff includes chord names (E, F#m, A, B, C#m, G#m) and dynamics (mf, f, mp). The bass staff includes fret numbers (0-12) and techniques (let ring, mf, f, mp).

System 1: Guitar: E, F#m, A, E, F#m, A, G#m. Bass: mf let ring, f.

System 2: Guitar: A, B, E, B, F#m, A, E, B, F#m. Bass: f, mf.

System 3: Guitar: A, C#m, G#m, B, A. Bass: mp.

System 4: Guitar: C#m, G#m, B, F#m, G#m. Bass: mf.

System 5: Guitar: A, G#m, F#m, G#m, A, G#m, A, B. Bass: f, mf, f.

System 6: Guitar: E, B, F#m, A, E, B, F#m. Bass: mf.

System 7: Guitar: E, B, F#m, A, F#m, G#m, A, B, E. Bass: f.

Martha's Park

Tracks 3 & 10

Joe Bennett

♩=110 *Driving Blues Rock*

E⁷

f PM (light)

TAB

0 7 5 7 5 7 5 7 | 7 5 7 5 7 0 | 7 5 7 5 7 5 7 | 7 5 7 5 7 0

A⁷ **E⁷**

TAB

7 5 7 5 7 5 7 | 7 5 7 5 7 0 | 7 5 7 5 7 5 7 | 7 5 7 5 7

D **A** **E** **B⁵**

mf *f*

TAB

0 2 4 3 2 | 0 2 4 2 | 0 7 5 7 5 7 5 7 | 4 4 4 2 2 2

E⁷

TAB

3 0 0 0 0 0 3 0 | 0 0 0 0 3 0 | 0 0 0 0 3 0 | 0 0 0 0 1 2

A⁷ **E⁷**

TAB

0 0 0 0 1 0 | 0 0 0 0 3 0 | 0 0 0 0 3 0 | 0 0 0 0

D **Dsus⁴ D** **A** **E**

1/4

TAB

2 2 3 2 | 2 2 2 0 2 3 2 0 | 0 3 0 2 0 2 0 | 2 0 3 2 0

Night Bus

Tracks 4 & 11

John Murphy

♩=125 Ska

System 1:

Chords: B^bm, Am, A^bm, Am, B^bm, Am, A^bm, Am

Dynamic: *f* (first measure), *mf* (last measure)

System 2:

Chords: D, F, G, B^b, A, D

Dynamic: *mf* (first measure), *f* PM (light) (middle measure), *mf* (last measure)

System 3:

Chords: F, G, B^b, A, Gm, Am

Dynamic: *f* PM (light) (middle measure), *mf* (last measure)

System 4:

Chords: Dm, Gm, Am, B^bm, Am, A^bm, Am

Dynamic: *f* (middle measure)

System 5:

Chords: D, F[#]m, Em, B^b, A, C, A, Gm

Dynamic: *mf* (first measure), *f* PM (middle measure), *f* (last measure)

System 6:

Chords: B^b, A, B^bm, Am, A^bm, Am, B^bm, A, Dm, Dm(maj⁹)

Dynamic: *mf* (middle measure), *f* PM (middle measure), *p* (last measure)

TAB:

System 1: 1 1 1 0 0 | 4 4 4 5 | 6 5 4 5 | 6 5 4 5

System 2: 3 | 1 2 | 0 | 1 1 1 1 0 0 | 0 2 3

System 3: 1 2 | 0 | 1 1 1 0 0 | 3 3 3 3 | 5 5 5 5

System 4: 1 3 2 | 1 0 3 2 0 3 | 3 3 3 3 | 5 5 5 5 | 6 6 6 5 5 | 4 4 4 5

System 5: 2 3 2 | 2 2 0 2 0 | 0 0 0 0 2 2 | 0 2 | 3 3 2 0 0 2 3

System 6: 0 2 | 6 6 6 5 5 | 4 4 4 5 | 1 1 1 1 0 4 | 0 0

Blue Phones

Tracks 5 & 12

Jason Woolley

♩=105 Modern Guitar Pop

System 1:

Chords: Csus² G/B Am⁷ Csus² G/B Am⁷ Dm G

Staff 1: *f* let ring----- *mf*

Staff 2 (TAB):

3	0	0	2	0	0	0	2	0	2	2	3	0	0	2	0	0	0	2	2	1	3	1	1	0	0
---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---

System 2:

Chords: Em Am Dm G G⁷

Staff 2 (TAB):

2	0	2	0	1	1	0	1	2	2	1	3	1	1	0	5	0	0	3	0	0
---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---

System 3:

Chords: Em G C⁷ F G C Gsus⁴/B Am F G

Staff 1: *f*

Staff 2 (TAB):

