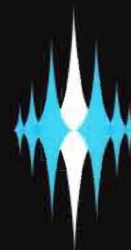


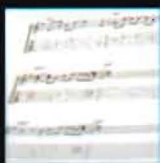
# GUITAR



rockschool

GRADE 8

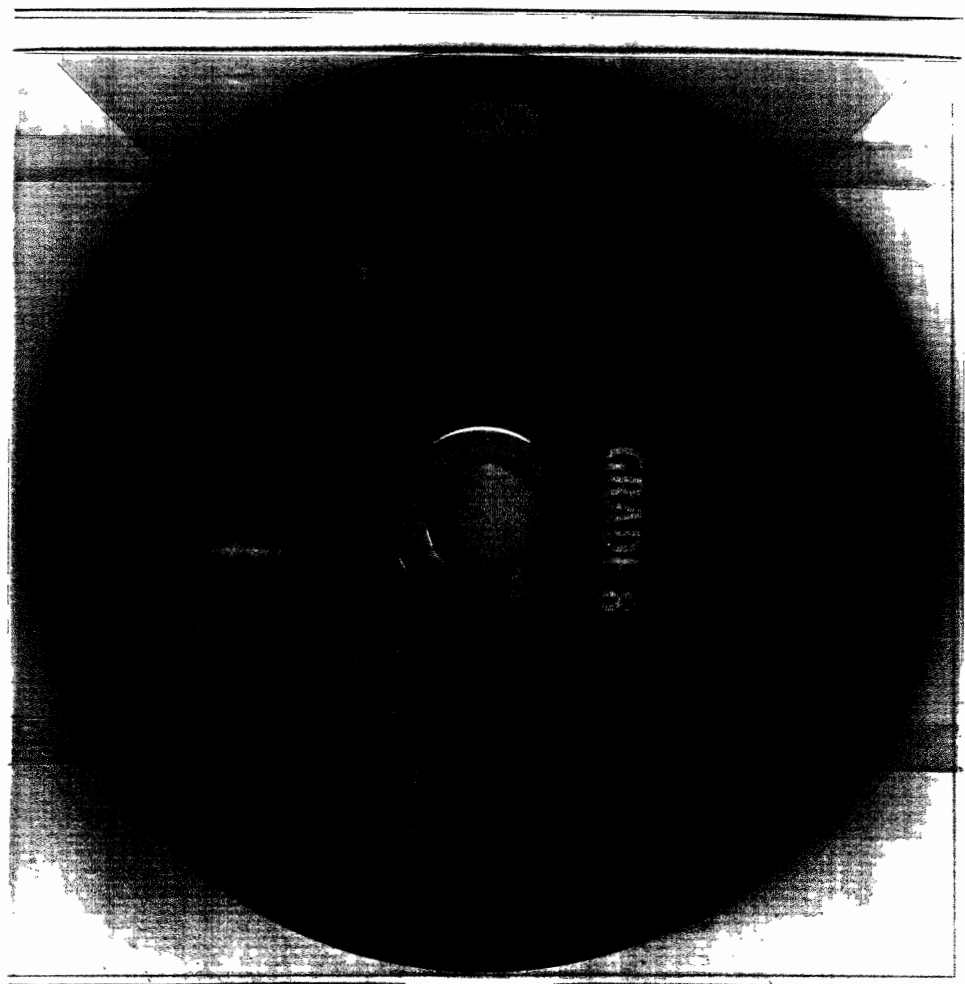
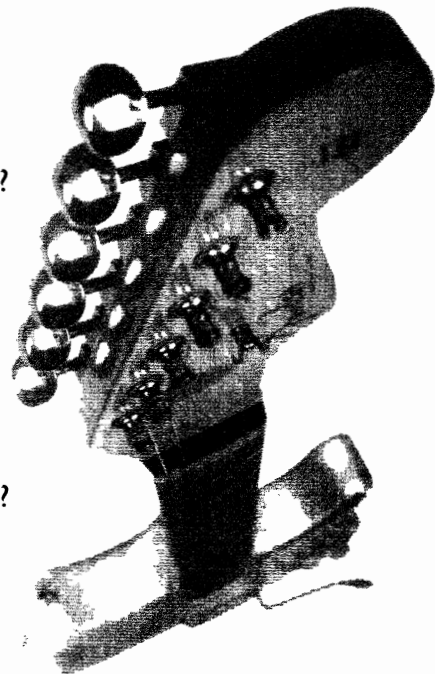
GUITAR • GRADE 8



INSIDE: Full notation and TAB, plus backing tracks on

# CD TRACK LISTINGS

Full Mixes	1	667
	2	Bonzo
	3	Sampa Samba
	4	Fusion
	5	Some You Win
	6	Whatever Happened To Jazz?
	7	Tuning Notes
Backing Tracks	8	667
	9	Bonzo
	10	Sampa Samba
	11	Fusion
	12	Some You Win
	13	Whatever Happened To Jazz?
Tech Exercises	14	Sweep Picking Study
Quick Study Piece	15	Full Mix
	16	Backing Track
Ear Tests	17	Test 1 & Test 2



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# *Rockschool*

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# Welcome To Guitar Grade 8

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Welcome to the Rockscool Guitar Grade 8 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 30. If you have any queries about this or any other Rockscool exam, please call us on **020 8332 6303**, email us at [info@rockschool.co.uk](mailto:info@rockschool.co.uk) or visit our website [www.rockschool.co.uk](http://www.rockschool.co.uk). Good luck!

