

# **BASS GUITAR PLAYING**

## **ADVANCED GRADES**

*Grade Six to Grade Eight*

Compiled by

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on behalf of



**www.RGT.org**

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# INTRODUCTION

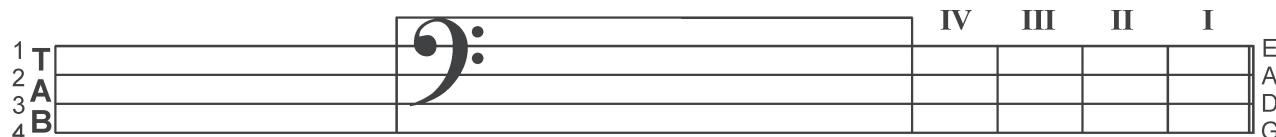
This handbook is primarily intended to give advice and information to candidates taking the Grades 6, 7 and 8 examinations in Bass Guitar Playing. However, the information will undoubtedly be helpful to all bass guitarists, whether they intend to take the examination or not.

The handbook aims to aid the establishment of good musical and technical foundations. Although it can be used for independent study, it is best used as a supplement to individual or group tuition, and is not designed to

replace the need for guidance from an experienced teacher.

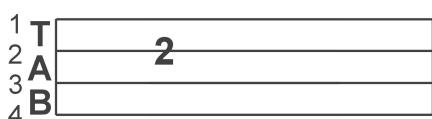
To use this handbook to best effect it is essential that the general introductions to each chapter are carefully studied, in addition to the relevant sections for each grade.

In order to illustrate the information about scales, arpeggios and other bass patterns as clearly as possible to all players, regardless of experience, the book uses the Registry of Guitar Tutors' unique *Guitarograph* system.



The *Guitarograph* uses a combination of tablature, traditional notation and fingerboard diagram. These are explained individually below:

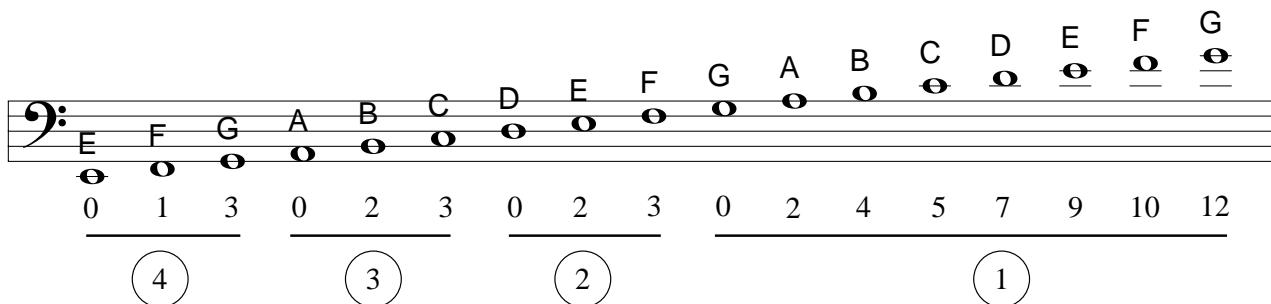
## (1) Tablature



The horizontal lines represent the strings in descending order, as indicated. The numbers on the string lines refer to the frets at which the left-hand fingers should press. The above example therefore means: play on string 2 at fret 2.

## (2) Bass clef notation

The lines and spaces of the bass clef indicate notes as follows:



A sharp (#) before a note *raises* its pitch by a semitone, i.e. the note is played one fret higher.

A flat (♭) before a note *lowers* its pitch by a semitone, i.e. the note is played one fret lower.

In the above example, the circled numbers at the bottom refer to a string on which each note could be played. The other numbers refer to the fret on that string at which the note is to be found. The same note could be played on another string – so it is important to always refer to either the tablature or fingerboard diagram.

## (3) Fingerboard diagram

Each horizontal line represents a string. The vertical lines represent the frets. Each fret is given a number in Roman numerals. Numbers on the horizontal lines indicate the left-hand finger to be used.



Play at the 3rd fret of the D string using the 3rd finger.

## Guitarograph

All three previous methods above are ways of illustrating the same information. In this handbook all are used in combination, using the *guitarograph*. This leaves no doubt as to what is required.

This example therefore means:

play the note C (notation),  
play string 3 at fret 3 (tablature),  
use finger 3 (fingerboard diagram).



Above each *guitarograph* is a scale or arpeggio spelling. This lists the letter names of the notes to be played, together with their *interval numbers*. The interval numbers refer to the position of the notes in comparison to the major scale with the same starting note.

For example:

### C Major Scale

|                  |   |   |   |   |   |   |   |   |
|------------------|---|---|---|---|---|---|---|---|
| note names:      | C | D | E | F | G | A | B | C |
| interval number: | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 |

## *Alternative positions and fingerings*

When using the *guitarograph*, please remember that the *note names* given are definitive, that is, they cannot be changed. However, on the bass guitar, it is possible to play a note at more than one position on the fingerboard. For example, the note C given in the previous examples can also be played at the same pitch on string 4 at fret 8. This is called an alternative *position*. Nevertheless, you should normally play notes at the points indicated by the tablature and fingerboard diagrams, unless you are advised otherwise by your teacher. The reason can be shown by an example: in earlier grades, open string notes are often recommended to facilitate ease of playing; at higher grades, fretted notes are used more often to facilitate transpositional fingering of scales and patterns.

It is also possible to play the scales and patterns with fingers other than those indicated. There are various reasons why other fingers might be chosen. For example, on the bass guitar a major consideration is the size of a players hands, and the ability to stretch over several frets. The fingering given in this handbook, although carefully chosen as being generally suitable, are only one possible recommended suggestion.

Please note that in the examinations you are allowed to use any alternative systematic fingering, *provided that this produces a good musical result*.

This handbook has been designed with the standard 4 string bass in mind, however the use of 5 or 6 string basses in the examination is perfectly acceptable.

## *Tuning*

The use of an electronic tuner or other tuning aid, prior to or at the start of the examination, is permitted; candidates should be able to make any further adjustments, if required during the examination, unaided.

For examination purposes the bass guitar should be tuned to Standard Concert Pitch, that is A=440Hz. Candidates who normally adopt any other tuning should alter their tuning to Standard Pitch for the examination.

# SECTION 1

## Scales & Arpeggios

A maximum of 15 marks may be awarded in this section of the examination, with the emphasis on accurate, clear and even playing.

The scales and arpeggios required for each grade are listed on the following pages. The examiner will choose a selection of these and ask you to play them from memory. They should be played ascending and descending without a pause and without repeating the top note.

Choose a tempo at which you feel confident and maintain this evenly throughout – evenness and clarity are more important than speed for its own sake.

The choice of scales and arpeggios has been made to avoid open strings, so making the patterns readily transpositional. Candidates will not be asked to play scales or arpeggios which are inaccessible on their instrument.

### ***Left-hand technique***

Press the tips of the left-hand fingers as close to the frets as possible. This minimises both buzzes and the amount of pressure required, enabling you to play with a lighter, clearer, and hence more fluent, touch.

Try to keep all the left-hand fingers close to the fingerboard and have them hovering, ready to press, as this reduces the amount of movement required.

Always have the left-hand fingers correctly spaced and ready in position before you begin to play.

### ***Right-hand technique***

You are free to use either your fingers or a plectrum for these examinations.

If you use a plectrum, alternate downstrokes with upstrokes. Grip the plectrum between the index finger and thumb, but be careful not to grip it too tightly as excessive gripping pressure can lead to muscular tension in the right hand and arm. Position the pick so that its point is about a half a centimetre beyond the fingertip. If too much of the plectrum extends beyond the finger a lack of control will result as it will flap around when striking the strings – this would consequently reduce fluency and accuracy.

If you choose to use your fingers, alternate between the index finger and middle finger, ensuring each finger produces the same quality of sound. Keep your fingers close to the strings. The thumb may be rested on the E string whilst playing higher strings.

The *rest stroke* should be used for the majority of the time. To achieve the best results, rest your finger (either

index or middle) on the string you wish to play. Pull towards the next lower string and when you have sufficient tension release the string, allowing the finger to fall onto the next lower string. The more tension you put on the string (i.e. the harder you pull before you release) the louder the note produced. Try to avoid pressing the string into

the guitar body or pulling it away. The best results are achieved by creating a *walking* effect – alternating the index and middle fingers.

For the purposes of the exam, volume should be of a medium strength. Loud enough to be clear and firm, but comfortable to play.

# GRADE SIX

## Scales

Candidates should be able to play all scales listed in previous grades. In addition, the following scales are required:

One octave scales: *Harmonic Minor, Dorian Modal, Mixolydian Modal, Chromatic – all keys.*

Two octave scales: *Major, Natural Minor in the keys of F# to D inclusive.*

One octave: *Major scale in 8ths in the keys of F to D inclusive.*

All scales should be played ascending and descending from memory.

Where scales are expected to begin on either the E string or the A string, depending on the pitch, examples are given starting on G and C – showing the patterns for scales starting on the E string and the A string respectively. The two octave scales and the scales in 8ths will all have their starting note on the E string, consequently only an example beginning on G is given. Charts are provided at the relevant point detailing the starting fret for each key.

The following chart details the starting string and fret covering all the keys required for the one octave scales.

| key             | F#/G <sub>b</sub> | G | G#/A <sub>b</sub> | A | A#/B <sub>b</sub> | B | C | C#/D <sub>b</sub> | D | D#/E <sub>b</sub> | E | F |
|-----------------|-------------------|---|-------------------|---|-------------------|---|---|-------------------|---|-------------------|---|---|
| starting string | E                 | E | E                 | E | E                 | A | A | A                 | A | A                 | A | A |
| starting fret   | 2                 | 3 | 4                 | 5 | 6                 | 2 | 3 | 4                 | 5 | 6                 | 7 | 8 |

### G Harmonic Minor

G      A      B<sub>b</sub>      C      D      E<sub>b</sub>      F<sup>#</sup>      G  
 1      2      3      4      5      6      7      8

## C Harmonic Minor

C D E<sub>b</sub> F G A<sub>b</sub> B C  
1 2 3 4 5 6 7 8

## G Dorian Modal Scale

This can also be referred to as the Dorian (2nd) mode of the key of F Major.

G A B<sub>b</sub> C D E F G  
1 2 3 4 5 6 7 8

## C Dorian Modal Scale

This can also be referred to as the Dorian (2nd) mode of the key of B<sub>b</sub> Major.

C D E<sub>b</sub> F G A B<sub>b</sub> C  
1 2 3 4 5 6 7 8

## G Mixolydian Modal Scale

This can also be referred to as the Mixolydian (5th) mode of the key of C Major.

G A B C D E F G  
1 2 3 4 5 6 7 8

## C Mixolydian Modal Scale

This can also be referred to as the Mixolydian (5th) mode of the key of F Major.

