

The Specialists in Guitar Education

RGT[®]

Registry of Guitar Tutors

Bass Guitar Performance Awards

Combined Syllabus and Information Booklet
Valid from 2013 until further notice



UNIVERSITY OF
WEST LONDON

LONDON COLLEGE OF MUSIC EXAMINATIONS

Exams are run in partnership with

London College of Music Exams

Qualifications are certificated by the University of West London



About Registry of Guitar Tutors (RGT)

RGT was established in the UK in 1992 and is now the world's premier organisation of guitar educators. To find a registered bass guitar tutor in your area visit www.RGT.org

RGT exams are operated in partnership with London College of Music Exams, which was founded in 1887 and is one of the world's most respected music examination boards.

RGT organises guitar and bass exams, from beginner to professional Diploma level, in numerous countries around the world.

RGT qualifications are awarded and certificated by the University of West London.

RGT offers exams in rock guitar, electric guitar, acoustic guitar, bass guitar, jazz guitar and popular music theory.



For more information about RGT visit
www.RGT.org

RGT Board of Honorary Patrons:

Sir Paul McCartney, David Gilmour, Hank Marvin, Ronnie Wood, John Etheridge, Gordon Giltrap,
Suzi Quatro, Carlos Bonell, Dave Kelly, John Illsley, Neil Murray, Glenn Tilbrook.
Director: Tony Skinner

The logo for the Registry of Guitar Tutors (RGT) is repeated in the bottom left corner of the page. It features the text "The Specialists in Guitar Education" at the top, "RGT" in large bold letters in the middle, and "Registry of Guitar Tutors" at the bottom, all enclosed in a rectangular border.	<p>Registry of Guitar Tutors Registry Mews, 11-13 Wilton Road Bexhill, Sussex, TN40 1HY Tel: 01424 222222 Email: office@RGT.org Web site: www.RGT.org</p>
--	--

Bass Guitar Performance Awards

Performance Awards are alternatives to the RGT Grade exams. Details of the requirements for each Performance Award level are provided overleaf.

There are nine levels of Performance Award. The table below shows their titles and the grade standard they are equivalent to.

Performance Award	Equivalent Grade	Performance Award	Equivalent Grade
Preliminary Level	Preliminary Grade	Level 5	Grade 5
Level 1	Grade 1	Level 6	Grade 6
Level 2	Grade 2	Level 7	Grade 7
Level 3	Grade 3	Level 8	Grade 8
Level 4	Grade 4		

Performance Awards provide an ideal opportunity for developing musicians, who do not wish to take the more comprehensive grade exam, to have their playing professionally assessed and to receive independent feedback on their playing from an experienced examiner.

The Filmed and Recorded Performance Awards are also particularly suitable for those who find it hard to travel to an exam venue, or for those who get overly nervous in an exam situation, as performances can be submitted by disc or uploaded online.

Performance Awards are accredited by London College of Music Exams and successful candidates will receive a Performance Award certificate from the University of West London.

There are three types of Performance Award:

- **Live Performance Award:** Candidates attend an exam venue to perform.
- **Filmed Performance Award:** This follows exactly the same format as a Live Performance Award, except that candidates submit a video recording of their performance rather than attending an exam venue. The video may be submitted on DVD or uploaded via the RGT website. A slightly higher standard of performance will be expected than for a Live Performance Award.
- **Recorded Performance Award:** This follows exactly the same format as a Live Performance Award, except that candidates submit an audio recording of their performance rather than attending an exam venue. The recording may be submitted on CD or uploaded via the RGT website. A significantly higher standard of performance will be expected than for a Live Performance Award.

Performance Requirements

Preliminary Level to Level 5

- **BASS PATTERNS:** Candidates choose, prepare and perform TWO Bass Pattern tracks from the equivalent RGT grade. These should be chosen from the appropriate level RGT CD/booklet *Bass Patterns* (see facing page for details) and played over the performance speed drum backing tracks provided on the CD. During the first play-through of each chord progression the bass pattern should be reproduced as notated; during the remaining play-throughs marks will be awarded for musically effective and stylistically appropriate variations. Up to and including Level Two, such variations should be limited to rhythmic variations; from Level Three onwards, melodic variations can also be used.
- **PERFORMANCE:** Candidates choose ONE track from the appropriate level of the RGT book/CD series *Improvising Bass Guitar* (see facing page for details). Candidates should create and perform a bass line over the recorded backing track.