## Level 3 Requirements for Grades 6, 7 & 8

The nine Rockscool 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](http://www.qca.org.uk/NQF). Details of all Rockscool's accredited qualifications can be found at [www.qca.org.uk/openquals](http://www.qca.org.uk/openquals).

Guitar Grade 8 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 8

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

### Guitar Grade 8 Exam: this is for players who want to develop performance and technical skills

Players wishing to enter for a Guitar Grade 8 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 8 Performance Certificate: this is for players who want to focus on performing in a range of styles

To enter for your Guitar Grade 8 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 Rockscool. Free choice piece checklists for all grades can be found on the Rockscool website: [www.rockschool.co.uk](http://www.rockschool.co.uk).

### Level 3 Band Exam in Guitar, Bass and Drums: this is for players who want to play in a band

The Level 3 band exam is for all of you who would like to play the repertoire at Grade 8 as a three piece band, consisting of guitar, bass and drums. You play together in the exam, using the parts printed in the Grade 8 Guitar, Bass and Drum books. Like the Guitar Grade 8 Performance Certificate, you play any **five** of the six printed tunes, or you can include up to **two** free choice pieces as long as they meet the standards set out by Rockscool. If you take this exam you will be marked as a unit with each player expected to contribute equally to the overall performance of each piece played.

# 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 D C B A G F E

Strings: E B G D A E

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

Chords: D, Am, F

## 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 (D.%), then play until the bar marked *To Coda* (D) 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.

## Hussein Boon

♩=145 Metal  
N.C.

First system of music notation. Treble clef, key of D major (F#), 4/4 time. The staff contains a melodic line starting with a forte (*f*) dynamic, followed by a series of eighth and sixteenth notes. Chords C, G/B, and C are indicated above the staff. The bass staff shows a corresponding bass line with fret numbers (5, 4, 0, 7, 9, 5, 7, 0, 5, 4, 2, 0, 5, 7, 0, 5, 0, 4, 5, 5, 3, 5, 2, 3). A 'PM (light)' pickup is indicated between the first and second measures.

Second system of music notation. Treble clef, key of D major (F#), 4/4 time. The staff contains a melodic line with a forte (*f*) dynamic. Chords A/C#, D, B7/D#, C, G/B, and A are indicated above the staff. The bass staff shows a corresponding bass line with fret numbers (7, 4, 5, 6, 5, 4, 0, 7, 9, 5, 7, 0, 5, 4, 2, 0, 5, 7, 0, 8, 9, 5, 3, 5, 3, 5, 2, 0). A 'PM (light)' pickup is indicated between the first and second measures.

Third system of music notation. Treble clef, key of D major (F#), 4/4 time. The staff contains a melodic line with a forte (*f*) dynamic. Chords G, C, G/B, A, and G are indicated above the staff. The bass staff shows a corresponding bass line with fret numbers (3, 2, 5, 3, 2, 5, 3, 2, 0, 5, 3, 2, 0, 5, 2, 0, 3, 2, 5, 3, 2, 5, 3, 2, 0). A 'PM (light)' pickup is indicated between the first and second measures.

Fourth system of music notation. Treble clef, key of D major (F#), 4/4 time. The staff contains a melodic line with a forte (*f*) dynamic. Chords N.C. (No Chord) are indicated above the staff. The bass staff shows a corresponding bass line with fret numbers (2, 4, 4, 2, 4, 2, 4, 0, 2, 0, 2, 0, 2, 0, 2, 3, 2, 1, 3, 2, 0, 3, 2, 1, 2, 4, 2, 1, 2, 5, 4, 2, 5, 4, 2, 1). A 'PM (light)' pickup is indicated between the first and second measures.

Fifth system of music notation. Treble clef, key of D major (F#), 4/4 time. The staff contains a melodic line with a forte (*f*) dynamic. Chords A, C, B, and A are indicated above the staff. The bass staff shows a corresponding bass line with fret numbers (2, 4, 4, 2, 4, 2, 4, 0, 2, 0, 2, 0, 2, 0, 2, 3, 2, 1, 3, 2, 0, 3, 2, 1, 3, 2, 1, 4, 2, 5, 4, 2, 5, 4, 2, 5, 4, 2, 0, 3, 4, 2, 0). A 'PM (light)' pickup is indicated between the first and second measures.

Sixth system of music notation. Treble clef, key of D major (F#), 4/4 time. The staff contains a melodic line with a forte (*f*) dynamic. Chords C, G/B, C, A/C#, D, and B7/D# are indicated above the staff. The bass staff shows a corresponding bass line with fret numbers (5, 4, 0, 7, 9, 5, 7, 0, 5, 4, 2, 0, 5, 7, 0, 5, 0, 4, 5, 5, 3, 5, 2, 3, 7, 4, 5, 6). A 'PM (light)' pickup is indicated between the first and second measures.