C D E F G A B<sub>b</sub> C  
1 2 3 4 5 6 7 8

**G Chromatic**

|   |                |   |                |   |   |                |   |                |   |   |                |   |
|---|----------------|---|----------------|---|---|----------------|---|----------------|---|---|----------------|---|
| G | A <sub>b</sub> | A | B <sub>b</sub> | B | C | C <sup>#</sup> | D | E <sub>b</sub> | E | F | F <sup>#</sup> | G |
| 1 | 2              | 2 | 3              | 3 | 4 | 4              | 5 | 6              | 6 | 7 | 7              | 8 |

**C Chromatic**

|   |                |   |                |   |   |                |   |                |   |                |   |   |
|---|----------------|---|----------------|---|---|----------------|---|----------------|---|----------------|---|---|
| C | D <sub>b</sub> | D | E <sub>b</sub> | E | F | F <sup>#</sup> | G | A <sub>b</sub> | A | B <sub>b</sub> | B | C |
| 1 | 2              | 2 | 3              | 3 | 4 | 4              | 5 | 6              | 6 | 7              | 7 | 8 |

The following chart details the starting string and fret covering all the keys required for the two octave scales and the one octave scale in 8ths (all scales begin

on the E string). Please note that the 'F' starting note is only required for the scales in 8ths.

| key             | F | F <sup>#</sup> /G <sub>b</sub> | G | G <sup>#</sup> /A <sub>b</sub> | A | A <sup>#</sup> /B <sub>b</sub> | B | C | C <sup>#</sup> /D <sub>b</sub> | D  |
|-----------------|---|--------------------------------|---|--------------------------------|---|--------------------------------|---|---|--------------------------------|----|
| starting string | E | E                              | E | E                              | E | E                              | E | E | E                              | E  |
| starting fret   | 1 | 2                              | 3 | 4                              | 5 | 6                              | 7 | 8 | 9                              | 10 |

Two octave scales:

**G Major**

G A B C D E F♯ G  
1 2 3 4 5 6 7 8

Diagram showing the two octave G Major scale on a bass guitar neck. The scale starts at the 12th fret of the 5th string (B) and ascends to the 12th fret of the 1st string (G). The 4th string (D) is muted. Fingerings are indicated above the strings: 1, 2, 3, 5, 2, 4, 5, 7, 4, 5, 7, 9, 11, 12. The 5th string (B) is muted.

Fretboard diagram for the G Major scale. The strings are labeled with Roman numerals: XII, XI, X, IX, VIII, VII, VI, V, IV, III, II. The 4th string (D) is muted. Fingerings are indicated below the strings: 4, 3, 1, 4, 4, 2, 2, 3, 1, 2, 1. The 5th string (B) is muted.

**G Natural Minor**

G A B♭ C D E♭ F G  
1 2 3 4 5 6 7 8

Diagram showing the two octave G Natural Minor scale on a bass guitar neck. The scale starts at the 12th fret of the 5th string (B) and ascends to the 12th fret of the 1st string (G). The 4th string (D) is muted. Fingerings are indicated above the strings: 1, 2, 3, 5, 6, 3, 5, 7, 8, 5, 7, 8, 10, 12. The 5th string (B) is muted.

Fretboard diagram for the G Natural Minor scale. The strings are labeled with Roman numerals: XII, XI, X, IX, VIII, VII, VI, V, IV, III, II. The 4th string (D) is muted. Fingerings are indicated below the strings: 4, 4, 3, 4, 3, 1, 3, 1, 1, 1. The 5th string (B) is muted.

One octave scale in 8ths:

**G Major**

G A B C D E F♯ G  
1 2 3 4 5 6 7 8

Diagram showing the one octave G Major scale in 8ths on a bass guitar neck. The scale starts at the 12th fret of the 5th string (B) and ascends to the 12th fret of the 1st string (G). The 4th string (D) is muted. Fingerings are indicated above the strings: 1, 2, 3, 5, 7, 9, 10, 12, 9, 11, 12. The 5th string (B) is muted.

Fretboard diagram for the G Major scale in 8ths. The strings are labeled with Roman numerals: XII, XI, X, IX, VIII, VII, VI, V, IV, III, II. The 4th string (D) is muted. Fingerings are indicated below the strings: 3, 3, 1, 3, 1, 1, 3, 1, 3, 1, 1. The 5th string (B) is muted.

## Arpeggios

Candidates should be able to play all arpeggios listed in previous grades. In addition, the following arpeggios are required:

One octave arpeggios in TWO different fingerboard positions: *Augmented 5th, Diminished 7th, Major 9th, Minor 9th, Dominant 9th with root notes of A to F# inclusive.*

One octave arpeggios: *Major & Minor in root position, first inversion and second inversion – all keys.*

All arpeggios should be played ascending and descending from memory.

Where arpeggios are expected to begin on either the E string or the A string, depending on the pitch, examples are given starting on C and F – showing the patterns for arpeggios starting on the E string and the A string respectively. The one octave arpeggios in two fingerboard positions will all have their starting note on the E string, consequently only an example beginning on C is given. Charts are provided at the relevant point detailing the starting fret for each pitch.

The chart below details the starting fret for each of the one octave arpeggios that are required in two different fingerboard positions. All begin on the E string.

|               |   |       |   |   |       |    |       |    |    |       |
|---------------|---|-------|---|---|-------|----|-------|----|----|-------|
| arpeggio      | A | A#/B♭ | B | C | C#/D♭ | D  | D#/E♭ | E  | F  | F#/G♭ |
| starting fret | 5 | 6     | 7 | 8 | 9     | 10 | 11    | 12 | 13 | 14    |

### C Augmented 5th

C      E      G#      C  
R      3      #5      R

## C Diminished 7th

C E $\flat$  G $\flat$  B $\flat\flat$  C  
R  $\flat$ 3  $\flat$ 5  $\flat\flat$ 7 R

## C Major 9th

C E G B D  
R 3 5 7 9

### C Minor 9th

C E<sub>b</sub> G B<sub>b</sub> D  
B <sub>b</sub>3 5 <sub>b</sub>7 9

## C Dominant 9th

C E G B $\flat$  D  
R 3 5  $\flat$ 7 9

The chart below details the starting string and fret for the root position, 1st

inversion and 2nd inversion of each of the one octave Major arpeggios.

| <i>arpeggio</i> | G             | G#/A♭ | A | A#/B♭ | B | C | C#/D♭ | D  | D#/E♭ | E | F | F#/G♭ |
|-----------------|---------------|-------|---|-------|---|---|-------|----|-------|---|---|-------|
| <b>Root</b>     | <i>string</i> | E     | E | E     | E | E | E     | A  | A     | A | A | A     |
|                 | <i>fret</i>   | 3     | 4 | 5     | 6 | 7 | 8     | 5  | 6     | 7 | 8 | 9     |
| <b>1st Inv.</b> | <i>string</i> | A     | A | A     | A | A | A     | E  | E     | E | E | E     |
|                 | <i>fret</i>   | 2     | 3 | 4     | 5 | 6 | 7     | 8  | 2     | 3 | 4 | 5     |
| <b>2nd Inv.</b> | <i>string</i> | A     | A | A     | A | A | A     | E  | E     | E | E | E     |
|                 | <i>fret</i>   | 5     | 6 | 7     | 8 | 9 | 10    | 11 | 5     | 6 | 7 | 8     |

## C Major – root position

C E G C  
R 3 5 R

A musical staff for bass clef, consisting of four horizontal lines and three spaces. The first line from the left is a solid line with a vertical tick mark at its left end. The first space is an open circle. The second line is a solid line with a vertical tick mark at its left end. The second space is an open circle. The third line is a solid line with a vertical tick mark at its left end. The third space is an open circle. The fourth line is a solid line with a vertical tick mark at its left end. The fourth space is an open circle. Above the staff, there is a bass clef symbol. To the left of the staff, there are four vertical numbers: 1, 2, 3, and 4, each aligned with its respective line. To the right of the staff, there are four vertical letters: T, A, B, and G, each aligned with its respective space. Above the staff, there are four vertical numbers: 10, 7, 10, and 8, each aligned with its respective line. Above the staff, there are four vertical letters: X, IX, VIII, and VII, each aligned with its respective space. Below the staff, there are four vertical numbers: 4, 4, 2, and 1, each aligned with its respective line. Below the staff, there are four vertical letters: E, A, D, and G, each aligned with its respective space.

**C Major – 1st inversion**

E    G    C    E  
3    5    R    3

**C Major – 2nd inversion**

G    C    E    G  
5    R    3    5

**F Major – root position**

F    A    C    F  
R    3    5    R

**F Major – 1st inversion**

A    C    F    A  
3    5    R    3

**F Major – 2nd inversion**

C    F    A    C  
5    R    3    5

The chart below details the starting string and fret for the root position, 1st

inversion and 2nd inversion of each of the one octave Minor arpeggios.

| <i>arpeggio</i> | G | G#/A♭ | A | A#/B♭ | B  | C  | C#/D♭ | D  | D#/E♭ | E | F | F#/G♭ |
|-----------------|---|-------|---|-------|----|----|-------|----|-------|---|---|-------|
| Root            | E | E     | E | E     | E  | E  | E     | E  | A     | A | A | A     |
| string          | 3 | 4     | 5 | 6     | 7  | 8  | 9     | 10 | 6     | 7 | 8 | 9     |
| fret            |   |       |   |       |    |    |       |    |       |   |   |       |
| 1st Inv.        | E | E     | E | E     | E  | E  | E     | E  | E     | E | E | E     |
| string          | 6 | 7     | 8 | 9     | 10 | 11 | 12    | 13 | 2     | 3 | 4 | 5     |
| fret            |   |       |   |       |    |    |       |    |       |   |   |       |
| 2nd Inv.        | A | A     | A | A     | A  | A  | A     | A  | A     | A | A | A     |
| string          | 5 | 6     | 7 | 8     | 9  | 10 | 11    | 12 | 1     | 2 | 3 | 4     |
| fret            |   |       |   |       |    |    |       |    |       |   |   |       |

### C Minor – root position

C      E♭      G      C  
R      ♭3      5      R

### C Minor – 1st inversion

E♭      G      C      E♭  
    3      5      R      ♭3

### C Minor – 2nd inversion

G      C      E♭      G  
5      R      ♭3      5

**F Minor – root position**

F      A♭      C      F  
R      ♭3      5      R

The diagram shows the F Minor scale in root position. The guitar neck has four strings (E, A, D, G) with frets 1, 2, 3, and 4. The scale notes are: 1 (T) on the 10th fret of the 5th string (F), 2 on the 8th fret of the 4th string (A♭), 3 on the 11th fret of the 3rd string (C), and 4 on the 10th fret of the 2nd string (F). The staff shows the notes continuing from the 5th string down to the 1st string. The notes are: 5 (R) on the 10th fret of the 5th string, 6 (R) on the 8th fret of the 4th string, 7 (R) on the 11th fret of the 3rd string, 8 (R) on the 10th fret of the 2nd string, 9 (R) on the 10th fret of the 1st string, 10 (R) on the 8th fret of the 1st string, and 11 (R) on the 11th fret of the 1st string. The notes are connected by vertical lines. The staff has a bass clef and a key signature of one sharp (F#). The scale is labeled with Roman numerals: XI, X, IX, and VIII. The staff ends with a vertical line and a note on the 1st string.

**F Minor – 1st inversion**

A♭      C      F      A♭  
    3      5      R      ♭3

The diagram shows the F Minor scale in 1st inversion. The guitar neck has four strings (E, A, D, G) with frets 1, 2, 3, and 4. The scale notes are: 1 (T) on the 3rd fret of the 5th string (A♭), 2 on the 6th fret of the 4th string (C), 3 on the 4th fret of the 3rd string (F), and 4 on the 3rd fret of the 2nd string (A♭). The staff shows the notes continuing from the 5th string down to the 1st string. The notes are: 5 (R) on the 3rd fret of the 5th string, 6 (R) on the 6th fret of the 4th string, 7 (R) on the 4th fret of the 3rd string, and 8 (R) on the 3rd fret of the 2nd string. The staff has a bass clef and a key signature of one sharp (F#). The scale is labeled with Roman numerals: VI, V, IV, and III. The staff ends with a vertical line and a note on the 1st string.

