

rockschool®

Acoustic Guitar

Grade 2

*Performance pieces, technical exercises, supporting tests and in-depth
guidance for Rockschool examinations*



All accompanying and supporting audio can be downloaded from: www.rslawards.com/downloads

Input the following code when prompted: **XUW2DFD4ZJ**

For more information, turn to page 5

Acknowledgements

Published by Rockschool Ltd. © 2019

Catalogue Number: RSK200112

ISBN: 978-1-78936-096-7

Initial Release | Errata details can be found at www.rslawards.com/errata

CONTACTING ROCKSCHOOL

www.rslawards.com

Telephone: +44 (0)345 460 4747

Email: info@rslawards.com

SYLLABUS

Syllabus designed and written by Jono Harrison
Syllabus Director: Tim Bennett-Hart
Syllabus Consultants: Tristan Seume and Tommy Loose
Syllabus Advisors: Tim Bennett-Hart, Ashley Hards, Eva Brandt, Brian Ashworth, Stuart Slater, Peter Huntington, Bruce Darlington and Simon Troup
2019 Hit Tune arrangements by Giorgio Serci, Tristan Seume, Nat Martin, Tommy Loose, Ashley Hards, Jono Harrison and Calum Harrison
2016 Hit Tune arrangements by Andy G Jones, James Betteridge and Carl Orr.
Supporting Tests written by Jono Harrison, Nat Martin and Giorgio Serci.

PUBLISHING

Proof reading of arrangements by Calum Harrison, Simon Troup and Jono Harrison, plus all arrangers.
Music engraving and book layout by Simon and Jennie Troup of Digital Music Art
Fact files written and edited by Abbie Thomas
Technical Guidance written by Bruce Darlington
Proof reading and copy editing by Calum Harrison, Laura Hall and Jono Harrison
Cover design by Philip Millard of Rather Nice Design
Cover photograph: Taylor Swift at The Prime Day Concert, Presented by Amazon Music © Kevin Mazur (Getty Images)

AUDIO

Produced by Jono Harrison
Engineered by Jono Harrison, Sam Harper, Pete Riley, Rory Harvey and Andy Robertson
Additional production and mixing by Ash Preston
Assisted by Chloe Kraemer @ Livingston Studios
Recorded at Livingston Studios, London
Mixed by Patrick Phillips
Mastered by Francis Gorini
Supporting Tests recorded by Jono Harrison, Nat Martin, Giorgio Serci and Andy G Jones.

MUSICIANS

Acoustic Guitar: Giorgio Serci, Nat Martin, Tommy Loose, Max Helyer (You Me At Six), Jono Harrison and Calum Harrison.
2016 content performed by Andy G Jones, Carl Orr and James Betteridge.
Piano and Keyboards: Jono Harrison and Rory Harvey
Drums & Percussion: Pete Riley
Bass: Andy Robertson
Guitars: Rory Harvey
Lead and Backing Vocals: Glen Harvey & Katie Hector
Additional Programming: Jono Harrison & Rory Harvey

DISTRIBUTION

Exclusive Distributors: Hal Leonard

EXECUTIVE PRODUCERS

John Simpson, Norton York

Table of Contents

Introductions & Information

- 1 Title Page
- 2 Acknowledgements
- 3 Table of Contents
- 4 Welcome to Rockschool Acoustic Guitar Grade 2
- 6 Performance & Technical Guidance

Rockschool Grade Pieces

- 7 'Shallow' Bradley Cooper & Lady Gaga
- 11 'We Are Never Ever Getting Back Together' Taylor Swift
- 17 'Let Her Go' Passenger
- 23 'Other Side Of The World' KT Tunstall
- 29 '(Sittin' On) The Dock Of The Bay' Otis Redding
- 35 'Everybody Hurts' R.E.M.

Technical Exercises

- 42 Scales, Chords & Acoustic Riff

Supporting Tests

- 46 Sight Reading
- 47 Improvisation & Interpretation
- 48 Ear Tests
- 49 General Musicianship Questions

Additional Information

- 50 Acoustic Guitar Notation Explained
- 51 Entering Rockschool Exams
- 52 Marking Schemes
- 53 Copyright Information
- 54 Rockschool Popular Music Theory
- 56 Rockschool Digital Downloads

Welcome to Rockschool Acoustic Guitar Grade 2

Welcome to Rockschool's Acoustic Guitar syllabus 2019. This syllabus is designed to support acoustic guitarists in their progression from Debut to Grade 8, through an engaging and rigorous pathway covering all the genres, stylistic elements, techniques and musical skills required for success as a contemporary acoustic guitarist.

Acoustic Exams

At each grade you have the option of taking one of two different types of examination:

▪ Grade Exam

A Grade Exam is a mixture of music performances, technical work and supporting tests. You are required to prepare three pieces (two of which may be Free Choice Pieces) and the contents of the Technical Exercise section. This accounts for 75% of the exam marks. The other 25% consists of: either a Sight Reading or an Improvisation & Interpretation test (10%), two Ear Tests (10%), and finally you will be asked five General Musicianship Questions (5%). The pass mark is 60%.

▪ Performance Certificate

A Performance Certificate is equivalent to a Grade Exam, but in a Performance Certificate you are required to perform five pieces. A maximum of three of these can be Free Choice Pieces. Each song is marked out of 20 and the pass mark is 60%.

All elements required to participate in a Rockschool exam can be found in the grade book. These are as follows:

▪ Exam Pieces

The 2019 syllabus comprises six 'hit tune' arrangements, benchmarked and devised so as to equip contemporary acoustic guitarists with industry-relevant skills in any performance environment. These fall into two categories:

Session Style

These arrangements cover the skills required of contemporary acoustic guitarists in ensemble environments, be they on the stage or in the studio. The backing tracks feature vocalists, and the assessed guitar parts are reflective of what session guitarists would perform live or on mainstream commercial recordings

Acoustic Specialist

At Grade 2, 'acoustic specialist' pieces combine elements of melody and accompaniment. These arrangements are complimented by a 'duet' part for ensemble playing, which is also supplied in the audio downloads for performance in the exam. *Please note, candidates will only be assessed on the 'candidate' part.*

Each 'hit tune' arrangement is preceded by a Fact File, giving surrounding context to the piece and the original performers/recording artists.

Furthermore, at the end of each arrangement you will find performance notes giving additional supportive context to get the most out of the pieces.

▪ Technical Exercises

There are either three or four groups of technical exercise, depending on the grade:

Debut – Grade 2

- Group A: Scales
- Group B: Chords
- Group C: Acoustic Riff

Grade 3 – Grade 5

- Group A: Scales
- Group B: Arpeggios
- Group C: Chords
- Group D: Acoustic Riff

Grade 6 – Grade 8

- Group A: Scales
- Group B: Arpeggios
- Group C: Chords
- Group D: Stylistic Study

■ Supporting Tests

There are three types of previously unseen supporting tests in the exam:

1. Sight Reading or Improvisation & Interpretation tests

At *Debut – Grade 5*, the first type can be one of two options (this is the candidate's choice):

Either:

Sight Reading tests, developing the musician's ability to read and perform previously unseen material;

or:

Improvisation & Interpretation tests, developing the musician's ability to develop previously unseen material in a stylistic way and perform improvised passages of melody. The book contains examples of both types of test – equivalent 'unseen' examples will be provided for the examination

At *Grades 6–8* candidates must perform a previously unseen 'Quick Study Piece', which combines elements of both improvisation and sight reading.

2. Ear Tests

Debut – Grade 3: Melodic and Rhythmic Recall

Grade 4 – Grade 8: Melodic and Harmonic Recall

3. General Musicianship Questions (GMQs), which you will be asked by the examiner at the end of each exam

General Information

You will find information on exam procedures, including online examination entry, marking schemes, information on Free Choice Pieces and improvisation requirements for each grade.

Audio

In addition to the grade book, we have also provided audio in the form of backing tracks (minus assessed guitar part) and full tracks (including assessed guitar part) for all 'hit tune' arrangements, technical exercises and supporting tests (where applicable). We have provided professional performance recordings of all solo/duet guitar pieces in the syllabus. This audio can be downloaded from RSL directly at www.rslawards.com/downloads

You will need to input this code when prompted: **XUW2DFD4ZJ**

The audio files are supplied in MP3 format. Once downloaded you will be able to play them on any compatible device.

Further Information

You can find further details about Rockschool's Acoustic syllabus by downloading the syllabus guide from our website: www.rslawards.com

Performance & Technical Guidance

Repertoire

Notation should be performed as written, except where there are performance indications to ad lib., improvise, develop, etc. In these instances, the candidate will be marked on their ability to interpret the music in a stylistically appropriate way, commensurate with the grade level. Similarly, a degree of personal articulation and expression (i.e. ‘shaping’ of the notes) is encouraged and will be awarded marks from Grade 1 upwards

Adaptation

A small degree of adaptation is allowed where, for example, hand stretches do not facilitate the required notated parts. Marks may be deducted if adaptation results in over-simplification of the notation. If in doubt you can submit any adaptation enquiries to info@rslawards.com

Articulation & Dynamics

Where articulation and dynamics are marked on the notation, they should be followed. Otherwise the candidate is free to take their own approach, remaining cognisant of technical and stylistic considerations.