Levels 6 to 8

- **BASS PATTERNS:** Candidates choose, prepare and perform TWO Bass Pattern tracks from the equivalent RGT grade. These should be chosen from the appropriate level RGT CD/booklet *Bass Patterns* (see facing page for details) and played over the performance speed drum backing tracks provided on the CD. During the first play-through of each chord progression the bass pattern should be reproduced as notated; during the remaining play-throughs marks will be awarded for musically effective and stylistically appropriate variations. Such variations may be rhythmical, melodic and in the form of 'fills'.
- **PERFORMANCE:** Candidates choose TWO tracks from the appropriate level of the RGT book/CD series *Improvising Bass Guitar* (see facing page for details). Candidates should create and perform a bass line over each of their selected backing tracks.

Study materials

RGT Bass Guitar Grade Handbooks

Each handbook contains advice about preparing for the Bass Patterns and Performance sections of three exam levels.

The handbooks also contain notation, tab and fretboxes for the scales and arpeggios that will be helpful for use in the Performance section at each Performance Award level.



RGT Bass Patterns CDs and Booklets

Each CD includes 51 demonstration and backing tracks for the RGT exam Bass Patterns, at both slow practice speed and full performance tempos. Each CD is accompanied by a small booklet that shows the bass patterns in both tablature and traditional notation.

- **Early Grades:** includes recordings, backing tracks and notation for 12 bass patterns – four for each exam level from Preliminary to Level Two.
- **Intermediate Grades:** includes recordings, backing tracks and notation for 12 bass patterns – four for each exam level from Level Three to Level Five.
- **Advanced Grades:** includes recordings, backing tracks and notation for 12 bass patterns – four for each exam level from Level Six to Level Eight.



RGT Improvising Bass Guitar – books with CDs

As well as backing tracks suitable for use in the Performance section of the Performance Awards, the books also contain: the chord charts; the notation, tab and fretboxes for the scales, modes and arpeggios that could be used for creating bass lines; guidance on specialist bass guitar techniques and advice on how to improvise a bass line at each level.

• Improvising Bass Guitar – Early Stages [For Preliminary to Level Two]

The CD included with this book contains 12 backing tracks: four each suitable for use in the Performance section of the Preliminary Level, Level One and Level Two Performance Awards.

• Improvising Bass Guitar – Intermediate Level [Suitable for Performance Award Levels 3 to 5]

The CD included with this book contains 12 backing tracks: four each suitable for use in the Performance section of the Levels Three, Four and Five Performance Awards.

• Improvising Bass Guitar – Advanced Level [Suitable for Performance Award Levels 6 to 8]

The CD included with this book contains 12 backing tracks: four each suitable for use in the Performance section of the Levels Six, Seven and Eight Performance Awards.

You can obtain the above study materials by calling 01424 222222
or find your nearest music shop stockist at www.RGT.org
or buy online at

www.BooksForGuitar.com

Further Information

Performance Award entry forms can be downloaded from www.RGT.org

Extra Information for *Live Performance Awards*:

Candidates should bring to the exam all the backing tracks needed for their performances. The examiner will NOT provide any backing tracks. All audio for the backing tracks must be in CD format, as exam venues will normally only be equipped for CD playback. Candidates wishing to play backing tracks in any format other than a CD should bring a self-contained playback set-up with them, including suitable amplification and speakers that they can set up promptly and unaided.

Prior to the performance commencing, candidates will be allowed a brief soundcheck so that they can choose their sound and volume level.

Extra Information for *Filmed Performance Awards*:

The equipment used to film the performance need not be of a professional quality, a standard domestic-quality camcorder or similar will normally suffice, providing it is of sufficient quality that the examiner will be able to see and hear the candidate's performance clearly enough to enable a reliable assessment to be made. The quality of the filming itself, or any visual effects, will not be part of the assessment.

Each piece should be filmed without edits.

Because videoing a performance will allow candidates the opportunity to film several attempts at performing a piece and then submitting their best take, the performance standard expected for a Filmed Performance Award is slightly higher than that expected for a Live Performance Award of the same Level.

A single disc containing all the performances, in a format that will play on a standard DVD player, should be submitted by post, together with the entry form. The candidate name should be clearly written on the disc.

The entry form includes a declaration to confirm that the performer on the video is the named candidate; an adult witness needs to countersign the entry form.