2	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---

System 4:

Chords: C⁷ G Csus² G/B Am⁷ Csus² G/B

Staff 1: *p* *f* *mf* let ring-----

Staff 2 (TAB):

0	0	0	0	3	3	3	3	3	3	3	3	3	0	0	2	0	0	2	0	2	3	0	0	2	0
---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---

System 5:

Chords: Am⁷ Dm G Em A

Staff 1: *mf*

Staff 2 (TAB):

0	1	3	1	2	3	1	1	0	0	2	0	2	0	1	1	0	2	3	2	2
---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---

System 6:

Chords: Dm G G⁷ Em G G⁷ Em G C

Staff 1: *p* *f*

Staff 2 (TAB):

3	1	1	0	5	0	0	3	0	0	2	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---

Glitter Ballz

Tracks 6 & 13

Deirdre Cartwright

♩=110 Glam Rock

E⁷

mf

First system of music notation for 'Glitter Ballz'. It features a treble clef staff with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. The music is in E7. The guitar part is written in TAB format below the staff, with fret numbers 0, 2, 1, 2, 0, 2, 1, 2. The bass part is written in TAB format below the guitar part, with fret numbers 0, 2, 1, 2, 0, 2, 1, 2.

B⁷

f

Second system of music notation. The treble staff continues the melody. The guitar TAB part includes fret numbers 0, 2, 1, 2, 0, 2, 1, 2, 0, 2, 1, 2, 0, 2, 1, 2. The bass TAB part includes fret numbers 0, 2, 1, 2, 0, 2, 1, 2, 0, 2, 1, 2, 0, 2, 1, 2.

E⁷

E⁷

mf

Third system of music notation. The treble staff continues the melody. The guitar TAB part includes fret numbers 0, 2, 1, 2, 0, 2, 1, 2, 0, 2, 1, 2, 0, 2, 1, 2. The bass TAB part includes fret numbers 0, 2, 1, 2, 0, 2, 1, 2, 0, 2, 1, 2, 0, 2, 1, 2.

A⁷

E⁷

Fourth system of music notation. The treble staff continues the melody. The guitar TAB part includes fret numbers 0, 2, 1, 2, 0, 2, 1, 2, 0, 2, 1, 2, 0, 2, 1, 2. The bass TAB part includes fret numbers 0, 2, 1, 2, 0, 2, 1, 2, 0, 2, 1, 2, 0, 2, 1, 2.

B⁷

C⁷

B⁷

E⁷

f

p PM

Fifth system of music notation. The treble staff continues the melody. The guitar TAB part includes fret numbers 0, 2, 1, 2, 0, 2, 1, 2, 0, 2, 1, 2, 0, 2, 1, 2. The bass TAB part includes fret numbers 0, 2, 1, 2, 0, 2, 1, 2, 0, 2, 1, 2, 0, 2, 1, 2.

B⁷

mf

Sixth system of music notation. The treble staff continues the melody. The guitar TAB part includes fret numbers 0, 2, 1, 2, 0, 2, 1, 2, 0, 2, 1, 2, 0, 2, 1, 2. The bass TAB part includes fret numbers 0, 2, 1, 2, 0, 2, 1, 2, 0, 2, 1, 2, 0, 2, 1, 2.

E

f

Seventh system of music notation. The treble staff continues the melody. The guitar TAB part includes fret numbers 0, 2, 1, 2, 0, 2, 1, 2, 0, 2, 1, 2, 0, 2, 1, 2. The bass TAB part includes fret numbers 0, 2, 1, 2, 0, 2, 1, 2, 0, 2, 1, 2, 0, 2, 1, 2.

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 and chords you can use when playing the pieces. In Group C you will be asked to prepare the exercise and play it to the CD backing track. You do not need to memorise the exercises (and can use the book in the exam) but the examiner will be looking for the speed of your response. The examiner will also give credit for the level of your musicality.

Groups A and B should be prepared in the keys directed.

Groups A and B should be played at $\text{♩} = 100$. The examiner will give you this tempo in the exam.

Group A: Scales

1. Major scales to be prepared in the keys of C and G. G major scale shown

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

2. Natural minor scales to be prepared in the keys of A and E. A natural minor scale shown.

0 2 3 0 2 3 0 2 0 3 2 0 3 2 0

3. Minor pentatonic scale to be prepared in C and G. C minor pentatonic shown

3 6 3 5 3 5 3 5 3 6 3

Group B: Chords

1. Power chords. The power chords shown below should be played as a continuous exercise

2 7 5 5 3 7 5 9 7

2. Major chords

Diagram showing the fretboard positions for three major chords: C, F, and G. The notation includes a treble clef staff with the chord symbols above and a corresponding guitar tablature (TAB) below. The TAB shows the fingerings for each string (0-3).