Techniques

Pieces and technical exercises may be performed fingerstyle, with plectrum or hybrid techniques as desired. The repertoire pieces have been arranged specifically to accommodate this. Any stipulations on the score are intended for guidance only. Candidates will be awarded marks for physical techniques, and as such they should aim for a clear, balanced tonal projection with their chosen technique. At higher grades, the assessment embraces stylistic elements and these should be brought into consideration with general technical approaches.

Rockschool use the terms ‘picking hand’ and ‘fretting hand’ in preference to ‘right hand’ and ‘left hand’ in order to avoid confusion in relation handedness.

Acoustic Instruments & Tuning

Candidates may perform on steel or nylon-strung guitars in the exam. Care should be taken if performing pieces with alternative tunings that the instrument is suitable for this adjustment. An additional guitar is permitted if required.

'Shallow' | Bradley Cooper & Lady Gaga

'Shallow' was the lead single release from the 2018 *A Star is Born* soundtrack. Written by Lady Gaga and Mark Ronson, with help from Anthony Rossomando and Andrew Wyatt, the song was originally destined for the end credits but it was clear from the final result that the hit had a more important role. On its release 'Shallow' topped the charts in over 15 countries across the globe, with the rest of the soundtrack achieving similar success.

A Star is Born (2018) was the third remake to be made of the original 1937 musical of the same name. A love story, which seems increasingly relevant through the generations, tells of a demanding and often fickle music industry. The plot follows the life of a rising star, Ally (played by Gaga), who finds her career in the hands of Jackson Maine (played by Bradley Cooper), who sets out to let her incredible talent be heard by the masses. Gaga and Cooper have been highly praised for their performance in the epic storyline.

'Shallow' was met with critical acclaim on its release, with reviewers praising the pair's "striking harmony" and appreciating the drastic distinction between Cooper's husky country tone and Gaga's epic power croon. The 2018 Grammy Awards ceremony saw the smash hit receive four nominations: Record of the Year, Song of the Year, Best Pop Duo Performance and Best Song Written for Visual Media, winning the latter two. The success didn't stop there, with 'Shallow' also taking Best Film Music at the 2019 BAFTAs and the Oscar for Best Original Song the same year.

Gaga and Cooper have performed the song live several times since the musical adaption took the box office by storm, including a performance at Gaga's Las Vegas residency and at the 91st Academy Awards Ceremony. The duo were highly praised for their Oscars performance , and in Cooper's absence at the 2019 Grammy Awards, Mark Ronson joined fellow writer Gaga on stage where their "rocked-up" version of 'Shallow' was hugely well received.

Lady Gaga first achieved mainstream success in 2008 with her debut studio album *The Fame*, which topped the UK album chart and made it to a close second position in the US. Since then she has had five further album releases, with four of them also succeeding in topping the UK album chart. Her accolades include a staggering nine Grammy wins, a BAFTA, an Oscar, three Brit Awards, and not to mention the much-coveted Contemporary Icon Award from the Songwriters Hall of Fame. Before gracing us with the soundtrack for *A Star is Born*, Gaga was already one of the best-selling solo artists of all time, with worldwide album sales of over 27 million as of 2016. Since its release, *A Star is Born* has only confirmed what most knew to be true about Gaga's exceptional vocal and songwriting skills.

Song Info

Song Title: 'Shallow'

Album: *A Star is Born*

Released: 2018

Label: Interscope

Genre: Power Ballad/ Folk Pop

Written By: Lady Gaga, Andrew Wyatt, Anthony Rossomando, Mark Ronson

Produced by: Lady Gaga/ Benjamin Rice

UK Chart Peak: 1

Shallow

Session Style

Bradley Cooper & Lady Gaga

From 'A Star Is Born' (2018)

Arranged by Jono Harrison

♩=95 Power Ballad / Folk Pop

Verse

The sheet music consists of four staves. The top two staves are for voice, with lyrics appearing below the notes. The bottom two staves are for acoustic guitar, with fingerings indicated above the strings. Chords are marked above the vocal staves: Em⁷, D/F# (with a 5th), G⁵, C, G⁵, D, Em⁷, D/F# (with a 5th), G⁵, C, G⁵, D, Em⁷, D/F# (with a 5th), G⁵, C, G⁵, D, Em⁷, D/F# (with a 5th), G⁵, Cadd⁹, G⁵, D. The guitar staves show a progression of chords and fingerings corresponding to the vocal parts.

Verse

(Male) Tell me some-thing, girl: _____
 (Female) Tell me some-thing, boy: _____

are you hap-py in this mod-ern world,-
 aren't you tired, tryin' to fill that void,-

or do you need more? _____
 or do you need more? _____

Is there some-thing that you're search-ing for? _____
 Ain't it hard keep-ing it so hard - core? _____

I'm fall - ing. _____

In all the good times I find my - self long - ing

for change, _____

and in the bad times I fear my - self. _____

[5]

[9]

[13]

Words and Music by Stefani Germanotta, Mark Ronson, Andrew Wyatt and Anthony Rossomando
 Copyright © 2018 Sony/ATV Music Publishing LLC, House Of Gaga Publishing LLC, Concord Copyrights, Songs Of Zelig, Downtown DMP Songs,
 Downtown DLJ Songs, Stephaniesays Music, White Bull Music Group, Warner-Barham Music, LLC and Warner-Olive Music, LLC

All Rights on behalf of Sony/ATV Music Publishing LLC and House Of Gaga Publishing LLC Administered by Sony/ATV Music Publishing LLC, 424 Church Street, Suite 1200, Nashville, TN 37219

All Rights on behalf of Songs Of Zelig Administered by Concord Copyrights

All Rights on behalf of Downtown DMP Songs, Downtown DLJ Songs, Stephaniesays Music and White Bull Music Group Administered by Downtown Music Publishing LLC

All Rights (Excluding Print) on behalf of Warner-Barham Music, LLC Administered by Songs Of Universal, Inc.

All Rights (Excluding Print) on behalf of Warner-Olive Music, LLC Administered by Universal Music Corp.

Exclusive Worldwide Print Rights on behalf of Warner-Barham Music, LLC and Warner-Olive Music, LLC Administered by Alfred Music

International Copyright Secured All Rights Reserved

Chorus

Am Am/G D/F# Dadd⁹ G⁵ Dsus⁴ Em⁷

I'm off the deep end.
Crash through the surface
Watch as I dive in.
Where they can't hurt us.
We're far from the shallow now.
I'll never meet the ground.

[17]

1.

Em⁷ Am D/F# G D/F#

(Both) In the shal, -al, shal, -al - low, in the shal, shal, -al,

[21]

Em⁷ Am D/F#

-al, -al - low, In the shal, -al, shal, -al - low, we're

[25]

G D Em⁷

far from the shal - low now.

[28]

Shallow | Technical Guidance

This arrangement contains many of the elements common in acoustic guitar accompaniment performances. Arpeggiated chord shapes, moving bass notes, and stylistic changes between sections must all be mastered in order to achieve a polished performance.

The arpeggiated chords could be performed using a pick, but would probably sound more authentic using fingerpicking, and then changing to a pick for the chordal strumming after the 2nd time bar.

Some of the dynamic changes here interact cleverly with the chord shapes, so that as volume increases, more notes of the chord are sounded. This creates an unmistakable affect in the music, and care should be taken to make these ideas work fluently during your performance.

Syncopations that link to the vocal performance are also critical to control, as mistiming would have a negative impact on the overall sound. Bar 13 is a good example; if the quaver rest into an upbeat G⁵ chord does not sync to the backing track and vocal performance, then the sound produced would lose some cohesion.

Try to keep bass movement clear in your fretting and picking. Examples like bars 24/25 rely on the descending G/F#/E movement at the bottom of the chords to make the part work stylistically. Try the progression G–D–Em as standard open chord shapes, and then contrast that with the sound produced when the moving bass is added and you will immediately see the need to pay special attention to these parts.

'We Are Never Ever Getting Back Together' | Taylor Swift

'We Are Never Ever Getting Back Together' was the lead single release from Taylor Swift's fourth studio album, *Red*. Written by Swift and the enigmatic duo, Martin and Shellback, the hit peaked at number 4 on the UK Singles Chart while topping the Billboard Hot 100 in the artist's home country. It was digital demand that brought Swift to the top of the US chart with this single, as on its original release it debuted at position 72.