1. **C G/B A G**

*PM (light)-----* ***sf***

**TAB**

5 4 7 9 5 4 2 5 7 8 9 5 4 5 5 2 2 0 3 2 0 3 2 0

2. **C G/B A G N.C. To Coda**

**TAB**

5 5 2 2 5 3 2 5 3 2 0 2 3 5 8 7 5 9 7 6 8 7 5

**TAB**

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

**Em G D D<sup>b</sup> C D Em G D**

***mf* PM-----** **PM-----** **PM-----** **PM-----**

**TAB**

9 7 7 7 7 7 7 7 5 7 5 5 5 5 5 5 5 5 7 6 5 3 3 3 3 3 3 3 5 7 9 7 7 7 7 7 7 7 5 7 5

**Em G D C D Em**

*cont. sim.*

**TAB**

5 9 7 5 5 9 7 5 9 9 9 9 9 9 9 9 9 9

1°+2° **Guitar Solo**  
3°+4° **Bass Solo**

**Em D C D Em**

1. 2. 3. 4. **E<sup>5</sup> D<sup>5</sup> E<sup>5</sup>**

***ff***

**TAB**

9 9 7 9 9 9 7 9 7 7 5 7

⊕ Coda

N.C. *rall.* *sfz* PM

TAB

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

C#m *a tempo* *f* G#7 E C#7

TAB

7 9 11 7 6 10 9 8 6 9

F#m D#F# *tr*

TAB

7 9 10 11 11 9 8 (9 8) 10 11 10 8 9 8 9 8 11

C#m *8va* *ff* G#7 E

TAB

12 9 9 12 9 9 12 9 9 14 11 12 14 11 12 13 14 15 16 12 12 16 12 12 16 12 12

C#7b9 (*8va*) F#m D#7/F# *tr*

TAB

16 13 14 12 14 15 13 14 16 17 14 14 14 14 14 17 18 15 16 18 15 16 18

G#7 (*8va*) C#m *ff*

TAB

20 16 16 20 16 16 20 16 16 17 16 19 17 16 18 17 19 18 18 18 16



## Noam Lederman &amp; James Creed

♩=155 Rock

First system of musical notation, featuring a treble clef staff with a 4/4 time signature and a guitar TAB staff below it. The staff contains a whole rest followed by a double bar line, then a 3/8 time signature, another whole rest, and finally a 4/4 time signature with a whole rest.

Second system of musical notation, starting with a repeat sign and a forte (*f*) dynamic marking. The treble staff shows a series of eighth and quarter notes with a 1/4 note pickup. The TAB staff shows corresponding fret numbers: 5 0, 5 0, 4 0, 4 0, 2 0, 2 0, 4 0, and a 1/4 note pickup on the 3rd fret.

Third system of musical notation, including a "let ring" instruction. The treble staff shows a series of eighth and quarter notes. The TAB staff shows fret numbers: 0 2, 5 0, 5 0, 4 0, 4 0, 2 0, 2 0, 4 0, and a 1/4 note pickup on the 3rd fret. A "BU" (bend up) instruction is shown over a 2 0 fret.

Fourth system of musical notation, ending with a "To Coda" instruction. The treble staff shows a series of eighth and quarter notes. The TAB staff shows fret numbers: 5 0, 5 0, 4 0, 4 0, 2 0, 2 0, 4 0, and a 1/4 note pickup on the 3rd fret. The system ends with a double bar line and a Coda symbol.

Fifth system of musical notation, featuring a key signature change to one sharp (F#). The treble staff shows a series of eighth and quarter notes. The TAB staff shows fret numbers: 5 5, 4 2, 2 0, 2 0, 2 0, 2 0, 2 0, and a 3/2 note pickup on the 2nd fret.

Sixth system of musical notation, continuing the key signature of one sharp. The treble staff shows a series of eighth and quarter notes. The TAB staff shows fret numbers: 5 5, 4 2, 2 0, 2 0, 2 0, 2 0, 2 0, and a 3/2 note pickup on the 2nd fret. The system ends with a double bar line.

TAB

TAB

TAB

TAB

TAB

Half time feel

2.

2<sup>nd</sup> Bass Solo

A<sup>7</sup>

G

A<sup>7</sup>

Guitar ad lib.  
mp

TAB

G Em D<sup>6</sup>/F<sup>#</sup> G A<sup>7</sup>

Em D<sup>6</sup>/F<sup>#</sup>

1. C C/B A<sup>5</sup> 2. C C/B C C/B C C/B

Normal feel  
Guitar Solo

A<sup>7</sup> G A<sup>7</sup>

G Em D<sup>6</sup>/F<sup>#</sup> G

A<sup>7</sup> Em D<sup>6</sup>/F<sup>#</sup> D<sup>5</sup> A<sup>5</sup> D<sup>5</sup> D.%. al Coda ⊕