- C Major:** Treble clef, C chord symbol. TAB: 0, 1, 0, 2, 3.
- F Major:** Treble clef, F chord symbol. TAB: 1, 1, 2, 3.
- G Major:** Treble clef, G chord symbol. TAB: 3, 0, 0, 2, 3.

3. Minor chords

Diagram showing the fretboard positions for three minor chords: Am⁷, Dm⁷, and Em⁷. The notation includes a treble clef staff with the chord symbols above and a corresponding guitar tablature (TAB) below. The TAB shows the fingerings for each string (0-3).

- Am⁷:** Treble clef, Am⁷ chord symbol. TAB: 0, 1, 0, 2, 0.
- Dm⁷:** Treble clef, Dm⁷ chord symbol. TAB: 1, 1, 2, 0.
- Em⁷:** Treble clef, Em⁷ chord symbol. TAB: 0, 0, 0, 2, 0.

Group C: Riff

In the exam you will be asked to play the following riff to the backing track on the CD. The riff shown in bars 1 & 2 should be played in the same shape in bars 3–8. The root note of the pattern to be played is shown in the music in bars 3, 5 & 7. The tempo is ♩ = 80.

Diagram showing the first three bars of the riff. The notation includes a treble clef staff with the chord symbols (Cm, Gm) and the riff melody. The TAB shows the fretboard positions for the riff. The tempo is marked as ♩ = 80.

- Bar 1:** Cm chord, *p* (piano) dynamic. TAB: 3, 6, 5.
- Bar 2:** Cm chord, *f* (forte) dynamic. TAB: 3, 5, 6.
- Bar 3:** Gm chord. TAB: 3, 6, 5, 3, 5.

Diagram showing the next three bars of the riff. The notation includes a treble clef staff with the chord symbols (Cm, Gm) and the riff melody. The TAB shows the fretboard positions for the riff.

- Bar 4:** Cm chord. TAB: 3.
- Bar 5:** Gm chord. TAB: 3.
- Bar 6:** Gm chord. TAB: 3.

Sight Reading

In this section you have a choice between **either** a sight reading test **or** an improvisation & interpretation test (see facing page). Printed below is the type of sight reading test you are likely to encounter in the exam. The piece will be composed in the style of either rock or blues. The examiner will allow you 90 seconds to prepare it and will set the tempo for you on a metronome. The tempo is ♩ = 60.

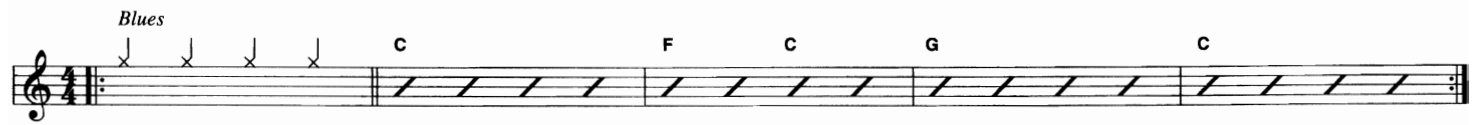
Rock

p *f*

TAB

0 3 3 2 0 2 0 2 0 3 2 0 0

Printed below is an example of the type of improvisation & interpretation test you are likely to encounter in the exam. You will be asked to play an improvised line to a backing track lasting four bars in the style of rock or blues. You may choose to play either rhythmic chords or a melodic lead line. You will be allowed 30 seconds to prepare. You will be allowed to practise through one playing of the test on the CD before playing it a second time for the exam. This test is continuous with a one bar count in at the beginning and after the practice session. The tempo is ♩ = 60.



There are two ear tests in this grade. The examiner will play each test to you on CD. You will find one example of each type of test you will be given in the exam printed below.

Test 1: Melodic Recall

You will be asked to play back on your guitar a simple melody of not more than two bars composed from either the C or G minor pentatonic scales. You will be given the tonic note and told the starting note and you will hear the test twice with a drum backing. There will then be a short break for you to practise the test and then the test will recommence. You will play the melody with the drum backing. This test is continuous. The tempo is ♩ = 90.

Test 2: Rhythmic Recall

You will be asked to play back the given two bar rhythm on an open E minor⁷ chord. You will hear the rhythm played twice with a drum backing. There will then be a short break for you to practise the test and then the test will recommence and you will play the rhythm to the drum backing. This test is continuous. The tempo is ♩ = 90.