**F Minor – 2nd inversion**

C      F      A♭      C  
5      R      ♭3      5

The diagram shows the F Minor scale in 2nd inversion. The guitar neck has four strings (E, A, D, G) with frets 1, 2, 3, and 4. The scale notes are: 1 (T) on the 5th fret of the 5th string (C), 2 on the 6th fret of the 4th string (F), 3 on the 3rd fret of the 3rd string (A♭), and 4 on the 5th fret of the 2nd string (C). The staff shows the notes continuing from the 5th string down to the 1st string. The notes are: 5 (R) on the 5th fret of the 5th string, 6 (R) on the 6th fret of the 4th string, 7 (R) on the 3rd fret of the 3rd string, and 8 (R) on the 5th fret of the 2nd string. The staff has a bass clef and a key signature of one sharp (F#). The scale is labeled with Roman numerals: VI, V, IV, and III. The staff ends with a vertical line and a note on the 1st string.

# GRADE SEVEN

## Scales

Candidates should be able to play all scales listed in previous grades. In addition, the following scales are required:

One octave scales: *Lydian Modal, Whole Tone in all keys.*

One octave: *Major Scale in 10ths in the keys of F to A inclusive.*

All scales should be played ascending and descending from memory.

Where scales are expected to begin on either the E string or the A string, depending on the pitch, examples are

given starting on G and C – showing the patterns for scales starting on the E string and the A string respectively. The one octave Major Scales in 10ths will all have their starting note on the E string, consequently only an example beginning on G is given. Charts are provided at the relevant point detailing the starting fret for each key.

The following chart details the starting string and fret covering all the keys required for the one octave Lydian Modal and Whole Tone scales.

| <i>key</i>             | F#/G <sub>b</sub> | G | G#/A <sub>b</sub> | A | A#/B <sub>b</sub> | B | C | C#/D <sub>b</sub> | D | D#/E <sub>b</sub> | E | F |
|------------------------|-------------------|---|-------------------|---|-------------------|---|---|-------------------|---|-------------------|---|---|
| <i>starting string</i> | E                 | E | E                 | E | E                 | A | A | A                 | A | A                 | A | A |
| <i>starting fret</i>   | 2                 | 3 | 4                 | 5 | 6                 | 2 | 3 | 4                 | 5 | 6                 | 7 | 8 |

## G Lydian Modal Scale

This can also be referred to as the Lydian (4th) mode of the key of D Major.

|   |   |   |            |   |   |            |   |
|---|---|---|------------|---|---|------------|---|
| G | A | B | C $\sharp$ | D | E | F $\sharp$ | G |
| 1 | 2 | 3 | 4          | 5 | 6 | 7          | 8 |

1 2 2 4 5 2 4 5      V      IV      III      II

T A B G

4 4 4 3 3 3 2 1 1 1

## C Lydian Modal Scale

This can also be referred to as the Lydian (4th) mode of the key of G Major.

C    D    E    F#    G    A    B    C  
1    2    3    #4    5    6    7    8

## G Whole Tone

G    A    B    C#    D#    E#    G  
1    2    3    #4    #5    #6    8

## C Whole Tone

C    D    E    F#    G#    A#    C  
1    2    3    #4    #5    #6    8

The following chart details the starting fret covering all the keys required for the one octave Major scale in tenths. All start on the E string.

| key           | F | F#/Gb | G | G#/Ab | A |
|---------------|---|-------|---|-------|---|
| starting fret | 1 | 2     | 3 | 4     | 5 |

**G Major Scale in 10ths**

|   |   |   |   |    |   |    |   |
|---|---|---|---|----|---|----|---|
| B | C | D | E | F# | G | A  | B |
| G | A | B | C | D  | E | F# | G |
| 1 | 2 | 3 | 4 | 5  | 6 | 7  | 8 |

**Arpeggios**

Candidates should be able to play all arpeggios listed in previous grades. In addition, the following are required:

One octave arpeggios: *Major, Minor, Sus 4th, Major 6th, Minor 6th, Major 7th, Minor 7th and Dominant 7th with root notes of B to F# inclusive – in THREE different fingerboard positions.*

One octave arpeggios: *Minor and Dominant 7th including # or b5ths and/or # or b9ths with root notes of A to F# inclusive.*

Two octave arpeggios: *Major and Minor with root notes of F# to D inclusive.*

All arpeggios should be played ascending and descending from memory.

The following chart details the starting string and fret covering all the keys required for each arpeggio in three positions.

| arpeggio  | B | C | C#/D <b>♭</b> | D  | D#/E <b>♭</b> | E  | F  | F#/G <b>♭</b> |
|---|---|---|---------------|----|---------------|----|----|---------------|
| <i>E string (positions 1 &amp; 2) starting fret</i> | 7 | 8 | 9             | 10 | 11            | 12 | 13 | 14            |
| <i>A string (position 3) starting fret</i>          | 2 | 3 | 4             | 5  | 6             | 7  | 8  | 9             |

**C Major**

C      E      G      C  
R      3      5      R

**C Minor**

C      E<sub>b</sub>      G      C  
R       $\flat$ 3      5      R

**C Sus 4**

C      F      G      C  
R      4      5      R

X    IX    VIII    VII

3    1

E  
A  
D  
G

VIII    VII    VI    V

4    1

E  
A  
D  
G

V    IV    III    II

3    1

E  
A  
D  
G

**C Major 6**

C      E      G      A      C  
R      3      5      6      R

X    IX    VIII    VII

4    2    1

E  
A  
D  
G

VIII    VII    VI    V

4    3    1

E  
A  
D  
G

V    IV    III    II

4    2    1

E  
A  
D  
G

**C Minor 6**

C E<sub>b</sub> G A C  
R <sub>b</sub>3 5 6 R

**C Major 7**

C E G B C  
R 3 5 7 R

## C Minor 7

C E $\flat$  G B $\flat$  C  
R  $\flat$ 3 5  $\flat$ 7 R

## C Dominant 7

C E G B $\flat$  C  
R 3 5  $\flat$ 7 R

C Minor 7 (with # or  $\flat$ 5 and/or  $\flat$ 9)

Below is illustrated a Minor 7th Arpeggio with the  $\flat$ 5, #5 and  $\flat$ 9 also indicated. By using the table below all variations can be found. Also shown

is a chart giving the starting fret for each root note. All these arpeggios will start on the E string.

|                  |        |                        |                        |                        |                        |
|------------------|--------|------------------------|------------------------|------------------------|------------------------|
| Cm7              | R<br>C | $\flat$ 3<br>E $\flat$ | 5<br>G                 | $\flat$ 7<br>B $\flat$ |                        |
| Cm7 $\flat$ 5    | R<br>C | $\flat$ 3<br>E $\flat$ | $\flat$ 5<br>G $\flat$ | $\flat$ 7<br>B $\flat$ |                        |
| Cm7#5            | R<br>C | $\flat$ 3<br>E $\flat$ | #5<br>G $\#$           | $\flat$ 7<br>B $\flat$ |                        |
| Cm7 $\flat$ 9    | R<br>C | $\flat$ 3<br>E $\flat$ | 5<br>G                 | $\flat$ 7<br>B $\flat$ | $\flat$ 9<br>D $\flat$ |
| Cm7 $\flat$ 5,9  | R<br>C | $\flat$ 3<br>E $\flat$ | $\flat$ 5<br>G $\flat$ | $\flat$ 7<br>B $\flat$ | $\flat$ 9<br>D $\flat$ |
| Cm7#5, $\flat$ 9 | R<br>C | $\flat$ 3<br>E $\flat$ | #5<br>G $\#$           | $\flat$ 7<br>B $\flat$ | $\flat$ 9<br>D $\flat$ |

| arpeggio      | A | A $\#$ / $B\flat$ | B | C | C $\#$ / $D\flat$ | D  | D $\#$ / $E\flat$ | E  | F  | F $\#$ / $G\flat$ |
|---------------|---|-------------------|---|---|-------------------|----|-------------------|----|----|-------------------|
| starting fret | 5 | 6                 | 7 | 8 | 9                 | 10 | 11                | 12 | 13 | 14                |

C Dominant 7 (with # or  $\flat$ 5 and/or # or  $\flat$ 9)

Below is illustrated a Dominant 7th Arpeggio with the  $\flat$ 5, #5,  $\flat$ 9 and #9 also indicated. By using the table below all variations can be found. Also

shown is a chart giving the starting fret for each root note. All these arpeggios will start on the E string.

|                        |        |        |                        |                        |                        |
|------------------------|--------|--------|------------------------|------------------------|------------------------|
| C7                     | R<br>C | 3<br>E | 5<br>G                 | $\flat$ 7<br>B $\flat$ |                        |
| C7 $\flat$ 5           | R<br>C | 3<br>E | $\flat$ 5<br>G $\flat$ | $\flat$ 7<br>B $\flat$ |                        |
| C7#5                   | R<br>C | 3<br>E | #5<br>G#               | $\flat$ 7<br>B $\flat$ |                        |
| C7 $\flat$ 9           | R<br>C | 3<br>E | 5<br>G                 | $\flat$ 7<br>B $\flat$ | $\flat$ 9<br>D $\flat$ |
| C7#9                   | R<br>C | 3<br>E | 5<br>G                 | $\flat$ 7<br>B $\flat$ | #9<br>D#               |
| C7 $\flat$ 5 $\flat$ 9 | R<br>C | 3<br>E | $\flat$ 5<br>G $\flat$ | $\flat$ 7<br>B $\flat$ | $\flat$ 9<br>D $\flat$ |
| C7 $\flat$ 5#9         | R<br>C | 3<br>E | $\flat$ 5<br>G $\flat$ | $\flat$ 7<br>B $\flat$ | #9<br>D#               |
| C7#5 $\flat$ 9         | R<br>C | 3<br>E | #5<br>G#               | $\flat$ 7<br>B $\flat$ | $\flat$ 9<br>D $\flat$ |
| C7#5#9                 | R<br>C | 3<br>E | #5<br>G#               | $\flat$ 7<br>B $\flat$ | #9<br>D#               |

| arpeggio      | A | A#/B $\flat$ | B | C | C#/D $\flat$ | D  | D#/E $\flat$ | E  | F  | F#/G $\flat$ |
|---------------|---|--------------|---|---|--------------|----|--------------|----|----|--------------|
| starting fret | 5 | 6            | 7 | 8 | 9            | 10 | 11           | 12 | 13 | 14           |

The following chart details the starting fret covering all the two octave

arpeggios. These will all begin on the E string.

|                      |                   |   |                   |   |                   |   |   |                   |    |
|----------------------|-------------------|---|-------------------|---|-------------------|---|---|-------------------|----|
| <i>arpeggio</i>      | F#/G <sub>b</sub> | G | G#/A <sub>b</sub> | A | A#/B <sub>b</sub> | B | C | C#/D <sub>b</sub> | D  |
| <i>starting fret</i> | 2                 | 3 | 4                 | 5 | 6                 | 7 | 8 | 9                 | 10 |

### G Major

G      B      D      G  
R      3      5      R

XII      XI      X      IX      VIII      VII      VI      V      IV      III      II

4      2      1      4      2      1      4      2      1      4      2      1

E      A      D      G

### G Minor

G      B<sub>b</sub>      D      G  
R      b3      5      R

XIII      XII      XI      X      IX      VIII      VII      VI      V      IV      III

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

E      A      D      G

# GRADE EIGHT

## *Scales*

Candidates should be able to play all scales listed in previous grades. In addition, the following should be played ascending and descending from memory:

Two octave scales: *Blues, Pentatonic Major, Pentatonic Minor in the keys of F# to D inclusive.*

One octave scale in 8ths: *Natural Minor in the keys of F to D inclusive.*

Examples are given starting on G as all these scales begin on the E string. For the other keys required refer to the chart below which details the starting string and fret for each key. (The 'F' position is only required for the Natural Minor scale in 8ths.)

| <i>key</i>           | F | F#/G <sub>b</sub> | G | G#/A <sub>b</sub> | A | A#/B <sub>b</sub> | B | C | C#/D <sub>b</sub> | D  |
|----------------------|---|-------------------|---|-------------------|---|-------------------|---|---|-------------------|----|
| <i>starting fret</i> | 1 | 2                 | 3 | 4                 | 5 | 6                 | 7 | 8 | 9                 | 10 |