⊕ Coda

Sampa Samba

Kung Fu Drummer, Kita Steuer & Kiko Perrone

♩=96 Samba Funk

G<sup>11</sup> G<sup>7♭9</sup> G<sup>13</sup>

*mp*

TAB

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

G<sup>11</sup> G<sup>7♭9</sup>

TAB

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

C<sup>6/9</sup>

*mf*

TAB

5	5	7	5	6	5	5	5
---	---	---	---	---	---	---	---

B<sup>♭6/9</sup>

TAB

5	5	7	5	6	5	5	8
---	---	---	---	---	---	---	---

A<sup>♭maj7</sup> Fm<sup>7</sup> Gm<sup>7</sup> A<sup>♭maj7</sup>

TAB

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

**Fm7** **Esus<sup>4</sup>** **C7**

TAB: 8 7 5 7 67

**Fm7** **B<sup>b</sup>9** **Gm7** **Cm7** **Fm7**

*mp*

TAB: 1 1 1 1 1 0 1 0 3 3 3 3 3 3 4 4 1

**Gm7** **C<sup>11</sup>** **C** **Fm7**

TAB: 1 1 1 1 1 3 3 3 3 1 1 1 3 5 5 1

**B<sup>b</sup>9** **Gm7**

TAB: 1 1 1 1 1 0 1 0 3 3 3 3 3 3

**A<sup>b</sup>maj7** **To Coda** **Fm7** **Gm7** **A<sup>b</sup>maj7**

*f*

TAB: 4 5 4 5 1 1 1 3 4 4

**Cm7** **Gm7add<sup>11</sup>** **Fm7** **G<sup>7</sup>aug**

*mf*

TAB: 1 1 1 3 3 3 4 3 1 3 4 3 1 3

**Cm<sup>7</sup>** **Gm<sup>7</sup>add<sup>11</sup>** **Fm<sup>7</sup>** **G<sup>7</sup>aug**

**TAB**

1	1	3	1	1	1	4	1	3	1	4	1
3			3	3	1	1		4	4		
1			3	3	1	1		4	4		
3			3	3	1	1		3			

**Cm<sup>7</sup>** **Gm<sup>7</sup>add<sup>11</sup>** **Fm<sup>7</sup>** **G<sup>7</sup>aug** **Dm<sup>9</sup>**

**TAB**

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

**D<sup>b</sup>maj<sup>7</sup>**

**TAB**

				6									
				5									
				6									
				4									

**Drum Solo**  
**Cm<sup>7</sup>** **Gm<sup>7</sup>** **Fm<sup>7</sup>** **G<sup>7</sup>aug**

*mf*

**TAB**

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

**Cm<sup>7</sup>** **Gm<sup>7</sup>** **Fm<sup>7</sup>** **G<sup>7</sup>aug**

**TAB**

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

**Cm<sup>7</sup>** **Gm<sup>7</sup>** **Fm<sup>7</sup>** **G<sup>7</sup>aug** **Dm<sup>9</sup>**

**TAB**

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



1° Bass Solo  
2°+3° Guitar Solo

**D<sup>b</sup> maj'**

TAB

**Cm<sup>7</sup>** **Gm<sup>7</sup>add<sup>11</sup>** **Fm<sup>7</sup>** **G<sup>7</sup>aug**

TAB

**Cm<sup>7</sup>** **Gm<sup>7</sup>add<sup>11</sup>** **Fm<sup>7</sup>** **G<sup>7</sup>aug**

TAB

**Cm<sup>7</sup>** **Gm<sup>7</sup>add<sup>11</sup>** **Fm<sup>9</sup>** **G<sup>7</sup>aug**

TAB

**Dm<sup>9</sup>** **D<sup>b</sup> maj<sup>7</sup>** **D.C. al Coda** **Play 3 times**

TAB

**Coda** **Fm<sup>7</sup>** **Gm<sup>7</sup> A<sup>b</sup> maj<sup>7</sup>** **N.C.** **Cm<sup>9</sup>** **mf**

TAB

§

**To Coda** 

**F#m7**

*f*

TAB: 9-11 | 2 3 4 2 4 | 4 3 2 4 | 2 2 5 5 2 2 2 2 2 2 2 3 4 4

**C#7** **F#m7**

*mf*

TAB: 2 2 5 5 2 2 2 2 4 3 2 4 | 3 4 3 4 5 4 2 4 | 2 4 2 4 4 6 7 4 6 7

**C#7** **Ddim** **F#m** *8va-----* **C#7**

*mf*

TAB: 5 6 | 7 6 10 9 10 9 10 9 | 9 10 11 16 14 14 | 10-10-10-10-10-10 9 7-7-7-7-7-7 6

**Dmaj7** **Bm7** **D7**

*mf*

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

**Guitar Solo**  
**F#m7**

*mf*

TAB: . . . . .

**N.C.**

*mf*

TAB: 4 4 6 6 7 7 9 9 7 6 6 6 9 9 7 7 6 6 6 4 4 6 6 7 7 9 9 7 6 6 6 9 9 7 7 6 6 6 4 4 4 4 5 5 7 7 5 4 4 4 4 4 5 5 7 7 5 4 4 4 4 4 5 5 7 7 5 4 4 4 4

Musical notation for guitar, featuring a treble clef and a key signature of two sharps (F# and C#). The notation includes a series of eighth and sixteenth notes, with some measures containing slurs and ties. Below the staff is a tablature (TAB) section with two lines of numbers.