Written about frustrations in a relationship, the hit has been reviewed as "bubblegum pop in the style of Katy Perry", featuring synths and drum machines. However, the country radio edit replaces this sound with an acoustic feel, using mandolins, banjos and percussion, to take Swift back to her roots. Her country edit was well received and the artist was praised for returning to her more authentic sound.

Taylor Swift was born in Pennsylvania in 1989 and by the age of fourteen had already moved to Nashville chasing her dream of a career in music. Shortly after moving she signed to Big Machine Records and became the youngest artist in history to join the Sony/ATV Music Publishing House. At the age of just sixteen, Swift released her self-titled debut album and saw it reach number 5 on the US Billboard 200 chart. Her third single release, 'Our Song', saw the talented singer become the youngest ever artist to have written and performed a number 1 song on the Hot Country Songs chart.

Along with Max Martin and Shellback, Swift wrote and recorded *Red* with some impressive collaborations, including Gary Lightbody of Snow Patrol and Ed Sheeran. The album performed incredibly well worldwide, topping the charts in Australia, China, Canada, New Zealand, the UK and the US. With enormous sales throughout the world, the album was certified 2 x Platinum in the UK and 7 x Platinum in the US.

Throughout her career Swift has been nominated for a staggering thirty two Grammy Awards, winning an impressive ten. Her talents have been honoured by both the Nashville Songwriters Association and the Songwriters Hall of Fame. In 2015 Rolling Stone ranked her in their 100 Greatest Songwriters of All Time. With more than 50 million album sales and 150 million single downloads, Swift is one of the top five most downloaded artists worldwide. Since 2012, the singer's three album releases have all topped the UK charts, and she has had 12 UK top tens so far.

Song Info

Song Title: 'We Are Never Ever Getting Back Together'

Album: *Red*

Released: 2012

Label: Big Machine

Genre: Pop

Written By: Taylor Swift/ Max Martin/ Shellback

Produced by: Max Martin/ Shellback

UK Chart Peak: 4

We Are Never Ever Getting Back Together

Session Style

Taylor Swift

Arranged by Tommy Loose

$\text{♩} = 86 \text{ Pop}$

Intro

Cadd⁹ **G⁵** **Dsus⁴** **Em**

T A B

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

Verse

Cadd⁹ **G⁵** **Dsus⁴** **Em**

I re - mem - ber when we broke up, the first time, say - in' this is it, I've had e - nough. But 'cause like we

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

[3]

Cadd⁹ **G⁵** **Dsus⁴** **Em**

had - n't seen each oth - er in a month when you said you need - ed space. What?

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

[5]

Cadd⁹ **G⁵** **Dsus⁴** **Em**

Then you come a - round a - gain and say. "Ba - by. I miss you and I swear I'm gon - na change. Trust me." Re -

[7]

Cadd⁹ **G⁵** **Dsus⁴** **Em**

mem - ber how that last - ed for a day. I say, "I hate you." We break up, you call me. "I love you."

[9]

Prechorus

Cadd⁹ **G⁵** **Dsus⁴** **Em⁷**

Ooh, _____ ooh, _____ ooh, _____ we called it off a - gain last night. But
 Ooh, _____ ooh, _____ ooh, _____ you called me up a - gain to - night. But

[11]

Chorus

Cadd⁹ G Dsus⁴ Em⁷ Dsus⁴

we are nev - er ev - er ev - er _____ get - ting back to - geth - er.

f

Guitar Tablature:

3	3	3	3	3	3	3	3
.3	3	3	3	3	3	3	3
0	0	0	0	3	3	3	3
.2	2	0	0	2	2	0	2
3	3	2	2	0	0	2	0

[15]

A musical score for a vocal performance. The top staff shows a melody line with lyrics: "We _____ are nev - er ev - er ev - er _____ get - ting back to - geth - er." The melody consists of eighth and sixteenth notes. The bottom staff is a blank staff for piano accompaniment.

Cadd⁹ **G** **Dsus⁴** **Em⁷** **Dsus⁴**

You go talk to your friends, talk to my friends, talk to me. But

f

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

[19]

Cadd⁹ **G** **Dsus⁴** **Em⁷** **Dsus⁴**

1.

we are never ever ev - er get - ting back to - geth - er.

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

[21]

Cadd⁹ **G** **Dsus⁴**

2.

we are never ever ev - er get - ting back to - geth - er.

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

[23]

We Are Never Ever Getting Back Together | Technical Guidance

There are multiple technical and musical challenges that need to be mastered before a performance will sound convincing and musical. Suspended and Add chords combine with rests and more complex strumming patterns to really illustrate the progression to Grade 2 here.

The add⁹ and suspended ('sus') chords create a different aural landscape than is possible using only triads, so you need to ensure that these additional notes sound clearly.

Fingering these types of chord will require finger control and independence in order to avoid accidentally deadening surrounding strings or other notes in the chord.

For both the broken chord passages (bar 1 to bar 10) and the fully strummed chords (bar 11 to bar 20), a consistent picking hand approach is required. This will not only allow the different parts being played to sound even and controlled, but will also allow you to make the small dynamic change from ***mf*** to ***f*** in a musical way that fits with the backing track.

Pick hand muting will also be needed (in bar 1 for example) to accurately play the 16th note rests that immediately proceed 16th note open string passages. This sort of quick muting action is leading into more advanced techniques at later grades, and so mastering it here will save work at a later point as well as leading to a stronger performance.

There are repeat markings and 1st/2nd time bars to navigate here, so ensure that you work on the structure of the piece and are completely comfortable with what the different indications mean. This will ensure you are confident with looking ahead to each next section, allowing for a more relaxed approach and increased focus on technical/musical execution.

'Let Her Go' | Passenger

'Let Her Go' was the second single to be released from English singer-songwriter Passenger's fourth studio album, *All the Little Lights*. His most successful chart release to date, 'Let Her Go' topped the charts in countries across the globe including Australia, Austria, Belgium, Czech Republic, Denmark, Finland, Germany, Greece, Italy, Mexico and more.

'Let Her Go' was met with critical acclaim and saw Passenger receive several nominations and awards. In 2014 the song was nominated for British Single of the Year at the BRIT Awards and won the songwriter the prestigious 'Most Performed Work' award at the Ivor Novello. He also won Best Folk/Singer-Songwriter Song at the Independent Music Awards in 2013 for the track.

Passenger was born Michael Rosenberg in 1984. He began his musical journey at the young age of 14, and when finding it difficult to apply himself at school he began to write songs. Having left school at the age of 16 in hope of following his dreams of a career in music, Rosenberg formed the band Passenger along with Andrew Phillips and began gigging. In 2007 the band released their first album, *Wicked Man's Rest*, and with different goals and little success they disbanded in 2009.

Following an amicable split, Rosenberg continued to use the band name began working as a solo artist, busking around the world. working as a solo artist and began to busk around the world. Taking his act as far as Australia, Passenger became well known for his busking performances in both the UK and overseas. As his popularity began to grow, the singer-songwriter saw himself recording and producing his debut solo album, *Wild Eyes Blind Love*, with the help of ex Passenger band member Andrew Phillips. From there, his solo career took off and he was invited to support the likes of Turin Brakes at their tenth anniversary show at London's revered Theatre Royal.

It was the release of *All the Little Lights* that saw Passenger's talents truly recognised, with global superstars such as Ed Sheeran and Jools Holland asking the artist to open for them shortly after its release. The album performed extremely well, giving Passenger a top ten chart position in ten countries worldwide. Funded by Rosenberg himself, the album received positive reviews with some feeling that the record was proof "original songwriters do still exist". Since its success, Passenger released a further five studio albums between the years of 2014 and 2018. In 2019 he recorded and released the album, 'Sometimes It's Something, Sometimes It's Nothing at All' and he announced that profits made from the album will be donated to the UK-based homeless charity, Shelter.