## G Blues

|   |                |   |                |   |   |   |
|---|----------------|---|----------------|---|---|---|
| G | B <sub>b</sub> | C | D <sub>b</sub> | D | F | G |
| 1 | 3              | 4 | 5              | 5 | 7 | 8 |

| XII | XI | X | IX | VIII | VII | VI | V | IV | III | II |
|-----|----|---|----|------|-----|----|---|----|-----|----|
|     |    |   |    |      |     | 4  | 3 | 2  | 1   |    |
| 4   | 2  |   | 4  | 3    | 2   | 1  | 1 | 1  | 1   |    |

**G Pentatonic Major**

G A B D E G  
1 2 3 5 6 8

**G Pentatonic Minor**

G B<sub>b</sub> C D F G  
1 3 4 5 7 8

**G Natural Minor in 8ths**

G A B<sub>b</sub> C D E<sub>b</sub> F G  
1 2 3 4 5 6 7 8

## Arpeggios

Candidates should be able to play all arpeggios listed in previous grades. In addition, the following arpeggios should be played ascending and descending from memory:

One octave: *Dominant 11th and Dominant 13th arpeggios with root notes of F# to D inclusive.*

One octave arpeggios: *Major 7th, Minor 7th and Dominant 7th in root, 1st, 2nd and 3rd inversions – all keys.*

One octave arpeggios: *Minor and Dominant 7th including # or  $\flat$ 5ths and/or # or  $\flat$ 9ths with root notes of A to F# inclusive – all in two different fingerboard positions.*

Examples for the Dominant 11th and Dominant 13th arpeggios are given with a root note of C – all start on the E string. Refer to the chart below which details the starting fret for other pitches.

|               |              |   |              |   |              |   |   |              |    |
|---------------|--------------|---|--------------|---|--------------|---|---|--------------|----|
| arpeggio      | F#/G $\flat$ | G | G#/A $\flat$ | A | A#/B $\flat$ | B | C | C#/D $\flat$ | D  |
| starting fret | 2            | 3 | 4            | 5 | 6            | 7 | 8 | 9            | 10 |

### C Dominant 11th

C      E      G      B $\flat$       D      F  
R      3      5       $\flat$ 7      9      11

### C Dominant 13th

C      E      G      B $\flat$       D      F      A  
R      3      5       $\flat$ 7      9      11      13

The chart below details the starting string and fret for the root position, 1st inversion, 2nd inversion and 3rd inversion of each arpeggio for the one octave Major 7th arpeggios. Examples are given starting on C and F.

| arpeggio        | G | G#/A♭ | A | A#/B♭ | B | C  | C#/D♭ | D | D#/E♭ | E | F | F#/G♭ |
|-----------------|---|-------|---|-------|---|----|-------|---|-------|---|---|-------|
| Root string     | E | E     | E | E     | E | E  | E     | A | A     | A | A | A     |
| fret            | 3 | 4     | 5 | 6     | 7 | 8  | 9     | 5 | 6     | 7 | 8 | 9     |
| 1st Inv. string | A | A     | A | A     | A | A  | A     | E | E     | E | E | E     |
| fret            | 2 | 3     | 4 | 5     | 6 | 7  | 8     | 2 | 3     | 4 | 5 | 6     |
| 2nd Inv. string | A | A     | A | A     | A | A  | A     | E | E     | E | E | E     |
| fret            | 5 | 6     | 7 | 8     | 9 | 10 | 11    | 5 | 6     | 7 | 8 | 9     |
| 3rd Inv. string | D | D     | D | D     | D | D  | D     | A | A     | A | A | A     |
| fret            | 4 | 5     | 6 | 7     | 8 | 9  | 10    | 4 | 5     | 6 | 7 | 8     |

### C Major 7 – root position

C      E      G      B      C  
R      3      5      7      R

### C Major 7 – 1st inversion

E      G      B      C      E  
3      5      7      R      3

### C Major 7 – 2nd inversion

G      B      C      E      G  
5      7      R      3      5

## C Major 7 – 3rd inversion

B C E G B  
7 R 3 5 7

## F Major 7 – root position

|   |   |   |   |   |
|---|---|---|---|---|
| F | A | C | E | F |
| R | 3 | 5 | 7 | R |

## F Major 7 – 1st inversion

A C E F A  
3 5 7 R 3

## F Major 7 – 2nd inversion

|   |   |   |   |   |
|---|---|---|---|---|
| C | E | F | A | C |
| 5 | 7 | R | 3 | 5 |

## F Major 7 – 3rd inversion

E F A C E  
7 R 3 5 7

The chart below details the starting string and fret for the root position, 1st inversion, 2nd inversion and 3rd inversion of each arpeggio for the one octave Minor 7th arpeggios. Examples are given starting on C and F.

| arpeggio        | G | G#/A♭ | A  | A#/B♭ | B  | C  | C#/D♭ | D  | D#/E♭ | E | F | F#/G♭ |
|-----------------|---|-------|----|-------|----|----|-------|----|-------|---|---|-------|
| Root string     | E | E     | E  | E     | E  | E  | E     | E  | A     | A | A | A     |
| fret            | 3 | 4     | 5  | 6     | 7  | 8  | 9     | 10 | 6     | 7 | 8 | 9     |
| 1st Inv. string | E | E     | E  | E     | E  | E  | E     | E  | E     | E | E | E     |
| fret            | 6 | 7     | 8  | 9     | 10 | 11 | 12    | 13 | 2     | 3 | 4 | 5     |
| 2nd Inv. string | A | A     | A  | A     | A  | A  | A     | A  | E     | E | A | A     |
| fret            | 5 | 6     | 7  | 8     | 9  | 10 | 11    | 12 | 6     | 7 | 3 | 4     |
| 3rd Inv. string | A | A     | A  | A     | A  | A  | A     | A  | A     | A | A | A     |
| fret            | 8 | 9     | 10 | 11    | 12 | 13 | 14    | 15 | 4     | 5 | 6 | 7     |

### C Minor 7 – root position

C      E♭      G      B♭      C  
R      ♭3      5      ♭7      R

### C Minor 7 – 1st inversion

E♭      G      B♭      C      E♭  
♭3      5      ♭7      R      ♭3

### C Minor 7 – 2nd inversion

G      B♭      C      E♭      G  
5      ♭7      R      ♭3      5

**C Minor 7 – 3rd inversion**

B $\flat$  C E $\flat$  G B $\flat$   
 7 R  $\flat$ 3 5  $\flat$ 7

**F Minor 7 – root position**

F A $\flat$  C E $\flat$  F  
 R  $\flat$ 3 5  $\flat$ 7 R

**F Minor 7 – 1st inversion**

A $\flat$  C E $\flat$  F A $\flat$   
 3 5  $\flat$ 7 R 3

**F Minor 7 – 2nd inversion**

C E $\flat$  F A $\flat$  C  
 5  $\flat$ 7 R  $\flat$ 3 5

**F Minor 7 – 3rd inversion**

E $\flat$  F A $\flat$  C E $\flat$   
 7 R  $\flat$ 3 5  $\flat$ 7

The chart below details the starting string and fret for the root position, 1st inversion, 2nd inversion and 3rd inversion of each arpeggio for the one octave Dominant 7th arpeggios. Examples are given starting on C and F.

| <i>arpeggio</i> |               | G | G#/A♭ | A | A#/B♭ | B | C  | C#/D♭ | D | D#/E♭ | E | F | F#/G♭ |
|-----------------|---------------|---|-------|---|-------|---|----|-------|---|-------|---|---|-------|
| Root            | <i>string</i> | E | E     | E | E     | E | E  | A     | A | A     | A | A | A     |
|                 | <i>fret</i>   | 3 | 4     | 5 | 6     | 7 | 8  | 9     | 5 | 6     | 7 | 8 | 9     |
| 1st Inv.        | <i>string</i> | A | A     | A | A     | A | A  | E     | E | E     | E | E | E     |
|                 | <i>fret</i>   | 2 | 3     | 4 | 5     | 6 | 7  | 8     | 2 | 3     | 4 | 5 | 6     |
| 2nd Inv.        | <i>string</i> | A | A     | A | A     | A | A  | E     | E | E     | E | E | E     |
|                 | <i>fret</i>   | 5 | 6     | 7 | 8     | 9 | 10 | 11    | 5 | 6     | 7 | 8 | 9     |
| 3rd Inv.        | <i>string</i> | D | D     | D | D     | D | D  | A     | A | A     | A | A | A     |
|                 | <i>fret</i>   | 3 | 4     | 5 | 6     | 7 | 8  | 9     | 3 | 4     | 5 | 6 | 7     |

## **C Dominant 7 – root position**

C E G B $\flat$  C  
R 3 5  $\flat$ 7 R

## **C Dominant 7 – 1st inversion**

E G B $\flat$  C E  
3 5  $\flat$ 7 R 3

## **C Dominant 7 – 2nd inversion**

G B $\flat$  C E G  
5  $\flat$  7 R 3 5

## C Dominant 7 – 3rd inversion

B<sub>b</sub> C E G B<sub>b</sub>  
b7 R 3 5 b7

## **F Dominant 7 – root position**

F A C E $\flat$  F  
R 3 5  $\flat$ 7 R

## F Dominant 7 – 1st inversion

A C E<sub>b</sub> F A  
3 5 b7 R 3

### **F Dominant 7 – 2nd inversion**

C E<sub>b</sub> F A C  
5 b7 R 3 5

## **F Dominant 7 – 3rd inversion**

E♭ F A C E♭  
♭7 R 3 5 ♭7

## C Minor 7 (with # or $\flat$ 5 and/or $\flat$ 9) – Two fingerboard positions

Below is illustrated a Minor 7th Arpeggio with the  $\flat 5$ ,  $\# 5$  and  $\flat 9$  also indicated. By using the table below all variations can be found. Also shown

is a chart giving the starting fret for each root note. All these arpeggios will start on the E string.

|         |        |          |          |          |          |
|---------|--------|----------|----------|----------|----------|
| Cm7     | R<br>C | ♭3<br>E♭ | 5<br>G   | ♭7<br>B♭ |          |
| Cm7♭5   | R<br>C | ♭3<br>E♭ | ♭5<br>G♭ | ♭7<br>B♭ |          |
| Cm7#5   | R<br>C | ♭3<br>E♭ | #5<br>G# | ♭7<br>B♭ |          |
| Cm7♭9   | R<br>C | ♭3<br>E♭ | 5<br>G   | ♭7<br>B♭ | ♭9<br>D♭ |
| Cm7♭5♭9 | R<br>C | ♭3<br>E♭ | ♭5<br>G♭ | ♭7<br>B♭ | ♭9<br>D♭ |
| Cm7#5♭9 | R<br>C | ♭3<br>E♭ | #5<br>G# | ♭7<br>B♭ | ♭9<br>D♭ |

| <i>arpeggio</i>      | A | A#/B <sub>b</sub> | B | C | C#/D <sub>b</sub> | D  | D#/E <sub>b</sub> | E  | F  | F#/G <sub>b</sub> |
|----------------------|---|-------------------|---|---|-------------------|----|-------------------|----|----|-------------------|
| <i>starting fret</i> | 5 | 6                 | 7 | 8 | 9                 | 10 | 11                | 12 | 13 | 14                |

### C Dominant 7 (with # or $\flat$ 5 and/or # or $\flat$ 9) – Two fingerboard positions

Below is illustrated a Dominant 7th Arpeggio with the  $\flat$ 5, #5,  $\flat$ 9 and #9 also indicated. By using the table below all variations can be found. Also

shown is a chart giving the starting fret for each root note. All these arpeggios will start on the E string.