If preferred, candidates can submit their entry online and upload a video of their performances via the RGT website – www.RGT.org

Extra Information for *Recorded Performance Awards*:

The equipment used to record the performances need not be of 'studio' quality, however it should be of sufficient quality that the examiner will be able to hear the candidate's performance clearly enough to enable a reliable assessment to be made. The fidelity of the recording itself will not be part of the assessment.

Edits, overdubs and drop-ins are all part of the armoury of techniques used by recording musicians and so these are permitted. However, where these are used the results should be seamless; where they are poorly executed and sound obvious, the marking may be adversely affected.

Because recording the performances may allow candidates the opportunity to use edits and overdubs, and to have numerous attempts at performing a piece and then submitting their best take, the performance standard expected for a Recorded Performance Award is significantly higher than that expected for a Live Performance Award of the same Level.

A single CD disc containing all the performances should be submitted by post, together with the entry form. The candidate name should be clearly written on the disc.

The entry form includes a declaration that the performer on the disc is the named candidate; an adult witness needs to countersign the entry form to confirm this.

If preferred, candidates can submit their entry online and upload the audio files of their performances via the RGT website – www.RGT.org

Performance Awards Marking Scheme

Up to and including Level 5	up to 30% for each of the Bass Patterns; up to 40% for the Performance section.
Levels 6 - 8	up to 25% for each piece performed.

85-100% = Distinction 75-84.5% = Merit 65-74.5% = Pass
55-64.5% = Below Pass Upper Level 0-54.5% = Below Pass Lower Level

How Marks Are Awarded

It should be noted that as Bass Guitar Performance Awards will be 'prepared performances' (compared to 'improvised' performances to previously unseen chord charts in bass grade exams), a higher standard of performance will be expected in the Performance Awards compared to the equivalent grade exam. The guidelines below give a broad outline of the general standard expected for each mark category.

Live Performance Awards

Full Marks:

A set of fully confident and assured performances in both sections of the exam. Accuracy and timing should both be secure throughout, with the candidate displaying mastery of the technical demands and challenges of the music. Chord progressions should be followed fluently and notes should be clear and well-articulated. As the levels progress, there should be increasing evidence of inventive and creative playing through the use of playing techniques, as well as an increased range of the fingerboard. As the levels progress, there should be both a clear awareness and control of dynamic and tonal contrast, and there should be very effective use of techniques such as hammer-ons, pull-offs, slides, vibrato, slap, etc., when musically appropriate.

Distinction:

A highly confident and assured performance with a high level of accuracy, clarity, fluency and security of timing. Small and very occasional lapses in any of these detracted slightly from what was otherwise an effective and appropriately inventive display of bass playing, that demonstrated movement around the fingerboard as appropriate for the level. As the levels progress, some awareness of dynamic and tonal contrast should be clearly displayed, and there should be some effective use of techniques such as hammer-ons, pull-offs, slides, vibrato, slap, etc., when musically appropriate.

Merit:

Accuracy, timing and control of the technical demands of the music should be generally secure, although there may be some lapses in these compared to Distinction. Some appropriate movement across the fingerboard, although not as fluent or confident when compared to Distinction. As the levels progress, the performances should display some confidence and awareness of dynamic and tonal contrast, and should demonstrate some use of techniques such as hammer-ons, pull-offs, slides, vibrato, slap, etc., when musically appropriate.

Pass:

Accuracy and timing should be mostly secure throughout the performance but, compared to Merit, there may be some lapses in technical control and clarity, as well as more limited evidence of inventive playing. As the levels progress, there should be some basic awareness of the control of dynamics and tone, and some attempts to incorporate techniques such as hammer-ons, pull-offs, slides, vibrato, slap, etc., when musically appropriate.

Below Pass – Upper Level:

Serious or numerous lapses in accuracy or timing. Frequent lapses in technical control and fluency. Nevertheless, showing some potential of attaining a Pass at this level.

Below Pass – Lower Level:

Inaccuracies proportionately greater than correct playing. Overall the performance demonstrated a fundamental lack of technical control and fluency.

Filmed Performance Awards

Full Marks:

A highly engaging and confident performance that demonstrated musical flair, as well as complete technical fluency and ability. The candidate sounds and appears at ease with the technical demands of the music being performed; both accuracy and timing are fully secure throughout. There should be sufficient stylistic creativity and inventiveness, appropriate to the level, in the music performed to demonstrate clear versatility in the appropriate range of bass guitar techniques. In particular, as the levels progress, an increasing range of the fingerboard and highly effective use of techniques such as hammer-ons, pull-offs, slides, vibrato, slap, etc., when musically appropriate, should be in evidence during the Performance section. The Bass Patterns should feature clearly articulated notes and fluently-followed chord changes.