Song Info

Song Title:	'Let Her Go'
Album:	<i>All the Little Lights</i>
Released:	2012
Label:	Embassy of Music/Black Crow/Nettwerk
Genre:	Folk/Rock
Written By:	Mike Rosenberg
Produced by:	Mike Rosenberg/Chris Vallejo
UK Chart Peak:	2

Let Her Go

Acoustic Specialist (Duet)

Candidate Part (assessed)

Passenger

Arranged by Giorgio Serci

$\text{♩} = 120$ Folk/Rock

Intro

C

Dadd⁴

Em

Dadd⁴

[5]

Chorus

C

G

D

Em

[9]

C

G

D

Dsus⁴

D

[13]

Verse

[17]

Words and Music by Michael David Rosenberg

Copyright © 2012 Sony/ATV Music Publishing (UK) Limited

All Rights Administered by Sony/ATV Music Publishing LLC, 424 Church Street, Suite 1200, Nashville, TN 37219

International Copyright Secured All Rights Reserved

D D^{sus}⁴ D

[21]

Chorus

C G D Em

mp

[25]

C G D D^{sus}⁴ D

[29]

Outro

C D^{add}⁴ Em D^{add}⁴

mf let ring

[33]

C D^{add}⁴ Em

p

[37]

Let Her Go

Acoustic Specialist (Duet)

Duet Part (non-assessed)

Passenger

Arranged by Giorgio Serci

$\text{♩} = 120$ Folk/Rock

Intro

C

Dadd⁴

Em

Dadd⁴

mf

C

Dadd⁴

Em

Dadd⁴

[6]

Chorus

C

G

D

Em

[10]

C

G

D

Dsus⁴

D

[14]

Verse

Em

C

D

Bm

[18]

Words and Music by Michael David Rosenberg

Copyright © 2012 Sony/ATV Music Publishing (UK) Limited

All Rights Administered by Sony/ATV Music Publishing LLC, 424 Church Street, Suite 1200, Nashville, TN 37219

International Copyright Secured All Rights Reserved

Em C D *mf*

[22]

Chorus

C G D Em

[26]

C G D D^{sus4} D

[30]

Outro

C D^{add4} Em D^{add4}

[34]

C D^{add4} Em

[38]

Let Her Go | Technical Guidance

This arrangement begins with a pick up (or anacrusis) played by the second non-assessed part, with the candidate part beginning an accompaniment figure in bar 1. This is shown by a short bar with two rests which need to be counted carefully if you are performing together with another guitarist.

Technical challenges present themselves in the shift between broken chord work (e.g. bars 1–8), full chordal strumming (bars 9–16) and single line melodies from the end of bar 16 to bar 22). It is important to be clear on the picking hand technique from the outset, and to be consistent in practise to achieve a fluent result for the exam performance. Fretting hand work should facilitate clean-sounding chords in the intro/outro and chorus sections, and accommodate the faster changes between notes in the melodic passages.

Rhythmically, moving between the opening quarter-note broken chord rhythms to the combination of half notes and eighth notes in the chorus strumming patterns may require some attention, as it can be challenging to maintain the sense of pulse through this in performance. Similarly, careful practise will be needed to keep a sense of continuity between these sections and the verse melody, where repeated eighth-note rhythms need to be kept stable and synchronised with the backing in the 2nd part.

It is important to observe the dynamics in each section as they are indicative of the role of the candidate part (melody or accompaniment) – for example, *forte* being used to ensure that the melody is projected at bar 16, whereby the *mezzo piano* dynamic at bar 25 indicates that this chordal backing should not take precedence over the melody which exists at this point in the duet part.

'Other Side Of The World' | KT Tunstall

'Other Side of the World' was KT Tunstall's first top twenty hit in the UK and was the second single to be released from her debut album *Eye to the Telescope*. The track was originally only released in the UK and took to the shops in May 2005, but after airplay on MTV and VH1 the song was finally released in Canada (2006) and the US (2007).

KT Tunstall, born Kate Victoria Tunstall, is a Scottish singer-songwriter who first gained public recognition in 2004 when she appeared on 'Later... with Jools Holland' performing her debut single 'Black Horse and the Cherry Tree'. Tunstall began her journey with music at the incredibly young age of four, starting with learning the piano before taking up further instruments. Although her parents were not musical, they were incredibly supportive of her love for music and happily purchased a piano for the young enthusiast which set her on course.

Tunstall's life continued down the path of music throughout her education, with her finishing her studies at Royal Holloway University of London where she received a Bachelor of Arts in Drama & Music in 1996. In her twenties she began playing with indie bands and starting to experiment with songwriting. It was during this time that she crossed paths with Relentless Records who made her an offer as a solo artist. Although the offer was made, the record company felt there was much work to do in order for Tunstall to be ready for chart success and so together with her manager they set out to finalise her image, genre and songwriting style.

Tunstall's 2004 debut album *Eye to the Telescope* was extremely well received and performed impressively in the charts, peaking at number 3 in the UK. Her debut single 'Black Horse and the Cherry Tree' saw her receive a Grammy nomination for Best Female Pop Vocal performance, while her third single release 'Suddenly I See' brought her Best Song at the 2006 Ivor Novello Awards. The album itself was said to inspire her nomination for the Mercury Prize in 2005, and BRIT nominations in 2006 for Best Live Act and Best British Female Artist.

Since the success of *Eye to the Telescope* Tunstall has continued to record music, with five further studio album releases all making it into the top 40 on the UK album chart. Admired for her catchy and inspiring songwriting, she is respected by fellow musicians and has been asked to collaborate with the likes of chart toppers Travis who asked her to perform on their 2007 album release, *The Boy with No Name*.

Song Info

Song Title:	Other Side of the World
Album:	<i>Eye to the Telescope</i>
Released:	2005
Label:	Relentless
Genre:	Acoustic Rock/ Pop Rock
Written By:	KT Tunstall/ Martin Terefe
Produced by:	Steve Osborne
UK Chart Peak:	13

Other Side Of The World

Session Style

KT Tunstall

Arranged by Tristan Sueme

J=80 Acoustic Rock / Pop Rock

Intro

Verse

A

A
Over the sea and far away she's waiting like an
Em⁷
A
Em⁷
B⁷
G
D
A
Em⁷
B⁷
G
D

Words and Music by Katie Tunstall and Martin Terefe
Copyright © 2004 Sony/ATV Music Publishing UK Ltd. and Key Red Ltd.
All Rights Administered by Sony/ATV Music Publishing, 424 Church Street, Suite
1200, Nashville, TN 37219
International Copyright Reserved All Rights Reserved

International Copyright Secured All Rights Reserved

A

Em⁷

ice - berg, wait - ing to change. But she's cold in - side,

[7]

A

G

she wants to be like the wa - - - ter.

[9]

Chorus

D

Bm

And the fire fades away and most of ev - 'ry day

cont. sim.[†]

[11]

† four-string voicings of Bm are acceptable throughout

G

G/F#

Em⁷

A

is full of tired but it's too hard to say.

cont. sim.

[13]

D

I wish it were sim - - - ple but we give up ea - - si - ly.

Bm

cont. sim.

[15]

G

You're close _____ e - - nough _____ to see _____ that

G/F#

E⁷

A

cont. sim.

[17]

Bm

Bm⁷/A

G

A

you're _____ the oth - er side _____ of the world _____ to me.

To Coda ♪

[19]

Link

D

Dsus²

Dsus⁴

Dsus²

[21]

Out-Chorus

D

Bm⁷

And the fire fades away, most of ev'ry day

2 3 2 0 | 2 2 0 0

[23]

D. al Coda ♪

G

Em

A

is full of tiredness, but it's too hard to say.

0 3 3 0 | 0 0 0 0 | 0 0 0 0 | 0 0 0 0

[25]

♪ Coda

D

me.

2 3 2 0 | 2 2 0 0

[27]

Other Side Of The World | Technical Guidance

The arrangement makes extensive use of basic open string chord shapes with substituted notes (e.g. Dsus²/Dsus⁴ in bars 2 and 3) as well as slash chords (e.g. Bm⁷/A in bar 19). Both of these need to be practiced until you are fluent with them. As they are so close to familiar chord shapes it is easy to confuse them, so take extra care here and ensure all parts ring clearly.

Technically the main challenge is to play the rhythms accurately and keep your strumming attack consistent and controlled. The picking direction indications will be a great help in making the performance easier and smoother, so try to follow them if possible. They are written in a way whereby they outline a constant 16th note pulse. That is to say, if you were to mime constant alternate strummed 16th notes, and only strike the chords in the notation, the picking directions would remain the same as they are currently written. This approach is particularly helpful when playing combinations of rhythmic values that contain 16th notes, as it allows for a slightly more autonomous right-hand technique.

This arrangement makes use of a **D.S. al Coda** at bar 26, where you return to bar 15, play to (and including) bar 20 and then jump to bar 27. This can prove confusing if you are unused to score indications like this, so go slowly and follow the full performance track until you are comfortable with which part goes where.

Another common practice represented here is the time slashes and '*cont. sim.*' indications (bar 12 for example). These help to keep the score clear, and in these passages the performer should continue with the strumming pattern, adapting to the given chords and applying only slight alterations to the strumming rhythms if desired to suit the mood of the track.

'(Sittin' On) The Dock Of The Bay' | Otis Redding

Otis Redding wrote the lyrics to 'Sittin' on the Dock of the Bay' whilst staying at a rented houseboat in Sausalito, California, in August 1967. He completed the song in December of 1967 in collaboration with Steve Cropper who was a producer for Stax records and guitarist for Booker T and the M.G.'s. Redding died in a plane crash days later. Cropper mixed the song and included the sound of seagulls and waves requested by Redding before his death, as these were the sounds he recalled from staying in the houseboat.