The first diagram shows a 10-note arpeggio starting at the 8th fret (root). The notes are:  $\flat$ 5 (8), #5 (9),  $\flat$ 9 (10), #9 (11),  $\flat$ 5 (12), #5 (13),  $\flat$ 9 (14), #9 (15),  $\flat$ 5 (16), and #5 (17). The second diagram shows a 9-note arpeggio starting at the 7th fret (root). The notes are:  $\flat$ 5 (7), #5 (8),  $\flat$ 9 (9), #9 (10),  $\flat$ 5 (11), #5 (12),  $\flat$ 9 (13), #9 (14), and  $\flat$ 5 (15).

|                        |        |        |                       |                       |                       |
|------------------------|--------|--------|-----------------------|-----------------------|-----------------------|
| C7                     | R<br>C | 3<br>E | 5<br>G                | $\flat$ 7<br>$B\flat$ |                       |
| C7 $\flat$ 5           | R<br>C | 3<br>E | $\flat$ 5<br>$G\flat$ | $\flat$ 7<br>$B\flat$ |                       |
| C7#5                   | R<br>C | 3<br>E | #5<br>$G\#$           | $\flat$ 7<br>$B\flat$ |                       |
| C7 $\flat$ 9           | R<br>C | 3<br>E | 5<br>G                | $\flat$ 7<br>$B\flat$ | $\flat$ 9<br>$D\flat$ |
| C7#9                   | R<br>C | 3<br>E | 5<br>G                | $\flat$ 7<br>$B\flat$ | #9<br>$D\#$           |
| C7 $\flat$ 5 $\flat$ 9 | R<br>C | 3<br>E | $\flat$ 5<br>$G\flat$ | $\flat$ 7<br>$B\flat$ | $\flat$ 9<br>$D\flat$ |
| C7 $\flat$ 5#9         | R<br>C | 3<br>E | $\flat$ 5<br>$G\#$    | $\flat$ 7<br>$B\flat$ | #9<br>$D\#$           |
| C7#5 $\flat$ 9         | R<br>C | 3<br>E | #5<br>$G\#$           | $\flat$ 7<br>$B\flat$ | $\flat$ 9<br>$D\flat$ |
| C7#5#9                 | R<br>C | 3<br>E | #5<br>$G\#$           | $\flat$ 7<br>$B\flat$ | #9<br>$D\#$           |

| arpeggio      | A | A $\#$ / $B\flat$ | B | C | C $\#$ / $D\flat$ | D  | D $\#$ / $E\flat$ | E  | F  | F $\#$ / $G\flat$ |
|---------------|---|-------------------|---|---|-------------------|----|-------------------|----|----|-------------------|
| starting fret | 5 | 6                 | 7 | 8 | 9                 | 10 | 11                | 12 | 13 | 14                |

## SECTION 2

# Bass Patterns

A maximum of 25 marks may be awarded in this section of the examination.

The candidate should select two bass patterns from the four examples of the relevant grade given on the following pages. The candidate will then be shown a chord progression for one of the choices. The chosen bass pattern should be played over this sequence, transposing it for each chord. The chord progression should be played through four times. The first time the candidate should follow the pattern exactly. For subsequent playings the pattern may be varied rhythmically, melodically and by adding 'fills', but should still follow the chord sequence and keep within the general musical style. Normally only one performance is required but, at the examiner's discretion, the candidate may be requested to play the second bass pattern over another chord sequence.

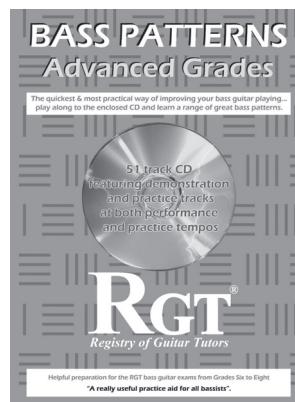
The bass patterns and chords used in each sequence will be based on the requirements for Sections 1 and 3 of the relevant grade. The following pages show the bass patterns in the key of C major or C minor, followed by examples of the type of progression to be expected in a variety of keys. Above the chord progression is the riff as it should be played for each chord. This is shown in both standard notation and tablature.

Please note that in the examination candidates will be shown only a chord sequence. The bass pattern that is notated over each chord in this handbook is shown only to ensure clarity and to facilitate the learning process. Such notation will NOT appear on the examination chord chart.

Above each bass pattern is given a broad indication of the general style together with a suggested tempo. This is a guide to playing and some flexibility in interpretation is allowed.

A page of practice charts will be found for each grade. Candidates should practice playing the bass pattern over all the chords to be expected, in a variety of chord progressions, rather than merely practicing the examples provided in this handbook.

An audio recording featuring all the required bass patterns for each grade at practice and performance speeds is produced by RGT. See inside rear cover for more information.



# GRADE SIX

For Grade Six candidates should be able to play *slurs* (often referred to as the *hammer on* and the *pull off*) and *vibrato*. Details concerning these

techniques will be found in the Grade Six part of the Musicianship section in this Handbook.

1) Blues  $\text{♩.} = 60$

2) Swing  $\text{♩.} = 142$

**Bass Pattern 2 (Swing):** 12/8 time, bass clef. The pattern consists of a 5-note sequence: 1 (A), 2 (B), 3, 4, 5. This sequence is repeated with a 5-note swing pattern: 5, 5, 3, 2, 5. The bass line is shown on a 4-string bass guitar neck with fingerings 1, 2, 3, 4, 5 above the strings and 1, 2, 3, 4, 5 below the strings.

**Bass Pattern 2 (Swing):** 12/8 time, bass clef. The pattern consists of a 6-note sequence: 1 (A), 2 (B), 3, 4, 5, 6. This sequence is repeated with a 6-note swing pattern: 6, 6, 4, 3, 6. The bass line is shown on a 4-string bass guitar neck with fingerings 1, 2, 3, 4, 5, 6 above the strings and 1, 2, 3, 4, 5, 6 below the strings. The chords A♭ and D♭ are indicated below the neck.

**Bass Pattern 2 (Swing):** 12/8 time, bass clef. The pattern consists of a 6-note sequence: 1 (A), 2 (B), 3, 4, 5, 6. This sequence is repeated with a 6-note swing pattern: 6, 6, 4, 3, 6. The bass line is shown on a 4-string bass guitar neck with fingerings 1, 2, 3, 4, 5, 6 above the strings and 1, 2, 3, 4, 5, 6 below the strings. The chords D♭ and A♭ are indicated below the neck.

**Bass Pattern 2 (Swing):** 12/8 time, bass clef. The pattern consists of a 6-note sequence: 1 (A), 2 (B), 3, 4, 5, 6. This sequence is repeated with a 8-note swing pattern: 6, 5, 6, 7, 8, 8, 8, 6, 5, 8. The bass line is shown on a 4-string bass guitar neck with fingerings 1, 2, 3, 4, 5, 6 above the strings and 1, 2, 3, 4, 5, 6 below the strings. The chords D♭ and E♭ are indicated below the neck.

## 3) Disco

♩ = 108

1 5 5 5 3 5 5 5 6 5  
2 3 3 3 3 5 3 3 6 5  
3 4

When a bass pattern is two bars in length, and the chord changes after one bar, only the first bar of the pattern should be played. An example can be seen in bars 9 & 10 of this chord progression.

1 7 7 7 5 7 7 7 5 7 7 7 5 7 7 7 8 7  
2 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 8 7  
3 4

**Am** **Am** **Am** **Am**

1 7 7 7 5 7 7 7 5 7 7 7 5 7 7 7 8 7  
2 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 8 7  
3 4

**Dm** **Dm** **Am** **Am**

1 5 5 5 3 5 5 5 3 5 7 7 5 7 7 7 8 7  
2 3 3 3 3 5 3 3 3 5 5 5 5 5 5 5 5 8 7  
3 4

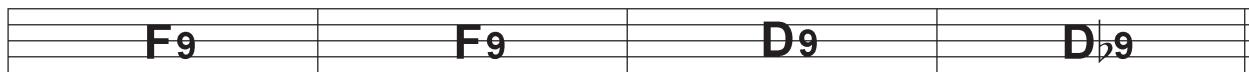
**C** **G** **Am** **Am**

4) R & B  $\text{♩} = 120$

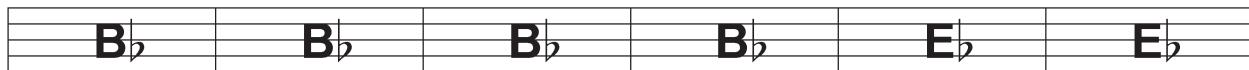
The chord charts below are similar to those presented to the candidate in the examination (i.e. without notation and tablature). They are given here as an aid to practice, with one progression

for each bass pattern. Candidates are encouraged to practice each bass pattern over as many different chord progressions as possible.

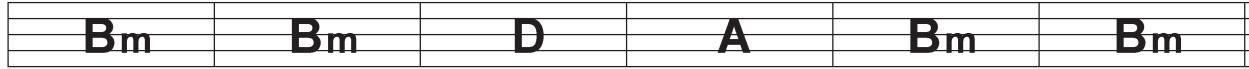
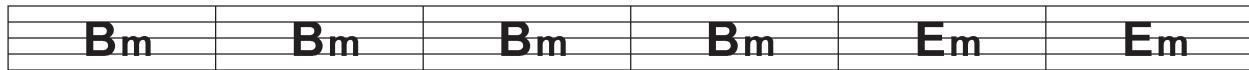
1) Blues



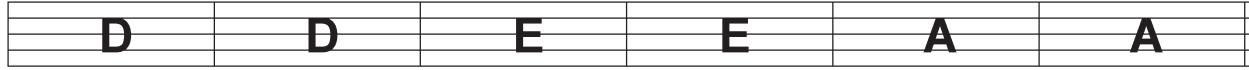
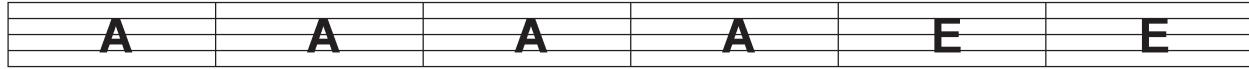
2) Swing



3) Disco



4) R&B



# GRADE SEVEN

For Grade Seven, candidates should be able to play *slurs* (often referred to as the *hammer on* and the *pull off*), *vibrato*, *trills* and *slides*. Details

concerning these techniques will be found in the Grade Six and Seven sections of the Musicianship chapter in this Handbook.

1) Soul Pop  $\text{♩} = 100$

When a bass pattern is two bars in length, and the chord changes after one bar, only the first bar of the pattern should be played. An example can be seen in bars 7 & 8 of this chord progression.

## The trill

A trill is a decorative effect added to a note and therefore does not have an exact interpretation in terms of how many notes should be played. It will vary depending on the length of the note over which the trill is written and also on the tempo and style of the music. The example here is one recommended interpretation for this particular chord chart.

2) Euro-disco     = 108

1 2 3 4

A B

vib. vib. vib.

D D D D

1 2 3 4

A B

5 7 5 5 7 5 5 7 5 7 5 7 5 7 5 7 9 7 9 7 9 7 9 7 9 7 9 11

vib. vib. vib.

G G D D

1 7 9 7 7 9 7 7 9 7 9 7 9 7 11 8 10 8 8 10 8 8 10 8

2 A B

3

4

**A** **A** **B**

3) Rock  $\text{♩} = 172$

4) Funk  $\text{♩} = 88$

Percussive 'ghost notes', that are not always notated, can be used to achieve an authentic funk style.

The chord charts below are similar to those presented to the candidate in the examination (i.e. without notation and tablature). They are given here as an aid to practice, with one progression for each bass pattern. Candidates are encouraged to practice each bass pattern over as many different chord progressions as possible.

1) Soul Pop

A bass staff with four measures. Each measure contains a single note 'G' on the fourth line. The staff has five lines and four spaces.