**TAB**

1111	9 9 7 7	6 6 7 6	9 9 7 7 6 6	4 4 4	4 4	6 6 7 7	9 9 7 6	6 6	9 9 7 7	6 6 6
9 9	7 7 5 5	4 4 5 4	7 7 5 5 4 4	2 2 2	2 2	4 4 5 5	7 7 5 4	4 4	7 7 5 5	4 4 4

**Bass Solo**

Chords: Bm<sup>7</sup>, Bdim, F#m<sup>7</sup>, C#<sup>7</sup>, Bm<sup>7</sup>

Musical notation for bass, featuring a treble clef and a key signature of two sharps (F# and C#). The notation includes a series of eighth and sixteenth notes, with some measures containing slurs and ties. Below the staff is a tablature (TAB) section with two lines of numbers.

**TAB**


Chords: Bdim, F#m, C#<sup>7</sup>

Musical notation for guitar, featuring a treble clef and a key signature of two sharps (F# and C#). The notation includes a series of eighth and sixteenth notes, with some measures containing slurs and ties. Below the staff is a tablature (TAB) section with two lines of numbers.

**TAB**

10	7	4	1	2 2	2 2 2 2	4 4 4 2	5 5	5 5 5 5	4 4 4 2
9	6	3	0	2 2	2 2 2 2	2 2 2 2	2 2	2 2 2 2	2 2 2 2
10	7	4	1	2 2	2 2 2 2	2 2 2 2	4 4	4 4 4 4	4 4 4 4
9	6	3	0	4 4	4 4 4 4	4 4 4 4			

Chords: F#m, C#<sup>7</sup>, N.C., D%. al Coda ⊕

Musical notation for guitar, featuring a treble clef and a key signature of two sharps (F# and C#). The notation includes a series of eighth and sixteenth notes, with some measures containing slurs and ties. Below the staff is a tablature (TAB) section with two lines of numbers.

**TAB**

2 2	2 2 2 2	4 4 4 2	5 5	5 5 5 5	4 4 4 2		
2 2	2 2 2 2	2 2 2 2	2 2	2 2 2 2	2 2 2 2		
2 2	2 2 2 2	2 2 2 2	4 4	4 4 4 4	4 4 4 4		
4 4	4 4 4 4	4 4 4 4					

# ⊕ Coda

**Guitar Solo**

Chords: F#m<sup>7</sup>, N.C.

Musical notation for guitar, featuring a treble clef and a key signature of two sharps (F# and C#). The notation includes a series of eighth and sixteenth notes, with some measures containing slurs and ties. Below the staff is a tablature (TAB) section with two lines of numbers.

**TAB**

					9 9 10 10	12 12 10 9	12 12	12 12 10 10	9 9 9 14 14
					11 11	6 6 7 7	9 9 7 6	9 9	9 9 7 7 6 6 6 11 11
					9 9				

Chords: F#m

Musical notation for guitar, featuring a treble clef and a key signature of two sharps (F# and C#). The notation includes a series of eighth and sixteenth notes, with some measures containing slurs and ties. Below the staff is a tablature (TAB) section with two lines of numbers.

**TAB**

14 14	12 12	10 10	12 12	11	17 17	17 17	16 16	19 19	21 21	21	14
11 11	9 9	7 7	9 9	8	14 14	14 14	13 13	16 16	18 18	18	11



**F#m7** **Bm7** **Gmaj7** **E/G#**

TAB: 2 2 3/5 3 5/7 5 | 3 4 4 0 5 5

**A<sup>9</sup>sus4** **A<sup>9</sup>** **D#7#5#9** **Dmaj9** **G#7** **Gmaj7**

TAB: 3 2 4 2 7 5 7 7 3 7 7 9 5 | 4 4 5 5 6 6 5 4 4 7 7 9 6

**F#m7** **Bm7** **Gmaj7** **E/G#** **D/A** **A#dim**

TAB: 4/5 3 5/7 5 | 3 5/7 5 7/8 7 10 8 11 | 5/6 4 4 4 4/5 7 7 8 9 | 3 4 5 6 6 10

**Bm7** **Gmaj7** **F#7#9**

TAB: 7 7 7 7 10 9 10 9 7 | 7 7 9 9 8 7 5

**Bm7** **Gmaj7** **F#7#9** **To Coda**

TAB: 9 11 7 7 7 10 9 7 | 7 7 9 9 8 7 5

**Bass Solo**  
Half tempo feel - Straight 8's  
**Bm7** **Gmaj7** **Em7** **F#7alt** *Play 4 times*

TAB: 1° only - - Sparse chordal accompaniment



Guitar Solo

Bm<sup>7</sup>

Gmaj<sup>7</sup>

1. 2. 3.

Em<sup>7</sup>

F<sup>7</sup>alt

4.

Em<sup>9</sup>

F<sup>7</sup>alt

First system of guitar notation. The treble clef staff shows a series of slurs and a final melodic phrase. The bass clef staff shows a series of slurs. The dynamic marking *f* is present.

Gadd<sup>9</sup>

D/F<sup>7</sup>

Second system of guitar notation. The treble clef staff shows a series of slurs and a final melodic phrase. The bass clef staff shows a series of slurs. The dynamic marking *f* is present.

Em

D

A<sup>11</sup>

A<sup>11</sup>

B<sup>11</sup>

N.C.