The melancholy tone of the lyrics, the emotive vocal delivery and the succinct guitar playing transformed the song into an instant classic. It is one of the most performed songs of the 20th century.

Redding is regarded as a seminal voice in American popular music. He was born in Dawson, Georgia, in 1941 and died aged 26, in Monona, Wisconsin, on December 10th 1967. He also recorded classics such as 'Respect' and 'Try A Little Tenderness'. Soul and the Stax Sound have been significantly influenced by his powerful singing and writing styles.

'Sittin' On The Dock Of The Bay' has been covered by a multitude of artists including Sammy Hagar, Michael Bolton and Justin Timberlake.

With US sales of over three million copies, the success of Redding's hit is indisputable. In 2005, Rolling Stones Magazine ranked Redding's album *The Dock of the Bay* number 161 on their list of '500 Greatest Albums of All Time', which of course featured the aforementioned hit.

In 1968, 'Sittin' on the Dock of the Bay' won Redding his first Grammy, where he received and won two nominations for 'Best Rhythm and Blues Performance' and 'Best Rhythm and Blues Song'. The hit continues to be recognised as one of the most performed songs of the 20th century.

Song Info

Song Title: (Sittin' On) The Dock Of The Bay

Album: *The Dock Of The Bay*

Label: Atco / Volt

Genre: Soul

Written By: Otis Redding and Steve Cropper

Guitar: Steve Cropper

Producer: Otis Redding and Steve Cropper

UK Chart Peak: 3

(Sittin' On) The Dock Of The Bay

Session Style

Otis Redding

Arranged by Ashley Hards

$\text{♩} = 108$ Soul

Intro

G

Verse

G

C

A

G

B⁷

Words and Music by Steve Cropper and Otis Redding
Copyright © 1968, 1975 IRVING MUSIC, INC.
Copyright Renewed

All Rights for the world outside the U.S. Controlled and Administered by WB MUSIC CORP. and IRVING MUSIC, INC.
All Rights Reserved Used by Permission

C A

watch 'em roll a - way a - - - gain. Yeah, I'm

0 2 3 2 1 0 2 2 0 2
[9]

Chorus

G E

sit - tin' on the dock of the bay, watch - in' the tide

0 0 3 2 0 0 2 0
[11]

G E

roll a - way. Ooh, I'm just

0 0 3 2 0 0 2 0
[13]

G A G

sit - tin' on the dock of the bay, wast - - - in' time.

0 0 3 2 0 2 2 1 0 3
[15]

E

[17]

Bridge

G **D** **C**

Looks like noth - in's gon - na change;

[19]

G **D** **C**

ev - - - 'ry - - thing still re - mains the same.

[21]

G **D** **C** **G**

I can't do what ten peo - ple tell me to do,

[23]

F

so I guess I'll re - main the same.

dim.

1 2 3 3 2 4

[25]

Outro

G

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

[27]

E

4 3 4 2 0 2 4 3 3

[29]

G

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

[31]

E G

3 3 0 3 3

[34]

(Sittin' On) The Dock Of The Bay | Technical Guidance

The famous intro part in bars 1 to 2 uses grace notes to develop a certain feel and can be tricky to master. These types of notes have no specific rhythmic value (they don't count towards the total notes in the bar) but must be heard very briefly before the main D quarter note in order to add a little extra to the overall sonic impression being made here. Try the riff with and without the grace notes, and you will soon hear how important they are to both play and control.

Throughout this arrangement there are several instances where bass notes sustain whilst melody notes/chords move over the top (bars 3–8 for example). It is important that these longer notes are not cut short, either on purpose or accidentally, when moving your fretting hand. There is also the reverse of this idea, where the treble notes sustain and the bassline moves (bar 9 for example). The same advice for the long bass notes is equally relevant to this.

Reading and including the dynamic changes, particularly *crescendos/decrescendos*, helps to make a performance of this piece sound authentic, and lends an air of maturity and musical control. It is small details like this that elevate a performance to distinction level, and so should be given notable attention during the practice phase.

The *glissando*, *diminuendo* and *fermata* during bars 31 to 35 combine to make for a fair challenge both in terms of technical execution and musical judgement. Ensuring that each of these indications is accurate and clearly audible will influence the reaction listeners have to your playing as well as developing your eye and ear for ornamentation in a score.

'Everybody Hurts' | R.E.M.

'Everybody Hurts' was a hit single for American rock band R.E.M., featuring on their eighth studio album *Automatic For The People*. On its release the track peaked at number 29 on the US Billboard Hot 100, but was better received in the UK and Ireland making it to the top spot on both singles charts. The song was certified Gold in the UK, with sales of over 400,000, and Platinum in Italy.

It was Bill Berry, the founding member and drummer, who came up with the original idea for the song. However, R.E.M. were very much a writing team and so they worked together to bring Berry's idea into fruition and make it their own. With initial ideas for the lyrics and verse melody, Berry presented the band with what they recalled as a rolling country song which seemed to "go on and on". Berry's intention with the very straight forward lyric was to reach out to teenagers who were facing difficult times in High School. Although the band added to and changed the initial concept in many ways, Berry's lyrics remained and the intended message endured.

R.E.M. began their musical journey in 1980 and consisted of Bill Berry (drums), Peter Buck (guitar), Mike Mills (bass/vocals) and Michael Stipe (lead vocals). The band signed to independent label, Hib-Tone, in 1981 and released their first single 'Radio Free Europe'. As their following grew, R.E.M. were soon approached by major labels and signed to Warner Bros. in 1988. Hitting the mainstream before the 1990s, they were often viewed as pioneers for alternative rock and are said to have influenced the likes of Nirvana. In 1996 the band renewed their Warner Bros. contract for \$80million, breaking the record at the time for the most expensive record contract in history.

Having sold over 85 million records worldwide, R.E.M. are regarded as one of the greatest selling rock bands of all time. Although they disbanded amicably in 2011, they are still very much an influence to the music industry as we know it and remain a staple of many a music fan's collection. Throughout their active years the band were acknowledged with countless nominations and awards, including a Grammy nomination for Best Music Video with Everybody Hurts. As well as numerous awards the band were acknowledged with an induction into the Rock and Roll Hall of Fame in 2007, their first year of eligibility, and were listed as the 97th greatest band of all time by Rolling Stone magazine.

Their hit 'Everybody Hurts' lives on today through many mental health campaigns, including the basis for The Samaritans drive which simply showed the songs moving lyrics in their entirety. In 2010 a charity version of the single was recorded and released to raise money and awareness for the victims of the Haiti earthquake. The record featured global superstars such as Mariah Carey, Paul McCartney and Bon Jovi, and sold a staggering 453,000 copies in its first week. It went on to raise hundreds of thousands of pounds for the victims of the natural disaster.

Song Info

Song Title: Everybody Hurts

Album: *Automatic For The People*

Released: 1993

Label: Warner Bros.

Genre: Alternative Rock / Soft Rock

Written By: Billy Berry / Peter Buck / Mike Mills / Michael Stripe

Produced by: Scott Litt / R.E.M.

UK Chart Peak: 1

Everybody Hurts

Acoustic Specialist (Duet)

Candidate Part (assessed)

R.E.M.

Arranged by Jono Harrison

J.= 64 Alternative Rock

Intro

The image shows a musical score for guitar. The top staff is in D major (two sharps) and 6/8 time. It features a melodic line with eighth-note patterns. The bottom staff is a tablature (T-A-B) showing the fret positions for each note. The instruction "mp let ring" is written below the first measure.

D

G

mp let ring

T A B

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

Verse

D

The image shows a musical score for a six-string guitar. The top staff is a treble clef staff with a key signature of two sharps (F# and C#) and a time signature of common time (indicated by a 'C'). The melody consists of eighth and sixteenth note patterns. The bottom staff is a tablature staff with six horizontal lines representing the strings. The tablature includes vertical tick marks above the strings to indicate fingerings: 'T' (thumb), 'A' (index), and 'B' (middle). Numerical values below the strings indicate specific fret positions: 0, 2, 3, 2, 2; 3, 2, 3; 0, 0, 3, 0; and 3, 3. The tablature also includes vertical tick marks above the strings to indicate fingerings: 'T' (thumb), 'A' (index), and 'B' (middle). Numerical values below the strings indicate specific fret positions: 0, 2, 3, 2, 2; 3, 2, 3; 0, 0, 3, 0; and 3, 3.

Musical score and tablature for guitar part B. The score shows a melody in D major with a dotted half note followed by an eighth-note pattern. The tablature below shows the corresponding fingerings: 2, 3, 2, 0; 3, 0; 3, 0, 0.

Sheet music and tablature for guitar, measures 9 and 10. The key signature is D major (one sharp). The music consists of two measures. Measure 9 starts with a D chord (D-F#-A) followed by a G chord (G-B-D). Measure 10 starts with a G chord (G-B-D) followed by a D chord (D-F#-A). The tablature below shows the strings and frets for each note.