A bass staff with four measures. The chords are: 'C' (measure 1), 'C' (measure 2), 'A' (measure 3), and 'D' (measure 4). Each chord is represented by a single note on the staff.

2) Euro Disco

A bass staff with five measures. The chords are: 'C' (measure 1), 'C' (measure 2), 'C' (measure 3), 'C' (measure 4), and 'F' (measure 5). Each chord is represented by a single note on the staff.

A bass staff with five measures. The chords are: 'F' (measure 1), 'C' (measure 2), 'C' (measure 3), 'G' (measure 4), and 'G' (measure 5). Each chord is represented by a single note on the staff.

A bass staff with four measures. The chords are: 'A' (measure 1), 'A' (measure 2), 'G' (measure 3), and 'G' (measure 4). Each chord is represented by a single note on the staff.

3) Rock

A bass staff with six measures. The chords are: 'A' (measure 1), 'A' (measure 2), 'A' (measure 3), 'A' (measure 4), 'G' (measure 5), and 'G' (measure 6). Each chord is represented by a single note on the staff.

A bass staff with four measures. The chords are: 'G' (measure 1), 'G' (measure 2), 'D' (measure 3), and 'D' (measure 4). Each chord is represented by a single note on the staff.

4) Funk

A bass staff with five measures. The chords are: 'D9' (measure 1), 'D9' (measure 2), 'F9' (measure 3), 'F9' (measure 4), and 'D9' (measure 5). Each chord is represented by a single note on the staff.

A bass staff with five measures. The chords are: 'D9' (measure 1), 'Bb9' (measure 2), 'Bb9' (measure 3), 'A9' (measure 4), and 'A9' (measure 5). Each chord is represented by a single note on the staff.

# GRADE EIGHT

For Grade Eight candidates should be able to play *slurs* (often referred to as the *hammer on* and the *pull off*), *vibrato*, *trills* and *slides*. Details

concerning these techniques will be found in the Musicianship section in this Handbook.

1) R 'n' B Groove  $\text{♩} = 108$

*major*

*minor*

*E* *Em7* *E* *Em7* *D7* *D7*

*A* *A* *B7* *B7* *B7* *B7*

*E* *Am7* *E* *Am7* *B7* *B7*

2) Ballad  $\text{♩} = 92$

*major*

*minor*

2

♯

3) Rock       $\text{♩} = 132$

4) Funk  $\text{♩} = 88$ 

1 2 3 4

A B G D

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

1 2 3 4

A B G D

8 7 7 8 9 10 8 7 8 9 10 11 10 10 11 12 13 11 10 11 12 13

C7#9 C7#9 E♭7#9 E♭7#9

1 2 3 4

A B G D

8 7 7 8 9 10 8 7 8 9 10 13 12 12 13 14 15 11 10 10 11 12 13

C7#9 C7#9 F7#9 E♭7#9

1 2 3 4

A B G D

8 7 7 8 9 10 8 7 8 9 10

C7#9 C7#9

The chord charts below are similar to those presented to the candidate in the examination (i.e. without notation and tablature). They are given here as an aid to practice, with one progression

1) R 'n' B Groove

A 4-bar bass guitar chord chart. The first bar contains a **F#m7**. The second bar contains another **F#m7**. The third bar contains an **E7**. The fourth bar contains another **E7**.

A 4-bar bass guitar chord chart. The first bar contains a **Bm7**. The second bar contains another **Bm7**. The third bar contains a **C#7**. The fourth bar contains another **C#7**.

2) Ballad

A 6-bar bass guitar chord chart. The first four bars contain an **A** chord. The fifth bar contains a **Bm**. The sixth bar contains another **Bm**.

A 6-bar bass guitar chord chart. The first four bars contain an **F#m**. The fifth bar contains a **C#m**. The sixth bar contains a **D**.

3) Rock

A 4-bar bass guitar chord chart. The first two bars contain an **Em**. The third bar contains a **D**. The fourth bar contains another **D**.

A 4-bar bass guitar chord chart. The first two bars contain a **C**. The third bar contains a **D**. The fourth bar contains another **D**.

4) Funk

A 5-bar bass guitar chord chart. The first bar contains a **F#7#9**. The second bar contains another **F#7#9**. The third bar contains an **A7#9**. The fourth bar contains another **A7#9**. The fifth bar contains a **F#7#9**.

A 5-bar bass guitar chord chart. The first bar contains a **F#7#9**. The second bar contains a **B7#9**. The third bar contains an **A7#9**. The fourth bar contains a **F#7#9**. The fifth bar contains another **F#7#9**.

for each bass pattern. Candidates are encouraged to practice each bass pattern over as many different chord progressions as possible.

## SECTION 3

# Performance

A maximum of 30 marks may be awarded in this section of the examination.

The candidate will be shown a chord sequence containing chords detailed for each grade in Section One of this Handbook. The examiner will play through the sequence once on guitar (live or recorded) for the candidate to hear. The examiner will then play the sequence a further four times and the candidate should improvise an appropriate bass line over the chord sequence. During the first playing of the sequence by the examiner, the candidate should listen carefully to the way the chords are played in order to choose an appropriate style of bass line.

At the examiner's discretion, a second sequence may be given in a different style over which the candidate should again improvise an appropriate bass line after having heard the sequence once.

Marks will be awarded in this section primarily for accuracy of pitch, security of timing, fluency, clarity and phrasing.

Stylistic interpretation, musical communication and expressiveness are also important features at these grades, and demonstration of these aspects might be aided by the ability to incorporate chromaticism (when musically appropriate) as the grades progress.

Some chords may have an *altered bass note* – written as a chord followed by a forward slash and another note (for example A/C#). When playing these chords with non-root bass notes, the note after the forward slash (C# in this example) should be played first (or emphasised).

The division of beats within split bars (where two or more chords occur in a single bar) is indicated by the use of dots after chord symbols.

Some examples of the type of sequence to be expected for each grade are shown below.

### GRADE SIX

Some examples of the type of chart that may be presented at this grade are given below. Note that at this grade the

time signature is limited to  $\frac{3}{4}$   $\frac{4}{4}$   $\frac{6}{8}$  or  $\frac{12}{8}$  time and there will be up to two chords per bar.

(i) Medium Pop-rock

(ii) Lively

$\left| \frac{3}{4} \right. \text{ A } \left| \text{ A\#7 } \right. \text{ Bm7 } \left| \text{ E9 } \right. \text{ DMaj9 } \left| \text{ DMaj9 } \right. \text{ E7 } \left| \text{ Eaug } \right. \parallel$

(iii) Medium tempo, bluesy feel

$\left| \frac{12}{8} \right. \text{ Bm } . \text{ Bm/D } . \left| \text{ Em7 } \right. \text{ G7 } \left| \text{ F\#7 } \right. \text{ G/B } \left| \text{ A/C\# } . \text{ A/E } . \right. \left| \text{ F\#m7 } \right. \text{ Bm7 } \left| \text{ Em9 } \right. \text{ Em9 } \left| \text{ G7 } . \text{ F\#7 } . \right. \left| \text{ G7 } . \text{ A7 } . \right. \parallel$

## GRADE SEVEN

Some examples of the type of chart that may be presented at this grade are given below. Note that at this grade the

time signature is limited to  $\frac{3}{4}$ ,  $\frac{4}{4}$ ,  $\frac{2}{2}$ ,  $\frac{6}{8}$  or  $\frac{12}{8}$  time and there will be up to two chords per bar.

(i) Jazz Blues

$\left| \frac{12}{8} \right. \text{ B\flat7 } \left| \text{ E\flat9 } \right. \text{ B\flat7 } \left| \text{ B\flat7\#5 } \right. \text{ E\flatMaj7 } \left| \text{ E\flatm7 } \right. \text{ B\flatMaj7 } \left| \text{ G7 } \right. \left| \text{ Cm7 } . \text{ F7\flat9 } . \right| \text{ Dm7\flat5 } . \text{ G7 } . \left| \text{ Cm7 } . \text{ Fsus4 } . \right| \text{ B\flat } \parallel$

(ii) Up tempo funk

$\left| \frac{4}{4} \right. \text{ Bm6 } \left| \text{ GMaj7 } . \text{ F\#7\#5 } . \right| \text{ Bm6 } \left| \text{ GMaj7 } . \text{ F\#7\#5 } . \right| \text{ Dm6 } \left| \text{ B\flatMaj7 } . \text{ A7\#5 } . \right| \text{ Am7 } \left| \text{ D7\#9 } \right. \text{ Em9 } \left| \text{ F\#7\#5 } \right. \parallel$

(iii) Slow ballad

$\left| \frac{2}{2} \right. \text{ DMaj9 } \left| \text{ C\#m9 } \right. \text{ F\#m7 } \left| \text{ F\#m7 } \right. \text{ DMaj9 } \left| \text{ C\#m9 } \right. \left| \text{ Bm7 } \right. \left| \text{ E7\#9 } \right. \left| \text{ AMaj7 } \right. \left| \text{ A6 } \right. \parallel$

# GRADE EIGHT

Some examples of the type of chart that may be presented at this grade are given below. Note that at this grade the

time signature is limited to  $\frac{3}{4}$   $\frac{4}{4}$   $\frac{5}{4}$   $\frac{2}{8}$  or  $\frac{12}{8}$  time and there will be up to two chords per bar.

(i) Relaxed jazz groove

$\frac{5}{4}$  **D<sub>m</sub>** . . **D<sub>m</sub>/F** . | **E<sub>m7b5</sub>** . . **A<sub>7#5</sub>** . | **D<sub>m</sub>** . . **D<sub>m7/C</sub>** . |  
 | **B<sub>b7</sub>** . . **A<sub>11</sub>** . | **G<sub>m</sub>** | **D<sub>m</sub>** | **G<sub>m</sub>** | **A<sub>11</sub>** . . **A<sub>7</sub>** . ||

(ii) With a swing

$\frac{4}{4}$  **A<sub>b</sub>** | **A<sub>b7</sub>** | **D<sub>b9</sub>** | **D<sub>b13</sub>** | **E<sub>b7</sub>** | **E<sub>b7#5</sub>** | **A<sub>b</sub>** . **F<sub>9</sub>** . |  
 | **B<sub>b7b5</sub>** . **E<sub>b7b9</sub>** . | **C<sub>m7</sub>** . **F<sub>7#9</sub>** . | **B<sub>bm7</sub>** . **A<sub>7b5</sub>** . | **A<sub>bMaj7</sub>** | **E<sub>b7</sub>** ||

(iii) Tenderly

$\frac{3}{4}$  **E** | **A<sub>13</sub>** | **B<sub>11</sub>** | **B<sub>13</sub>** | **E<sub>Maj7</sub>** | **F<sub>#m7</sub>** |  
 | **G<sub>m7</sub>** | **C<sub>sus4</sub>** | **F<sub>Maj9</sub>** | **F<sub>#</sub>** | **G<sub>m7</sub>** | **C<sub>13</sub>** . **B<sub>13</sub>** ||

## Improvising Bass Guitar Books with CDs

The Registry has produced a series of 'Improvising Bass Guitar' books and CDs to provide further advice, and to act as useful practice aids, for this section of the examination.

For more information on this series please refer to  
the inside back cover of this book

## SECTION 4

# Musicianship

A maximum of 10 marks may be awarded in this section of the examination.

This section of the examination tests the candidate's knowledge of the notes being played, general music theory and conventions, the mechanism of the instrument and the technical aspects of playing it.

At these grades, the candidate's response should be confident and well communicated, i.e. answers should be 'known' rather than 'worked out'.

### *a) Musical knowledge*

The candidate should be familiar with the notes in the scales and arpeggios required for the relevant grade (see Section 1 of this handbook). The examiner may ask the candidate to play any note on a particular string (which will be taken from the required scales). In order to establish a solid musical foundation it is important that candidates are aware of the notes they are playing rather than duplicating finger patterns.