D. al Coda

Third system of guitar notation. The treble clef staff shows a series of slurs and a final melodic phrase. The bass clef staff shows a series of slurs. The dynamic marking *mf* is present.

Coda

Bm

Gmaj<sup>7</sup>

F<sup>7</sup>#9

Bm<sup>7</sup>

Gmaj<sup>7</sup>

Fourth system of guitar notation. The treble clef staff shows a series of slurs and a final melodic phrase. The bass clef staff shows a series of slurs. The dynamic marking *mf* is present.

F<sup>7</sup>#9

N.C.

Fifth system of guitar notation. The treble clef staff shows a series of slurs and a final melodic phrase. The bass clef staff shows a series of slurs. The dynamic marking *mf* is present.



**E<sup>b</sup>7**

**TAB**

**To Coda**

**TAB**

1° & 2° Half time feel

**Guitar Solo**

**E<sup>b</sup>9**

**TAB**

**D<sup>b</sup>9**

Play 4 times

**TAB**

**B<sup>b</sup>7#9**

**TAB**

D.%. al Coda ⊕

Musical staff with treble clef, key signature of three flats, and 4/4 time signature. The staff contains two measures of music, each with a slash indicating a repeat or continuation. The bottom staff is labeled 'TAB' and is empty.

⊕ Coda

Musical staff with treble clef, key signature of three flats, and 4/4 time signature. The staff contains two measures of music, each with a slash indicating a repeat or continuation. The bottom staff is labeled 'TAB' and is empty. The text "E<sup>b</sup>9" is written above the first measure, and "Ad lib." is written below the first measure.

Drum Solo  
N.C.

Musical staff with treble clef, key signature of three flats, and 4/4 time signature. The staff contains two measures of music, each with a slash indicating a repeat or continuation. The bottom staff is labeled "TAB" and contains the following fret numbers: 6, 6, 6, 6, 6, 6, 4, 6, 7, 8, 7, 6, 4, 6, 4, 6, 6, 6, 6, 6.

N.C.

1.

Musical staff with treble clef, key signature of three flats, and 4/4 time signature. The staff contains two measures of music, each with a slash indicating a repeat or continuation. The bottom staff is labeled "TAB" and contains the following fret numbers: 4, 4, 4, 4, 4, 4, 3, 4, 5, 6, 5, 4, 3, 4, 3, 4, 4, 4, 4, 4.

2.

D<sup>b</sup>7#9

D.C. al Fine

Musical staff with treble clef, key signature of three flats, and 4/4 time signature. The staff contains two measures of music, each with a slash indicating a repeat or continuation. The bottom staff is labeled "TAB" and contains the following fret numbers: 4, 4, 4, 4, 4, 4.



# 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.

Groups A and B should be prepared in the following keys: chromatically from G–B. Each exercise begins on the 6th string. The modes should be played as three consecutive scales from a note and mode chosen by the examiner. Groups A, B and C should be played at  $\text{♩} = 80$ . The examiner will give you this tempo in the exam.

## Group A: Scales & Modes

1. Ionian mode. G Ionian mode shown.

Exercise 1: G Ionian mode. The notation shows a treble clef with a key signature of one sharp (F#). The scale is written in eighth notes across four measures. Below the staff is a TAB line with fret numbers: 3 5 7 3 5 7 4 5 7 4 5 7 5 7 8 7 5 7 5 4 7 5 4 7 5 3 7 5 3.

2. Dorian mode. A Dorian mode shown.

Exercise 2: A Dorian mode. The notation shows a treble clef with a key signature of one sharp (F#). The scale is written in eighth notes across four measures. Below the staff is a TAB line with fret numbers: 5 7 8 5 7 9 5 7 9 5 7 9 7 8 10 8 7 9 7 5 9 7 5 9 7 5 8 7 5.

3. Phrygian mode. B phrygian mode shown.

Exercise 3: B Phrygian mode. The notation shows a treble clef with a key signature of one sharp (F#). The scale is written in eighth notes across four measures. Below the staff is a TAB line with fret numbers: 7 8 10 7 9 10 7 9 10 7 9 10 7 8 10 7 10 8 7 9 7 10 9 7 10 9 7 10 8 7.

4. Lydian mode. C lydian scale shown.

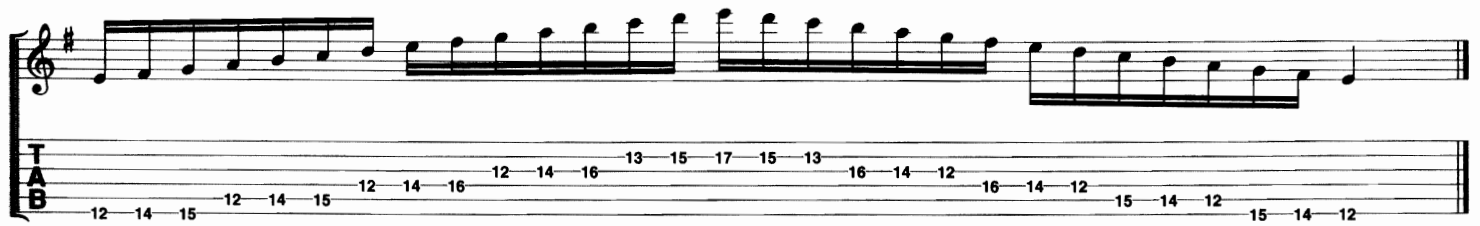
Exercise 4: C Lydian mode. The notation shows a treble clef with a key signature of one sharp (F#). The scale is written in eighth notes across four measures. Below the staff is a TAB line with fret numbers: 8 10 7 9 10 7 9 10 7 8 10 7 8 7 10 8 7 9 7 10 9 7 10 9 7 10 8.