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

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

Note pitches	Dynamic markings (<i>p</i> , <i>mp</i> , <i>mf</i> and <i>f</i>)
Note values	Repeat markings
Rests	Accents, staccato and vibrato
Time Signatures	Hammer on and pull off
Key Signatures	

Knowledge of the construction of the following chord types:

Major
Minor

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

Plugging into the amplifier and the guitar
Volume and tone adjustments on the guitar
Knowledge of open string names

Knowledge of parts of the guitar:

Fretboard, neck, body, tuning pegs, nut, pickups, bridge, pickup selectors, scratchplate and jack socket

Knowledge of main guitar makes.

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.rockschool.co.uk.

The Guru's Guide To Guitar Grade 2

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 2 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: Fake Tortoise

This a modern guitar pop track played in a brisk manner and with a bright tone. The opening melody line is played on two strings simultaneously: one is open and the other fretted. Accurate fingering and picking will be important so that both notes sound together. Watch also for the tied notes and the syncopations.

Composer: Jason Woolley.

CD full mix track 2, backing track 9: Jet Black Camel

A classic piece of early 90's grunge played mainly in chords. This is a proper picking hand workout, so make sure that you keep the tempo of the chords even. The demands on the fretting hand are also considerable: watch out for the 'dead' notes, chords which are fretted over the notes but which aren't sounded. The changes from chord to chord (for example from the Asus² to the C in bars 5-8) should also be practised until they become second nature and fluent.

Composer: Hussein Boon.

CD full mix track 3, backing track 10: Martha's Park

This is a classic, riff-based blues-rock song. The opening four bar riff is repeated over the A7 chord for the following four bars and should be played with attack and control. Watch out for the dynamics in bars 9-12 which should build up so that the last twelve bars are really driven home.

Composer: Joe Bennett.

CD full mix track 4, backing track 11: Night Bus

Ska had a revival in the UK in the wake of punk rock in the late 1970s and The Specials were its most famous exponents. This song echoes that band's greatest hit, 'Ghost Town', in its use of atmospherics and sparse staccato chord work. The light and shade effects are produced by the dynamics and the palm muting. This song would benefit from the use of an echo pedal or similar effects unit.

Composer: John Murphy

CD full mix track 5, backing track 12: Blue Phones

This is a modern guitar pop track with a melodic, riff-based opening. This piece features a range of dynamic contrasts: loud to medium loud to begin with, reverting to loud in the chord sections. There are two points at which the piece goes from quiet to loud: a short crescendo in bar 18 and then a much longer one building to a climax at the end.

Composer: Jason Woolley.

CD full mix track 6, backing track 13: Glitter Ballz

The last song in the set of six is a homage to 70s Glam Rock and Marc Bolan in particular. This song begins with Marc's trademark stabbed double stop chords, reminiscent of 'Get it On'. The opening riff relies on picking hand accuracy only, as for the most part the theme is played on open strings (although watch out for the end of riff descents in bars 2 and 4). The remainder of the song continues in similar vein: watch for the dynamics and the palm muting. The final chord should be played loudly and boldly.

Composer: Deirdre Cartwright.

CD Musicians:

Guitars: Deirdre Cartwright; Hussein Boon

Bass: Henry Thomas

Drums: Noam Lederman; Peter Huntington

Keyboards and programming: Alastair Gavin

Guitar Grade 2 Marking Schemes

The table below shows the marking scheme for the Guitar Grade 2 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	11 out of 15	12–13 out of 15	14+ out of 15
<i>Either</i> Sight Reading <i>or</i> 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	Pass: 65%+	Merit: 75%+	Distinction: 85%+

The table below shows the marking scheme for the Guitar Grade 2 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 0845 460 4747 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 2 exam fifteen minutes before the time stated on the schedule.
- Each Grade 2 exam is scheduled to last for 15 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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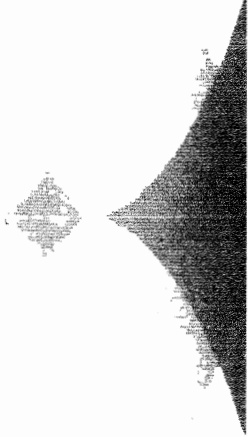

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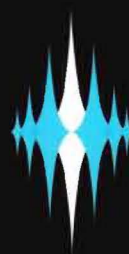
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GUITAR



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GRADE 2

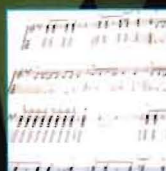
Rockschool is about playing the styles of music you enjoy. Our specially written tunes develop the key skills, styles and techniques you need to help you achieve your musical goals and aspirations.



This **Rockschool Guitar** series is valid from September 2006 and includes new backing tracks for the technical exercises, improvisation & interpretation 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 2** in **Level 1**. This is for those of you who are building up confidence in the fundamentals of playing. 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 1** (Grades 1-3), 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.

We know you will achieve great results from playing **Guitar** with **Rockschool**.

Enjoy!

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