This section also tests the candidates knowledge of general music theory. The ability to follow musical instructions such as repeat markings, dynamics, etc. is important when

performing music and the candidate may be asked to demonstrate a particular term in addition to giving its definition. Specific requirements are given for each grade on the following pages.

### *b) Playing the bass guitar*

This section covers the optimum methods of achieving clarity and fluency, with questions relating to both left and right hand technique. Candidates should have a good knowledge of both plectrum and finger styles irrespective of which they use during the examination. Specific requirements are given for each grade on the following pages.

### *c) Knowledge of the instrument*

Candidates should have a good general knowledge of the mechanism of the instrument. This covers the anatomy of the bass guitar, including knowledge of the position and function of various items and familiarity with common terms used. Specific requirements are given for each grade on the following pages.

# GRADE SIX

## a) Musical Knowledge

The candidate should be able to name any note on the fingerboard. The examiner may name a particular string and fret and ask the candidate to identify the note.

The following chart shows all the notes on the fingerboard up to and including the 15th fret.

| 15                | 14                | 13                | 12 | 11                | 10 | 9                 | 8                 | 7 | 6                 | 5 | 4                 | 3                 | 2                 | 1                 | fret |
|-------------------|-------------------|-------------------|----|-------------------|----|-------------------|-------------------|---|-------------------|---|-------------------|-------------------|-------------------|-------------------|------|
| G                 | F#/G <sub>b</sub> | F                 | E  | D#/E <sub>b</sub> | D  | C#/D <sub>b</sub> | C                 | B | A#/B <sub>b</sub> | A | G#/A <sub>b</sub> | G                 | F#/G <sub>b</sub> | F                 | E    |
| C                 | B                 | A#/B <sub>b</sub> | A  | G#/A <sub>b</sub> | G  | F#/G <sub>b</sub> | F                 | E | D#/E <sub>b</sub> | D | C#/D <sub>b</sub> | C                 | B                 | A#/B <sub>b</sub> | A    |
| F                 | E                 | D#/E <sub>b</sub> | D  | C#/D <sub>b</sub> | C  | B                 | A#/B <sub>b</sub> | A | G#/A <sub>b</sub> | G | F#/G <sub>b</sub> | F                 | E                 | D#/E <sub>b</sub> | D    |
| A#/B <sub>b</sub> | A                 | G#/A <sub>b</sub> | G  | F#/G <sub>b</sub> | F  | E                 | D#/E <sub>b</sub> | D | C#/D <sub>b</sub> | C | B                 | A#/B <sub>b</sub> | A                 | G#/A <sub>b</sub> | G    |

At this grade candidates should be able to name the diatonic intervals of any major scale up to and including the 9th.

The following example shows the intervals from the C Major scale. The fingerings given are transposable to other keys.

*C to D      C to E      C to F      C to G      C to A      C to B      C to C      C to D*  
*Major 2nd    Major 3rd    Perfect 4th   Perfect 5th   Major 6th   Major 7th   Octave   Major 9th*

1<sup>st</sup> T      2<sup>nd</sup> A      3<sup>rd</sup> B      4<sup>th</sup> G      1<sup>st</sup> F      2<sup>nd</sup> E      3<sup>rd</sup> D      4<sup>th</sup> C

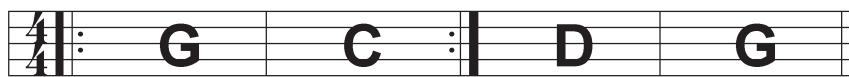
Candidates should also be able to explain the repeat and dynamic markings detailed overleaf. Candidates

may also be asked to demonstrate the application of dynamics.

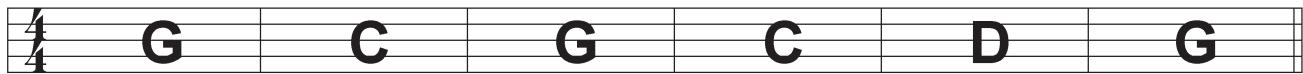
## Repeat marks

Passages to be repeated are indicated by two dots and a double bar line at the start and end of the particular section. (When the repeat is from the beginning of a piece the first set of dots is not always shown)

For example:



should be played as:



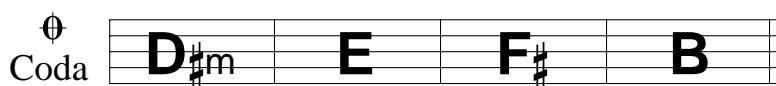
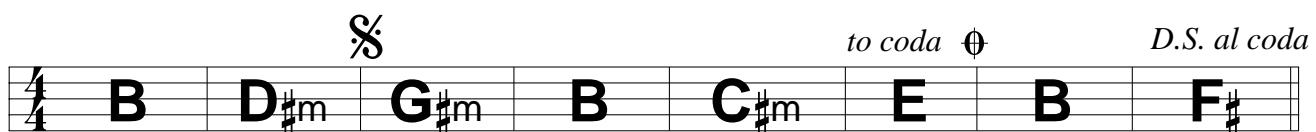
*D.S.* (Dal Segno) – from the sign. This means play from the sign (§).

*D.C.* (Da Capo) – from the top. This means play again from the beginning.

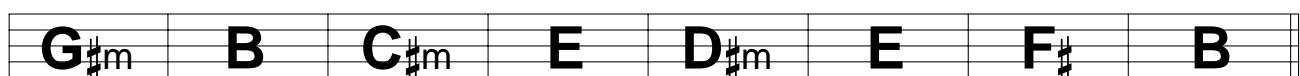
*Al Coda* – to the tail.

This means play the end section, which is marked with a coda sign (Φ).

For example:



should be played as:



should be played as:

### 1st and 2nd time endings

Bars marked with a 1. are included in the first playing but omitted on the repeat playing and replaced with the bars marked 2.

For example:

should be played as:

### Dynamic Markings

These indicate the changes in volume to be made.

|     |    |   |    |    |   |    |     |
|-----|----|---|----|----|---|----|-----|
| ppp | pp | p | mp | mf | f | ff | fff |
| ↑   | ↑  | ↑ | ↑  | ↑  | ↑ | ↑  | ↑   |

play as softly as possible      play softly      moderately loud      play as strongly as possible

— become louder      — become softer

## Tempo changes

*Accel.* (accelerando) – Gradually faster.

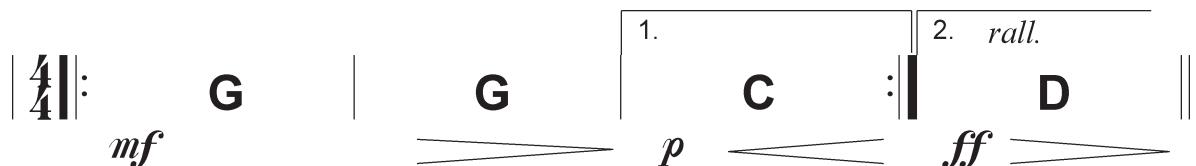
*Rall.* (rallentando) – Gradually slower.

*A tempo* – 'In time'. Resume previous speed after a deviation.

↪ (pause) – Hold the note longer than the written value.

Candidates may be given a chord sequence consisting of up to four bars with one chord per bar. The chart may contain any of the dynamic, repeat and tempo markings explained above. The

chord sequence should be played through using four root notes per bar and incorporating the performance indications. An example of the type of chart to be expected is given below.



## Common chords

Candidates should be familiar with the common chords in a key. These are the chords occurring most frequently. If a player knows which chords are

likely to appear in a given key, this makes following chord charts easier and quicker. Counting the root note as I, the following table lists the common chords.

Example in key of C Major

| Position in Key | Pitch | Chord Type |
|-----------------|-------|------------|
| I               | C     | Major      |
| II              | D     | Minor      |
| III             | E     | Minor      |
| IV              | F     | Major      |
| V               | G     | Major      |
| VI              | A     | Minor      |

## b) Playing the bass guitar

Candidates may be asked questions relating to the correct positioning of the left-hand fingers, in particular how to obtain clear notes and avoid fret buzz. Section 1 of this handbook has details of left-hand technique, the most important aspect being to place the tips of the fingers, rather than the pads, at the very edge of the frets.

Take care not to over-grip with the left-hand thumb on the back of the neck as this will cause muscle fatigue and tend to limit the freedom of the thumb to move. It is essential that the left hand thumb is allowed to move freely when changing positions. If the thumb remains static this restricts the optimum positioning of the fingers which may result in unnecessary left hand stretching and consequent loss of fluency. Also be aware that for the left-hand thumb to move freely the wrist, elbow and shoulder must be flexible and relaxed. Try to ensure that this is not inhibited by your standing or sitting position.

With regard to the right hand: plectrum strokes should alternate between down and up strokes and, in finger style, index and middle fingers (or other suitable finger combination) should alternate to facilitate fluency and speed. Section 1 of this handbook has details of right-hand technique, covering both plectrum and finger style.

In addition to answering questions, the candidate may be required to demonstrate any of the above.

## Slurs

Candidates should be familiar with the use of slurs. A slur is the sounding of two or more notes from the single pick of a string. Slurs can be used to add speed to one's playing, but equally importantly to add smoothness, flow and subtlety. Candidates should be able to demonstrate ability in two type of slurs :

(a) The Hammer-on. A note is played, then a higher note on the same string is sounded without being picked by the right hand but rather by a hammering action with a left hand finger. For the hammered note to be clear it is important to use a certain amount of force and attack in bringing down the hammering finger. Hammer with the tip of the finger and hammer to the edge of the fret.

(b) The Pull-off. A note is fretted, then a lower note is sounded without being picked by the right hand, but rather by being plucked downwards by the left hand finger which was fretting the original note. For the pull-off to be clear it is important that the pressure is concentrated on the lower finger which is anchoring the string (otherwise the note may be pulled out of tune when the higher finger pulls off). The plucking action should come from the tip of the finger with a downward pulling action and not simply the lifting off of the finger into the air.

## Vibrato

Vibrato is the wavering of the pitch of a note. There are various methods by which vibrato can be executed whilst holding a note:

- a) Horizontal movement of the left hand, from side to side.
- b) Vertical movement with the finger repeatedly shifting the note slightly above pitch and back again.
- c) Rotating wrist action, causing a vertical movement of the string.
- d) Rotating wrist action resulting in a rolling motion of the finger along the string. (This is most suited to fretless instruments.)

### c) *Knowledge of the instrument*

Candidates should have a very good general knowledge of the bass. In particular:

- i) Variations in tone achieved by changing the right hand position. For instance a brighter clearer attack will be produced when playing close to the bridge, whereas a more mellow tone is produced as you move towards the fingerboard.
- ii) A practical understanding of the use of tone controls and pick-up selectors (where appropriate), to produce various tone qualities.
- iii) The difference in tone produced by varying the pace and strength with which the right-hand fingers pluck, or the plectrum strikes, the string.

- iv) The function of the machine heads.

These are normally positioned by the headstock of the guitar. Each string has its own machine head (or turning head) which, when rotated, increases or reduces the tension exerted on that string, thereby raising or lowering its pitch. By carefully adjusting all of these the bass guitar can be brought into tune.

- v) The meaning of terms such as:

*Action* – the distance between the strings and the frets. This determines the ease of fretting notes.

*Marker dots* – the dots or blocks inlaid into the face and/or side of the fingerboard which aid in the location of certain frets. These normally include frets 3, 5, 7, 9 & 12.

*The nut* – a slotted piece of material (normally plastic or brass) situated at the head end of the fingerboard. The strings lie in the grooves of the nut.

*The saddle* – the seat upon which the string rests at the body end of the bass guitar. It is from this point that the vibrating section of the string starts.

*Changing a string* – Candidates should be aware of how to replace a string on their own instrument.