Distinction:

An engaging performance with a high level of technical fluency and ability being displayed, resulting in very secure accuracy and timing. Small and very occasional lapses in any of these detracted slightly from what was otherwise an effective filmed performance. There should be clear evidence of versatility and inventiveness in the techniques being presented, although slightly less developed compared to Full Marks. The Bass Patterns should be fluent and well-articulated. The Performance section should demonstrate largely confident movement around the fingerboard, as appropriate to the level, and very effective use of specialist techniques, when musically appropriate.

Merit:

Accuracy, timing and the degree of technical fluency displayed in the music performed should be generally secure, although there may be some lapses in these compared to Distinction. Evidence of versatility and creativity should still be displayed here, with some appropriate movement around the fingerboard. Despite some small lapses in either fluency or clarity, the playing should be mostly secure.

Pass:

Accuracy and timing should be mostly solid throughout the performance but, compared to Merit, there may be some lapses in the technical fluency and articulation. Some versatility in the playing techniques being used should be in evidence, as well as some evidence of appropriate fingerboard range as the levels progress.

Below Pass – Upper Level:

Lapses in technical control resulting in serious or numerous lapses in either accuracy, fluency, clarity or timing. Nevertheless, showing some potential of attaining a Pass at this level.

Below Pass – Lower Level:

Overall the performance demonstrated a fundamental lack of technical control and the degree of accuracy, fluency and clarity was far below that required for a Pass.

Recorded Performance Awards

Full Marks:

A seamless recording that displays a fully accurate and highly fluent bass guitar performance, with no audible evidence of edits or overdubs. There was a clear sense of musical sensitivity and inventiveness, appropriate to the level. All elements of the performance were accurately and securely executed throughout, with a clear demonstration that the feel of the music had been captured. The Bass Patterns were fluently performed, whilst the Performance section demonstrated highly effective use of techniques such as hammer-ons, pull-offs, slides, vibrato, slap, etc., when musically appropriate, and increased range across the fingerboard as the levels progress. At the higher levels, there should be an increasing display of musical individuality and creativity.

Distinction:

A highly fluent and seamless recording, with a high level of accuracy and security of timing that contained no obvious evidence of edits or overdubs. Small and very occasional lapses in any of these detracted slightly from what was otherwise an effective recording with a generally appropriate display of musical sensitivity and inventiveness. The Bass Patterns should be accurate and with no significant or obvious lapses in fluency. The playing during the Performance section should demonstrate largely confident movement around the fingerboard as appropriate to the level, and very effective use of specialist techniques when musically appropriate. At the higher levels, some awareness of musical individuality and creativity should be clearly displayed.

Merit:

A fluent and generally seamless recording with a mainly high level of accuracy and security of timing that contained little evidence of edits or overdubs. Lapses in any of these detract from a generally effective recording, with some clear evidence of musical sensitivity and inventiveness through the use of playing techniques, as well as use of the fingerboard range. At the higher levels, some awareness of musical individuality and creativity should be displayed.

Pass:

Accuracy and timing should be mostly secure throughout in a recording that contains only some slight evidence of edits or overdubs. Compared to Merit, there may be some lapses in technical fluency, clarity and musical inventiveness, and less range across the fingerboard or use of specialist techniques, but the playing should be mostly fluent and clear. At the higher levels, at least some limited awareness of musical individuality and creativity should be in evidence.

Below Pass – Upper Level:

Lapses in technical control adversely affected the quality of recorded performance and resulted in some serious or numerous lapses in either accuracy, fluency, clarity or timing. Nevertheless, showing some potential of attaining a Pass at this level.

Below Pass – Lower Level:

The performance demonstrated some fundamental lapses of technical control and the degree of accuracy, fluency or clarity was far below that required for a Pass.