5. Mixolydian mode. D mixolydian scale shown.

Exercise 5: D Mixolydian mode. The notation shows a treble clef with a key signature of one sharp (F#). The scale is written in eighth notes across four measures. Below the staff is a TAB line with fret numbers: 10 12 14 10 12 14 10 12 14 11 12 14 12 13 15 13 12 14 12 11 14 12 10 14 12 10 14 12 10.



6. Aeolian mode. E aeolian mode shown.



Musical notation for the E Aeolian mode. The top staff shows the melody in treble clef with a key signature of one sharp (F#). The bottom staff shows the guitar tablature with fret numbers: 12-14-15, 12-14-15, 12-14-16, 12-14-16, 13-15-17, 15-13, 16-14-12, 16-14-12, 15-14-12, 15-14-12.

**Group B: Arpeggios**

1. Dominant  $7^{\sharp 5}$  arpeggios. G dominant  $7^{\sharp 5}$  arpeggio shown.



Musical notation for the G dominant  $7^{\sharp 5}$  arpeggio. The top staff shows the melody in treble clef with a key signature of one sharp (F#). The bottom staff shows the guitar tablature with fret numbers: 3-2-6-3-5-4-4-6-3-6-4-4-5-3-6-2-3.

2. Dominant  $7^{\flat 5}$  arpeggios. A dominant  $7^{\flat 5}$  arpeggio shown



Musical notation for the A dominant  $7^{\flat 5}$  arpeggio. The top staff shows the melody in treble clef with a key signature of two sharps (F# and C#). The bottom staff shows the guitar tablature with fret numbers: 5-4-6-5-7-6-4-8-5-8-4-6-7-5-6-4-5.

3. Minor  $7^{\sharp 5}$  arpeggios. B minor  $7^{\sharp 5}$  arpeggio shown.



Musical notation for the B minor  $7^{\sharp 5}$  arpeggio. The top staff shows the melody in treble clef with a key signature of two sharps (F# and C#). The bottom staff shows the guitar tablature with fret numbers: 7-10-10-7-9-7-8-10-7-10-8-7-9-7-10-10-7.

## 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

Am<sup>7</sup>#5      D<sup>7</sup>b5      D<sup>7</sup>#5      G

String	Am <sup>7</sup> #5	D <sup>7</sup> b5	D <sup>7</sup> #5	G
T	6	7	6	3
A	5	5	7	3
B	5	5	5	3

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

Dm<sup>7</sup>#5      G<sup>7</sup>b5      G<sup>7</sup>#5      C

String	Dm <sup>7</sup> #5	G <sup>7</sup> b5	G <sup>7</sup> #5	C
T	6	2	4	5
A	5	4	4	5
B	5	3	3	3

## Group D: Sweep picking study

In the exam you will be asked to play the following sweep picking study to the CD backing track. The tempo is ♩ = 85.

D      Em      F#m      G      A

Bm      C#m<sup>7</sup>b5      D

String	D	Em	F#m	G	A	Bm	C#m <sup>7</sup> b5	D
T	2	3	5	10	10	5	2	3
A	3	2	4	5	7	12	7	3
B	5	4	5	3	7	12	7	3

# Quick Study Piece

Tracks 15 & 16

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.

$\text{♩} = 100$  Funk

**Am<sup>7</sup>** **D<sup>9</sup>** **Am<sup>7</sup>** **D<sup>9</sup>**

*f* *Improvise solo on repeat*

**TAB**

10 8 7 8 7 9 9 7 10 8 7 8 7 9 9 7 9 7

**Bm<sup>7</sup>** **Em<sup>7</sup>** **Am<sup>7</sup>** **E7<sup>9</sup>**

*ff*

**TAB**

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

**C** **Bm<sup>7</sup>** **Am<sup>7</sup>** **C** **Bm<sup>7</sup>** **G** **Am<sup>7</sup>**

*mf* *Improvise chord rhythms*

**TAB**

**C** **Bm<sup>7</sup>** **Am<sup>7</sup>** **C** **D** **Em<sup>7</sup>**

*ff*

**TAB**

**Am<sup>7</sup>** **D<sup>9</sup>** **Am<sup>7</sup>** **D<sup>9</sup>**

*f*

**TAB**

10 8 7 8 7 9 9 7 10 8 7 8 7 9 9 7 9 7

**Bm<sup>7</sup>** **Em<sup>7</sup>** **Am<sup>7</sup>** **Em** **Am**

*Improvise solo on repeat*

**TAB**

12 10 8 10 8 7 8 10

There are two ear tests in this grade. The examiner will play each test to you twice 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 four bar melody composed from either the G, A or B dorian or mixolydian modes. The test may include hammer-ons, pull-offs, vibrato, slides and bends with vibrato. You will be given the tonic note and you will hear the test twice with a drum backing. There will 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 ♩ = 100.