9

D G

T A B

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

[13] D G G G/F#
T 2 3 2 3 3 0
A 0 0 0 0 0 0
B

The image shows a snippet of sheet music for guitar, specifically measures 13 through 15. The key signature is D major (two sharps). The first measure starts with a D chord. The second measure begins with a sixteenth-note grace note followed by a eighth-note B. The third measure starts with a G chord. The fourth measure starts with a G/F# chord. Below the staff, a tablature is provided for the first three strings. The tablature for measure 13 shows a 2 over the first string, a 3 over the second string, and a 2 over the third string. The tablature for measure 14 shows a 0 over the first string, a 0 over the second string, and a 4 over the third string. The tablature for measure 15 shows a 0 over the first string, a 0 over the second string, and a 0 over the third string.

chorus

E_m

Sheet music for guitar, measures 1-2. Key signature: E major (no sharps or flats). Time signature: Common time (indicated by 'C'). Measure 1: Starts with a dynamic *mf*. Includes a grace note (eighth note) before the first main note. Measure 2: Starts with a fermata over the first note. Includes a grace note (eighth note) before the first main note.

Em

A

T
A
B

[25]

Em

A

T
A
B

[29]

D

mp

G

T
A
B

[33]

D

T
A
B

[37]

Outro

D⁷

mf

G⁷

T
A
B

[41]

D⁷

G⁷

Rit.

D⁷

T
A
B

[45]

Everybody Hurts

Acoustic Specialist (Duet)

Duet Part (non-assessed)

R.E.M.

Arranged by Jono Harrison

J.= 64 Alternative Rock

Intro

D

G

[1] [2] [3] [4] [5] [6] [7] [8] [9] [10] [11] [12] [13] [14] [15] [16] [17] [18] [19] [20] [21] [22] [23] [24] [25] [26] [27] [28] [29] [30] [31] [32] [33] [34] [35] [36] [37] [38] [39]

Verse

D

G

[5] [6] [7] [8] [9] [10] [11] [12]

D

G

[9] [10] [11] [12]

D

G

[13] [14] [15] [16] [17] [18] [19] [20] [21] [22] [23] [24]

D

G

G

G/F#

[17] [18] [19] [20] [21] [22] [23] [24]

Chorus

Em

A

[21]

Words and Music by William Berry, Peter Buck, Michael Mills and Michael Stipe

Copyright © 1992 NIGHT GARDEN MUSIC

All Rights Administered by SONGS OF UNIVERSAL, INC.

All Rights Reserved Used by Permission

Em

[25]

Em

[29]

D

G

[33]

D

[37]

† repick note

Outro

D⁷

G⁷

[41]

D⁷

G⁷

Rit.

D⁷

[45]

Everybody Hurts | Technical Guidance

This arrangement begins with a characteristic guitar part, playing ascending and descending arpeggiated patterns based around open chord shapes. It is important to pay attention not only to the specific notes within the chords being played, but also to keep all of the notes clear. Technical issues in fretting will be easy to hear through the presence of muted notes, so practice the chord shapes individually to ensure everything is fluent.

The time signature ($\frac{6}{8}$) creates a gentle swaying feel, but the rhythms should be steady and controlled. This compound time signature is significantly different from $\frac{2}{4}$ or $\frac{4}{4}$, and a crucial part of making this performance accurate and convincing is to have a strong grasp of rhythms in this metre. It is a good idea to ensure you have the feel working with one chord, before expanding to a two-chord pattern until ultimately putting the whole piece together. Similarly, some rhythms (e.g. bar 21) create a syncopated feel against the pulse by emphasising the weaker beats, so some careful practice will ensure that these sound natural.

The Chorus melody (entering at bar 21) looks tricky on paper but has a very natural ‘flow’ aurally. Whilst of course it is always desirable to be able to accurately count and read rhythms, when arrangements of popular melodies are written they can be confusing to look at. Listening to the full version recording and following the rhythms played there will help everything make sense, and then the written score can be analysed if desired.

It is important to observe the dynamics throughout the piece, ensuring that you control your attack and keep things as even as possible, whilst projecting the melody notes slightly above surrounding arpeggios. This will help to make the performance sound authentic.

Technical Exercises

In this section, you will be asked to play a selection of exercises, chosen by the examiner, from each of the groups below.

All exercises need to be played in straight feel, in the keys, octaves and tempos shown. You may use your book during the exam for all groups.

Groups A & B need to be prepared as shown below. The examiner will play the click at the given tempo, and you should begin to play after four clicks.

Group C is played to a backing track.

Group A: Scales

The tempo for this group is $\text{♩}=80 \text{ bpm}$.

1. C major

Treble clef, common time. Fingerings: T 0, A 2, B 3, T 0, A 2, B 3.

2. G major

Treble clef, common time. Fingerings: T 3, A 0, B 2, T 3, A 0, B 2, T 4, A 0, B 4, T -2, A 0, B 3, T 2, A 0, B 3.

3. E natural minor

Treble clef, common time. Fingerings: T 0, A 2, B 3, T 0, A 2, B 3, T 0, A 2, B 0, T 3, A 2, B 0, T 3, A 2, B 0.

4. A natural minor

Treble clef, common time. Fingerings: T 0, A 2, B 3, T 0, A 2, B 3, T 0, A 2, B 0, T 3, A 2, B 0, T 3, A 2, B 0.

5. G minor pentatonic

A musical staff with a treble clef and a key signature of one flat. Below it is a guitar neck diagram with three horizontal lines labeled T, A, and B from top to bottom. Fret numbers 3, 6, 3, 5, 3, 5, 3, 5, 3, 6, and 3 are written under the strings respectively.

6. G major pentatonic

A musical staff with a treble clef and a key signature of one sharp. Below it is a guitar neck diagram with three horizontal lines labeled T, A, and B from top to bottom. Fret numbers 3, 5, 2, 5, 2, 5, 2, 5, 2, 5, and 3 are written under the strings respectively.

7. C minor pentatonic

A musical staff with a treble clef and a key signature of one flat. Below it is a guitar neck diagram with three horizontal lines labeled T, A, and B from top to bottom. Fret numbers 3, 6, 3, 5, 3, 5, 3, 5, 3, 6, and 3 are written under the strings respectively.

8. C major pentatonic

A musical staff with a treble clef and a key signature of one sharp. Below it is a guitar neck diagram with three horizontal lines labeled T, A, and B from top to bottom. Fret numbers 3, 5, 2, 5, 2, 5, 2, 5, 2, 5, and 3 are written under the strings respectively.

Technical Exercises

Group B: Chords

1. Powerchords: To be played in a continuous sequence.

Guitar tablature showing a sequence of powerchords. The top staff shows the notes E, G, A, C, and E. The bottom staff shows the guitar strings with fingerings: T (index), A (middle), B (ring), and G (pinky). The tab indicates the following fingerings: T (index), A (middle), B (ring), G (pinky) for E5; T (index), A (middle), B (ring), G (pinky) for G5; T (index), A (middle), B (ring), G (pinky) for A5; T (index), A (middle), B (ring), G (pinky) for C5; and T (index), A (middle), B (ring), G (pinky) for E5.

2. Major & minor chords. Individual chords will be strummed once as directed by the examiner.

Guitar tablature showing two chords. The top staff shows the notes F and Bm. The bottom staff shows the guitar strings with fingerings: T (index), A (middle), B (ring), and G (pinky). The tab indicates the following fingerings: T (index), A (middle), B (ring), G (pinky) for F; and T (index), A (middle), B (ring), G (pinky) for Bm.

3. Major ⁷ chords. Individual chords will be strummed once as directed by the examiner.

Guitar tablature showing three major 7th chords. The top staff shows the notes Amaj⁷, Cmaj⁷, and Dmaj⁷. The bottom staff shows the guitar strings with fingerings: T (index), A (middle), B (ring), and G (pinky). The tab indicates the following fingerings: T (index), A (middle), B (ring), G (pinky) for Amaj⁷; T (index), A (middle), B (ring), G (pinky) for Cmaj⁷; and T (index), A (middle), B (ring), G (pinky) for Dmaj⁷.

4. Minor ⁷ chords. Individual chords will be strummed once as directed by the examiner.

Guitar tablature showing three minor 7th chords. The top staff shows the notes Am⁷, Dm⁷, and Em⁷. The bottom staff shows the guitar strings with fingerings: T (index), A (middle), B (ring), and G (pinky). The tab indicates the following fingerings: T (index), A (middle), B (ring), G (pinky) for Am⁷; T (index), A (middle), B (ring), G (pinky) for Dm⁷; and T (index), A (middle), B (ring), G (pinky) for Em⁷.