Syllabus regulations and information

1. This syllabus is valid from 1st May 2013 until further notice. It is the candidate's responsibility to obtain, and comply with, the current syllabus. RGT has a policy of consistent improvement and development and may, without notice, update regulations, syllabuses and other publications. Where alterations, additions and/or deletions to syllabuses take place, RGT cannot accept responsibility for informing candidates and teachers of such changes except through the RGT website, the RGT magazine *Guitar Tutor* and the normal reprinting process.
2. Exam periods and entry deadlines are provided on the exam entry forms, available from www.RGT.org or by calling the RGT office (01424 222222).
3. The right to refuse, postpone or cancel the entry of any candidate is reserved. Entries are accepted subject to the regulations stated in this syllabus. Entry for exam constitutes an agreement on the part of the candidate to abide by the regulations.
4. A table of exam fees is provided on the entry forms and on the RGT website www.RGT.org. Once an exam has been entered, fees cannot be refunded nor entries postponed to a later examination session.
5. Only candidates officially entered will be examined; substitution of a candidate in place of a candidate originally entered will not be allowed.
6. Live Performance Awards exam appointments: An Attendance Notice detailing the date, time and venue of the examination will be issued to each candidate via Email (where this is provided on the entry form), or via the teacher or via the correspondence address on the entry form, not later than ten days before the date of the examination. This should be retained by the candidate, and handed to the examiner on the day of the exam. RGT should be informed immediately if there are any errors on the Attendance Notice. An incorrect exam level or subject cannot be changed on the day of the exam, and spelling corrections will incur a fee if notified after the issue of the certificate. Examiners will do their best to start exams at the stated appointment times, but examiners may sometimes need to start an exam slightly earlier or later than the stated time. Candidates should ensure that they arrive at the venue no later than 10 minutes before the scheduled time of the exam.
7. Live Performance Awards are conducted in closed conditions. No-one, apart from the candidate and the examiner(s), is allowed into the exam room with the following exception: an approved person, such as a parent or teacher, or a language interpreter, where this concession has been granted prior to the exam as the result of a request for reasonable adjustments for a candidate with particular needs.
8. Fingering: Specified fingerings in RGT publications or other recommended publications should be taken as suggested guidelines only. Alternative systematic and effective fingerings will be accepted by examiners, unless they adversely affect the musical result.
9. Tuning: Candidates should tune their own instruments; the use of electronic tuners is permitted.

10. Use of photocopies: The use of photocopied music by candidates, unless authorised by the publisher or copyright holder, will not be permitted in the exam except for an enlarged or modified photocopy for candidates with particular needs, provided the original edition is also brought to the examination and presented to the examiner.
11. Stopping candidates: Examiners may, at their discretion, stop a candidate at any part of a practical exam if the candidate has exceeded the time allowed for the exam.
12. Special consideration (including absence through illness): Candidates who are unable to take an exam at the scheduled time, for medical reasons, are invited to submit a signed doctor's letter indicating the reason, and accompanied by the Attendance Notice, to the RGT office. The letter must be submitted within two weeks of the exam date, and must make clear that the candidate was incapacitated on the day of the scheduled exam. The candidate will then be permitted to re-enter for the same exam on payment of half the current fee. Candidates who are unwell on the day of the exam, but elect to take the exam nonetheless, will not be granted any special consideration in terms of assessment, and will not be eligible for a half-fee re-entry. Candidates who are unable to take an exam for compassionate reasons (e.g. death of a relative) are also covered under this policy.
13. When entering for a recorded or filmed Performance Award, candidates must sign a declaration confirming that the submitted performances are entirely their own work. This must be verified by an adult witness, who must supply their own name, address and contact details in case further verification is required. In addition, RGT may conduct sample checks and undertake further enquiries to confirm that the performances are candidates' own work. It may be an offence to attempt to obtain, or to help someone to obtain, a formal qualification by submitting work that has not genuinely been performed by the candidate, and RGT reserves the right to report any candidate who is discovered attempting to cheat by misrepresenting the work of another person as their own performances.
14. Exam results and certificates: A written report will be compiled for each exam. Candidates will be informed of the result of their exam as soon as possible, and not normally later than eight weeks after the examination date, by post. Results cannot be issued over the telephone. Certificates for successful candidates are normally dispatched within eight weeks of the date of the exam.



 [Facebook.com/fendergbi](https://www.facebook.com/fendergbi)

 [Twitter.com/fendergbi](https://twitter.com/fendergbi)

©2013 F.M.C. FENDER™, JAZZ BASS® - J BASS™ and the distinctive headstock design commonly found on these guitars are registered trademarks of Fender Musical Instruments Corporation. All rights reserved.

PURE VINTAGE

AMERICAN
Vintage
SERIES ●●●●●

1975 JAZZ BASS® IN NATURAL
HANDMADE IN THE U.S.A.
FENDER.COM/AMERICAN-VINTAGE

Fender