# General Musicianship Questions

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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 minor  $7^b5$  and minor  $7^{\#5}$  arpeggios in the keys of G-B
- Knowledge of the construction of the ionian, dorian, phrygian, lydian, mixolydian and aeolian modes

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

- All aspects of guitar construction
- Recognition of main guitar makes
- Recognition of main guitar amplifiers
- 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](http://www.rockschoool.co.uk).

# The Guru's Guide To Guitar Grade 8

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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 8 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: 667

This metal track combines driving hard rock with some of the 'new classical' ideas of players such as Yngwie Malmsteen. The piece is divided into three main sections. The first features the double-stopped riff, lightening sixteenth note runs and triplet rhythms. The second section is freer and is based around the guitar and bass solos before the riff restatement. The final part is the almost baroque closing section played slower and in 3/4 time. Not for the faint-hearted.

Composer: Hussein Boon.

### CD full mix track 2, backing track 9: Bonzo

John Bonham was the rhythmic powerhouse of Led Zeppelin and this track is based on a number of their tunes, notably 'Rock and Roll' from the celebrated 'runes' album. This is played at quite a pace and features many of Jimi Page's trademark blues licks. The performance will require stamina, technical ability, inventiveness and sensitivity to the other parts, so think about ways in which you can accompany the bass solo and how to give the part musical colour through the use of dynamics.

Composers: Noam Lederman & James Creed.

### CD full mix track 4, backing track 11: Sampa Samba

The key to this Latin inspired song is atmosphere. The guitar part is rhythmically and dynamically subtle and should be played with a high degree of restraint as well as with a clear tone: you should think about picking the opening chords with your fingers before moving to the plectrum. The piece will test your knowledge of chord extensions and the solo will tax your inventiveness around the changes given here.

Composers: Kung Fu Drummer, Kita Steuer & Kiko Perrone.

### CD full mix track 3, backing track 10: Fusion

This is a piece dominated by the driving funk bass part that underlies it: the role of the guitar is to play rhythmic accompaniment and to provide a subtle counterpointing melodic line, played for the most part as sixteenth note runs. This piece calls for mastery of rhythmically complex octave based chords and for a command of the dynamic range.

Composer: Jason Woolley.



**CD full mix track 5, backing track 12: Some You Win**

A laid back jazz fusion piece that requires complete technical command to be in any way convincing. This song is rhythmically complex and features all manner of expressive techniques such as slides, ghost notes and accents to give it musical colour. The melody is provided mostly in the form of chord movements and this piece could be played entirely with the fingers of the picking hand rather than a plectrum. The solo section gives you the opportunity to introduce a change of mood as well as a chance to demonstrate your chops.

Composer: Kit Morgan.

**CD full mix track 6, backing track 13: Whatever Happened To Jazz?**

This modern jazz piece needs to be played with absolute control in order to be effective. This song is structurally and rhythmically complex, consisting of shifting time patterns, 15/18, 7/4 and 6/4, with some 4/4 sections interspersed, while much of the detail of the song is coloured by the impressionistic melodic line which gives part of the piece a dream-like quality in places.

Composer: Deirdre Cartwright.

**CD Musicians:**

**Guitars:** Deirdre Cartwright; John Parricelli; Hussein Boon; Keith Airey; Kit Morgan

**Bass:** Henry Thomas

**Drums:** Noam Lederman

**Keyboards and programming:** Alastair Gavin

**Guitar Grade 8 Marking Schemes**

The table below shows the marking scheme for the Guitar Grade 8 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
<b>Total Marks</b>	<b>Pass: 65%+</b>	<b>Merit: 75%+</b>	<b>Distinction: 85%+</b>

The table below shows the markings scheme for the Guitar Grade 8 Performance Certificate and the Level 3 Band Exam.

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
<b>Total Marks</b>	<b>Pass: 70%+</b>	<b>Merit: 80%+</b>	<b>Distinction: 90%+</b>

# Entering Rockschoool Exams

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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.rockschoool.co.uk](http://www.rockschoool.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 <sup>st</sup> February to 15 <sup>th</sup> March	1 <sup>st</sup> December
Period B	1 <sup>st</sup> May to 31 <sup>st</sup> July	1 <sup>st</sup> April
Period C	23rd October to 15 <sup>th</sup> December	1 <sup>st</sup> 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.rockschoool.co.uk](http://www.rockschoool.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 8 exam thirty minutes before the time stated on the schedule.
- Each Grade 8 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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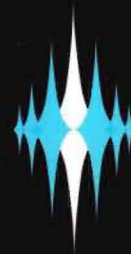
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# GUITAR



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## GRADE 8

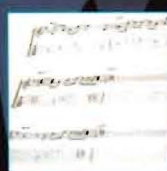
**Rockschool** is about playing the styles of music you enjoy. Our specially written tunes develop the key skills, styles and techniques you need to help you achieve your musical goals and aspirations.



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 8** 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.

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