Group C: Acoustic Riff

In the exam you will be asked to play the following acoustic riff to a backing track. The riff shown in bar 1 & 2 should be transposed and played from the given root notes in the following bars. Each time it changes, the root note is shown at the beginning of the bar. The tempo is $\text{♩}=80$.

The musical score consists of two staves. The top staff is a treble clef staff with a 4/4 time signature. It features a Gm⁷ chord, a bass note, and a Cm⁷ chord. The bottom staff is a guitar neck staff with three strings labeled T, A, and B. Fingerings are indicated below the strings: 3, 5, 3, 5 for the first bar, and 3 for the second bar.

Sight Reading

In the exam, you have a choice between either a Sight Reading test or an Improvisation & Interpretation test. The examiner will ask you which one you wish to choose before commencing. Once you have decided you cannot change your mind.

In the sight reading test, the examiner will give you a 4 bar melody. You will first be given 90 seconds to practise, after which the examiner will play the backing track twice. The first time is for you to practise and the second time is for you to perform the final version for the exam. For each playthrough, the backing track will begin with a one bar count-in. The tempo is $\text{♩}=70$.

During the practice time, you will be given the choice of a metronome click throughout or a one bar count-in at the beginning.

The backing track is continuous, so once the first playthrough has finished, the count-in of the second playing will start immediately.

Rhythms:	Quarter notes, eighth notes and rests
Key:	G major or E natural minor
Pitches:	D, E, F♯ – 4th (D) string G, A – 3rd (G) string B, C, D – 2nd (B) string
Compass:	Open/First/Second position

Please note: exercises may be performed **either** fingerstyle **or** with a plectrum.

Example 1

$\text{♩}=70$

The musical score consists of two parts. The top part is a staff with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. It contains a 4-bar melody with quarter notes, eighth notes, and rests. The bottom part is a guitar tablature with three horizontal lines representing the strings (T, A, B from top to bottom). Below the strings are six boxes divided by vertical bar lines, each containing a sequence of numbers representing fingerings. The first box contains 0 0 0 2. The second box contains 2 2 2 0. The third box contains 1 0 0 4. The fourth box contains 2 2 2 0. The fifth box contains 0 0 0 4. The sixth box contains 2 2 2 0.

Example 2

$\text{♩}=70$

The musical score consists of two parts. The top part is a staff with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. It contains a 4-bar melody with quarter notes, eighth notes, and rests. The bottom part is a guitar tablature with three horizontal lines representing the strings (T, A, B from top to bottom). Below the strings are six boxes divided by vertical bar lines, each containing a sequence of numbers representing fingerings. The first box contains 2 0 0 4. The second box contains 0 0 0 4. The third box contains 0 1 1 0. The fourth box contains 2 0 0 4. The fifth box contains 0 0 0 4. The sixth box contains 2 0 0 4.

Improvisation & Interpretation

In the improvisation & interpretation test, the examiner will give you a 4–6 bar chord progression in the key of G major or E minor. You may choose to play either rhythmic chords or a melodic lead line – the audio includes a version for each choice. You have 90 seconds to prepare and then you will be allowed to practise during the first playing of the backing track before playing it to the examiner on the second playing of the backing track. This test is continuous with a one bar count-in at the beginning and after the practice session. The tempo is $\text{♩}=80\text{--}90$.

During the practice time, you will be given the choice of a metronome click throughout or a one bar count-in at the beginning.

The backing track is continuous, so once the first playthrough has finished, the count-in of the second playing will start immediately.

Improvisation & Interpretation | Example 1 | $\text{♩}=80\text{--}90$

$\text{♩}=85$ Rock

E^m⁷ A^m D E^m

Ear Tests

There are two Ear Tests in this grade. The examiner will play each test to you twice. You will find one example of each type of test printed below.

Test 1: Melodic Recall

The examiner will play you a two bar melody with a drum backing using the C minor pentatonic scale. The first note of the melody will be the root note and the first interval will be ascending. You will play the melody back on your instrument. You will hear the test twice.

Each time the test is played it is preceded by a one bar count-in. There will be a short gap for you to practise. Next you will hear a *vocal* count-in and you will then play the melody to the drum backing. The tempo is $\text{♩}=85$.

A musical score consisting of two staves. The top staff is a treble clef staff with a key signature of one flat (B-flat) and a tempo of quarter note = 85. It contains six notes: a dotted half note, a quarter note, a quarter note, a quarter note, a quarter note, and a half note. The bottom staff is a bass clef staff with a key signature of one flat (B-flat). It contains six pairs of letters: T, A, B, T, A, B. Below each letter pair are three numbers: 3, 6, 3; 6, 3, 5; and 6, 3, . The first two pairs have vertical bar lines between them, and the third pair has a vertical bar line to its left.

Test 2: Rhythmic Recall

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

Each time the test is played it is preceded by a one bar count-in. There will be a short gap for you to practise. Next you will hear a *vocal* count-in and you will then play the rhythm to the drum backing. The tempo is $\text{♩}=90$.

The image displays two staves of musical notation for a guitar, specifically using the treble clef and a 4/4 time signature. The notation consists of vertical stems with dots representing note heads. The top staff features a repeating pattern of eighth-note pairs (two stems with dots) followed by a sixteenth-note休符 (tie). The bottom staff follows a similar pattern but concludes with a sixteenth-note休符 (tie) at the end of the first measure. Both staves include a tablature below them, labeled T, A, B, corresponding to the strings of a guitar. The tablature shows the fingerings for each note: 0, 0, 0 for the first measure and 0 for the second.

General Musicianship Questions

In this part of the exam you will be asked five questions. Four of these questions will be about general music knowledge and the fifth question asked will be about your instrument.

Music Knowledge

The examiner will ask you four music knowledge questions based on a piece of music that you have played in the exam. You will nominate the piece of music about which the questions will be asked.

In Grade 2 you will be asked to identify:

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

Instrument Knowledge

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

In Grade 2 you will be asked to identify:

- Three of the following parts of your guitar: neck, fretboard, body, tuning-pegs, nut, soundhole, or bridge
- Names of all open strings

Acoustic 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 F G A B C D
Strings: E B G D A E

Finger picking
p thumb i index m middle a annular

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.

BU BD

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.

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

NH - - - - -

ARTIFICIAL HARMONICS: Fret the note indicated in the TAB, then (with picking hand) lightly touch the string above fret indicated between staves, and pick to sound the harmonic.

AH 14 AH 15

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

PB 7
BD

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.

1/4
1/4

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

tr
tr

PICKING/STRUMMING: Upstrokes, downstrokes and strumming direction are indicated by the following symbols in the score:

Downstroke or
Downward strum
(low notes to high)

Upstroke or
Upward strum
(high notes to low)

D.X. 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.

Entering Rockschool Exams

Entering a Rockschool exam is easy, just go online and follow our simple six step process. All details for entering online, dates, fees, regulations and Free Choice Pieces can be found at www.rslawards.com

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

Marking Schemes

GRADE EXAMS | DEBUT TO GRADE 5 *

ELEMENT	PASS	MERIT	DISTINCTION
Performance Piece 1	12–14 out of 20	15–17 out of 20	18+ out of 20
Performance Piece 2	12–14 out of 20	15–17 out of 20	18+ out of 20
Performance Piece 3	12–14 out of 20	15–17 out of 20	18+ out of 20
Technical Exercises	9–10 out of 15	11–12 out of 15	13+ out of 15
Sight Reading or Improvisation & Interpretation	6 out of 10	7–8 out of 10	9+ out of 10
Ear Tests	6 out of 10	7–8 out of 10	9+ out of 10
General Musicianship Questions	3 out of 5	4 out of 5	5 out of 5
TOTAL MARKS	60%+	74%+	90%+

GRADE EXAMS | GRADES 6–8

ELEMENT	PASS	MERIT	DISTINCTION
Performance Piece 1	12–14 out of 20	15–17 out of 20	18+ out of 20
Performance Piece 2	12–14 out of 20	15–17 out of 20	18+ out of 20
Performance Piece 3	12–14 out of 20	15–17 out of 20	18+ out of 20
Technical Exercises	9–10 out of 15	11–12 out of 15	13+ out of 15
Quick Study Piece	6 out of 10	7–8 out of 10	9+ out of 10
Ear Tests	6 out of 10	7–8 out of 10	9+ out of 10
General Musicianship Questions	3 out of 5	4 out of 5	5 out of 5
TOTAL MARKS	60%+	74%+	90%+

PERFORMANCE CERTIFICATES | DEBUT TO GRADE 8 *

ELEMENT	PASS	MERIT	DISTINCTION
Performance Piece 1	12–14 out of 20	15–17 out of 20	18+ out of 20
Performance Piece 2	12–14 out of 20	15–17 out of 20	18+ out of 20
Performance Piece 3	12–14 out of 20	15–17 out of 20	18+ out of 20
Performance Piece 4	12–14 out of 20	15–17 out of 20	18+ out of 20
Performance Piece 5	12–14 out of 20	15–17 out of 20	18+ out of 20
TOTAL MARKS	60%+	75%+	90%+

* Note that there are no Debut Vocal exams.

Copyright Information

Shallow

from A STAR IS BORN

(Germanotta/Ronson/Wyatt/Rossomando)

Sony/ATV Music Publishing (UK) Limited/Universal/MCA Music Limited/Downtown Music UK Limited/
Concord Music Publishing LLC

We Are Never Ever Getting Back Together

(Swift/Shellback/Martin)

Sony/ATV Music Publishing (UK) Limited/Kobalt Music Publishing

Let Her Go

(Rosenberg)

Sony/ATV Music Publishing (UK) Limited

Other Side Of The World

(Tunstall/Terefe)

Sony/ATV Music Publishing UK Limited

(Sittin' On) The Dock Of The Bay

(Cropper/Redding)

Universal Music Publishing Limited/Warner/Chappell North America Limited

Everybody Hurts

(Berry/Buck/Mills/Stipe)

Universal/MCA Music Limited

mcpS

INTRODUCING...

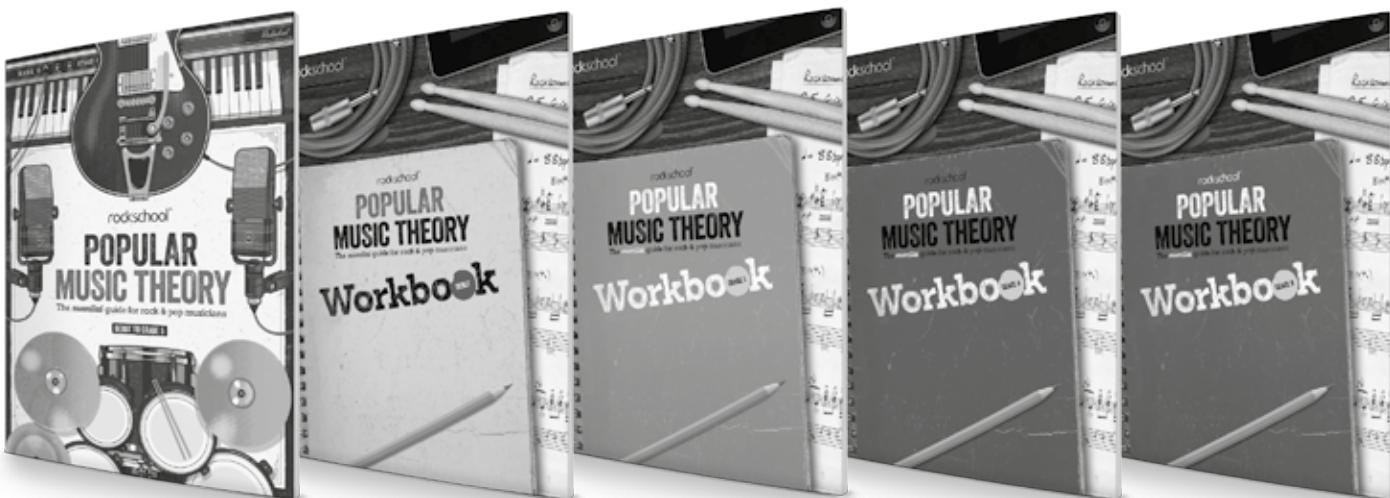
rockschool®

*For
ROCKSCHOOL'S
NEW THEORY
EXAMS!*

POPULAR MUSIC THEORY

The *essential* guide for rock & pop musicians

GRADES DEBUT–8



OUT NOW!

Discover more at
www.rslawards.com/theory

Enter online at
www.rslawards.com/enter-online

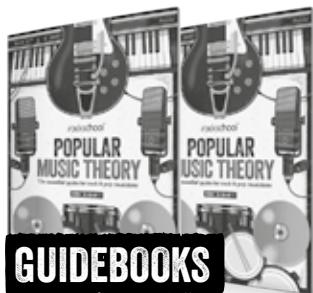
BECOME A MORE CONFIDENT, EXPRESSIVE & ARTICULATE MUSICIAN

Rockschool Popular Music Theory is the essential guide for contemporary musicians, composers and educators. Whatever your instrument or musical background, our theory syllabus will equip you with the practical knowledge to become a more confident, expressive and articulate musician.

The syllabus consists of 11 finely-tuned books:

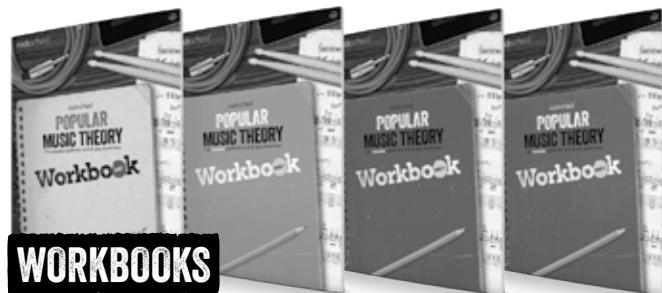
WORKBOOKS Debut to Grade 8. Each grade includes a sample paper

GUIDEBOOKS Split into two levels; Debut to Grade 5 and Grades 6 to 8



GUIDEBOOKS

Truly understand musical theory then apply your knowledge using a corresponding Workbook



WORKBOOKS

Discover everything you need to know about popular musical theory

Regardless of your current level of technical ability, or stylistic preferences, our Popular Music Theory Guidebooks will provide you with all of the information necessary to progress seamlessly through the Rockschool graded theory exams.

Acquire a hugely impressive knowledge of:

- Popular music composition
- Arranging and performance techniques
- How to read and analyse a musical score
- Specialist notation and techniques for all band instruments
- Harmony, theory and key chord progressions

The ideal preparation for students taking Rockschool theory exams

The range of Workbooks, from Debut to Grade 8, serve as grade-specific, practice texts, which enable each student to practice and apply the knowledge gained through the study of the Guidebooks, within the same structure and format of the actual Rockschool theory exams.

Each book includes sample questions for the following sections:

- Music notation
- Popular music harmony
- Band knowledge
- Band analysis

**MODEL ANSWERS
AVAILABLE!**

Prep for each exam using the sample answers to the questions provided in your Workbook sample paper.

Download model answers
www.rslawards.com/shop

rockschool®

DIGITAL DOWNLOADS NOW AVAILABLE!

All your favourite Rockschool titles are now available to download instantly from the RSL shop. Download entire grade books, individual tracks or supporting tests to all your devices.



START DOWNLOADING NOW



www.rslawards.com/shop



ACOUSTIC GRADE 2

Everything you need for your Grade 2 exam in one essential book

Learn to play rock, pop and contemporary music with Rockschool. Our specially written arrangements develop the skills and techniques you need to play some of the world's most popular songs and help you achieve your musical goals.

For Rockschool's 2019 Grade 2 series we have commissioned arrangements of titles reflecting popular music's rich heritage in all its forms. Each piece has been tailored to fit the relevant grade level and support progression while learning your instrument. The music has been arranged and performed by top session musicians and was recorded at Livingstone Studios in London.

FEATURING

We Are Never Ever Getting Back Together Taylor Swift
Shallow Lady Gaga & Bradley Cooper (from 'A Star Is Born')
Let Her Go Passenger
Other Side Of The World KT Tunstall
(Sittin' On) The Dock Of The Bay Otis Redding
Everybody Hurts R.E.M.

PLUS

- **Fact Files:** band and artist background information
- **Technical Guidance:** Performance and preparation guidance on every track
- **Downloadable audio:** Audio recordings of all performance pieces
- **Technical Exercises and example tests:** All the scales and tests that you need for the Rockschool exam plus exemplar tests for the unseen elements

Find out more about Rockschool exams at: www.rslawards.com

Join us online:  www.facebook.com/rslawards |  @RSLAwards |  RSL Awards |  RSL Awards



RSL Awards Ltd brings together the leading names in Contemporary Arts. We are a global, specialist awarding body. We pride ourselves on our knowledge of the sectors we work in, and the quality and integrity of the qualifications we award. RSL's grades are regulated in the UK by the qualifications regulators of England (Ofqual), Wales (Qualifications Wales), Northern Ireland (CCEA) and the Scottish Qualifications Authority (SQA). When you take an RSL exam you will have a qualification and measure of your achievement that is recognised around the world. It shows you can perform your music to a high standard when it really counts.



No part of this publication may be reproduced in any form or by any means without the prior written permission of the Publisher.

Visit Hal Leonard Online at: www.halleonard.com



All accompanying and supporting audio can be downloaded from:
rslawards.com/downloads

For your nearest store visit:

www.rslawards.com/store
Phone +44 (0)345 460 4747
Email info@rslawards.com



Catalogue Number: RSK200112
ISBN: 978-1-78936-096-7