*Tuning the bass guitar* – Candidates should be able to explain and demonstrate at least two methods of achieving standard relative

tuning. Of the various methods, the two most common are:

a) Tuning with harmonics. Play the 5th fret harmonic on the 4th string, then play the 7th fret harmonic on the 3rd string; adjust the 3rd string until the two harmonics sound the same. Repeat on the same frets for the 3rd to 2nd string and for the 2nd to 1st string.

b) The fifth fret method. Play the 5th fret of the 4th string, tune the open 3rd string to this. The 5th fret of the 3rd string is now used to tune the open 2nd string, and the 5th fret of the 2nd string is used to tune the open 1st string.

Both these methods assume you have been given an E in order to first tune your 4th string. For example, from a keyboard, guitar or tuning fork.

## GRADE SEVEN

### a) *Musical Knowledge*

Candidates should have a thorough knowledge of the requirements for Grade Six, detailed on the previous pages. The following pages detail the additional requirements for this grade. At Grade Seven candidates should be

able to name from memory all chromatic intervals up to and including #9th and be able to demonstrate any such interval on request. The example shows the intervals in the key of C. The fingerings given are transposable to other keys.

**Top Example Fingerings:**

- C to  $D_{\flat}$  minor 2nd: 8
- C to D major 2nd: 9
- C to  $E_{\flat}$  minor 3rd: 10
- C to E major 3rd: 11
- C to F perfect 4th: 8
- C to  $F^{\#}$  augmented 4th: 7
- C to  $G_{\flat}$  diminished 5th: 8
- C to G perfect 5th: 9
- C to  $G^{\#}$  augmented 5th: 10

**Bottom Example Fingerings:**

- C to  $A_{\flat}$  minor 6th: 11
- C to A major 6th: 8
- C to  $B_{\flat}$  minor 7th: 7
- C to B major 7th: 8
- C to C octave: 9
- C to  $D_{\flat}$  minor 9th: 8
- C to D major 9th: 10
- C to  $D^{\#}$  augmented 9th: 11

## Repeat marks

In addition to the repeat markings listed in the Grade Six section, the candidate should know the following:

×

This means repeat the last bar.

*Repeat to fade*

This means play the last section marked as a repeat several times, gradually reducing in volume throughout until you come to an almost silent close.

## Chords

Candidates should be familiar with which chords occur diatonically in any

given key. The following two tables give an example in the keys of C major and C minor.

### Major Keys

| Position in Key | Basic chord     | Extended chord(s)    | Chords in C Major |            |
|-----------------|-----------------|----------------------|-------------------|------------|
| I               | major           | major 6th, major 7th | C                 | C6, CMaj7  |
| II              | minor           | minor 7th            | Dm                | Dm7        |
| III             | minor           | minor 7th            | Em                | Em7        |
| IV              | major           | major 6th, major 7th | F                 | F6, F Maj7 |
| V               | major           | dominant 7th         | G                 | G7         |
| VI              | minor           | minor 7th            | Am                | Am7        |
| VII             | half diminished | minor 7b5            | B <sup>°</sup>    | Bm7b5      |

### Minor

| Position in Key | Basic chord     | Extended chord(s)      | Chords in C Minor |                                       |
|-----------------|-----------------|------------------------|-------------------|---------------------------------------|
| I               | minor           | minor 7th              | Cm                | Cm7                                   |
| II              | half diminished | minor 7b5              | D <sup>°</sup>    | Dm7b5                                 |
| III             | major           | major 6th, major 7th   | E <sub>b</sub>    | E <sub>b</sub> 6, E <sub>b</sub> Maj7 |
| IV              | minor           | minor 7th              | Fm                | Fm7                                   |
| V *             | minor/major     | minor 7th/dominant 7th | Gm / G            | Gm7 / G7                              |
| VI              | major           | major 7th              | A <sub>b</sub>    | A <sub>b</sub> Maj7                   |
| VII             | major           | dominant 7th           | B <sub>b</sub>    | B <sub>b</sub> 7                      |

\* The V chord in the minor key can be either a Dominant 7th or a Minor 7th, depending on the type of minor scale being used.

### ***b) Playing the bass guitar***

Candidates should have a thorough practical understanding of the information given in the Grade Six section. In addition to slurs and vibrato, candidates should be familiar with, and able to demonstrate, trills.

#### ***Trills***

A trill is the rapid alternation between two notes, achieved by using a combination of hammer ons and pull offs. The two notes involved are normally close together in pitch, usually a minor or major second apart. A trill is shown with the sign  and the duration marked with . The main use for a trill is to add decoration to a bass line. It can also be used to extend a note's length.

#### ***Slides***

A slide is the movement from one note to another without striking the second note, thus creating a smoother link between the two notes. Play the first note in the normal way then, without releasing the pressure of the left-hand finger too much, slide the finger quickly along to the second note. When performed correctly, you should not lose any volume between the two notes. The sign for a slide is a short line joining the two notes.

### ***c) Knowledge of the instrument***

The knowledge required for this section of the examination is similar in content to that detailed for Grade Six. For Grade Seven, candidates should have a thorough understanding of all the information given and will be expected to give comprehensive answers to the questions posed, and demonstrate an assured and practical understanding of the topics.

## **GRADE EIGHT**

### ***a) Musical Knowledge***

Candidates should have an in depth knowledge and understanding of the requirements for Grade Six and Grade Seven, detailed on the previous pages. The following pages detail additional requirements for this grade.

At Grade Eight, candidates should be able to name from memory all chromatic intervals up to and including the Major 10th and be able to demonstrate any such interval on request. The example on the following page shows the intervals in the key of C. The fingerings given are transposable to other keys.

### *Repeat and dynamic markings*

In addition to the repeat markings listed in the Grade Six and Seven sections, the candidate should know the following:



This means repeat the last two bars.

*Cresc.* (crescendo) – Gradually increase volume.

*Dim.* (diminuendo) – Gradually become quieter.

### *Chords*

Candidates should have a thorough understanding of the chord relationships explained in the Grade Seven section. In addition, candidates should have a knowledge of the notes and intervals of all arpeggios required up to and including Grade Eight. An

arpeggio is the playing of each note of a chord separately and in sequence and therefore, for this section, the two terms are interchangeable. The table on the following page gives the chord spellings in the key of C.

|                                   |        |                     |                      |                     |                      |         |         |
|-----------------------------------|--------|---------------------|----------------------|---------------------|----------------------|---------|---------|
| C                                 | R<br>C | 3<br>E              | 5<br>G               |                     |                      |         |         |
| Cm                                | R<br>C | 3<br>E <sub>b</sub> | 5<br>G               |                     |                      |         |         |
| Csus4                             | R<br>C | 4<br>F              | 5<br>G               |                     |                      |         |         |
| C+                                | R<br>C | 3<br>E              | #5<br>G <sup>#</sup> |                     |                      |         |         |
| Cmin6                             | R<br>C | 3<br>E <sub>b</sub> | 5<br>G               | 6<br>A              |                      |         |         |
| C6                                | R<br>C | 3<br>E              | 5<br>G               | 6<br>A              |                      |         |         |
| Cm7                               | R<br>C | 3<br>E <sub>b</sub> | 5<br>G               | 7<br>B <sub>b</sub> |                      |         |         |
| Cm7 <sub>b</sub> 5                | R<br>C | 3<br>E <sub>b</sub> | 5<br>G <sub>b</sub>  | 7<br>B <sub>b</sub> |                      |         |         |
| Cm7#5                             | R<br>C | 3<br>E <sub>b</sub> | #5<br>G <sup>#</sup> | 7<br>B <sub>b</sub> |                      |         |         |
| C7                                | R<br>C | 3<br>E              | 5<br>G               | 7<br>B <sub>b</sub> |                      |         |         |
| C7 <sub>b</sub> 5                 | R<br>C | 3<br>E              | 5<br>G <sub>b</sub>  | 7<br>B <sub>b</sub> |                      |         |         |
| C7#5                              | R<br>C | 3<br>E              | #5<br>G <sup>#</sup> | 7<br>B <sub>b</sub> |                      |         |         |
| Cmaj7                             | R<br>C | 3<br>E              | 5<br>G               | 7<br>B              |                      |         |         |
| Cdim7                             | R<br>C | 3<br>E <sub>b</sub> | 5<br>G <sub>b</sub>  | 7<br>B <sub>b</sub> |                      |         |         |
| Cm9                               | R<br>C | 3<br>E <sub>b</sub> | 5<br>G               | 7<br>B <sub>b</sub> | 9<br>D               |         |         |
| Cm7 <sub>b</sub> 9                | R<br>C | 3<br>E <sub>b</sub> | 5<br>G               | 7<br>B <sub>b</sub> | 9<br>D <sub>b</sub>  |         |         |
| Cm7 <sub>b</sub> 5 <sub>b</sub> 9 | R<br>C | 3<br>E <sub>b</sub> | 5<br>G <sub>b</sub>  | 7<br>B <sub>b</sub> | 9<br>D <sub>b</sub>  |         |         |
| Cm7#5 <sub>b</sub> 9              | R<br>C | 3<br>E <sub>b</sub> | #5<br>G <sup>#</sup> | 7<br>B <sub>b</sub> | 9<br>D <sub>b</sub>  |         |         |
| Cm9 <sub>b</sub> 5                | R<br>C | 3<br>E <sub>b</sub> | 5<br>G <sub>b</sub>  | 7<br>B <sub>b</sub> | 9<br>D               |         |         |
| Cm9#5                             | R<br>C | 3<br>E <sub>b</sub> | #5<br>G <sup>#</sup> | 7<br>B <sub>b</sub> | 9<br>D               |         |         |
| C9                                | R<br>C | 3<br>E              | 5<br>G               | 7<br>B <sub>b</sub> | 9<br>D               |         |         |
| C7 <sub>b</sub> 9                 | R<br>C | 3<br>E              | 5<br>G               | 7<br>B <sub>b</sub> | 9<br>D <sub>b</sub>  |         |         |
| C7#9                              | R<br>C | 3<br>E              | 5<br>G               | 7<br>B <sub>b</sub> | #9<br>D <sup>#</sup> |         |         |
| C7 <sub>b</sub> 5 <sub>b</sub> 9  | R<br>C | 3<br>E              | 5<br>G <sub>b</sub>  | 7<br>B <sub>b</sub> | 9<br>D <sub>b</sub>  |         |         |
| C7 <sub>b</sub> 5#9               | R<br>C | 3<br>E              | 5<br>G <sub>b</sub>  | 7<br>B <sub>b</sub> | #9<br>D <sup>#</sup> |         |         |
| C7#5 <sub>b</sub> 9               | R<br>C | 3<br>E              | #5<br>G <sup>#</sup> | 7<br>B <sub>b</sub> | 9<br>D <sub>b</sub>  |         |         |
| C7#5#9                            | R<br>C | 3<br>E              | #5<br>G <sup>#</sup> | 7<br>B <sub>b</sub> | #9<br>D <sup>#</sup> |         |         |
| C9 <sub>b</sub> 5                 | R<br>C | 3<br>E              | 5<br>G <sub>b</sub>  | 7<br>B <sub>b</sub> | 9<br>D               |         |         |
| C9#5                              | R<br>C | 3<br>E              | #5<br>G <sup>#</sup> | 7<br>B <sub>b</sub> | 9<br>D               |         |         |
| Cmaj9                             | R<br>C | 3<br>E              | 5<br>G               | 7<br>B              | 9<br>D               |         |         |
| C11                               | R<br>C | 3<br>E              | 5<br>G               | 7<br>B <sub>b</sub> | 9<br>D               | 11<br>F |         |
| C13                               | R<br>C | 3<br>E              | 5<br>G               | 7<br>B <sub>b</sub> | 9<br>D               | 11<br>F | 13<br>A |

The following table gives the note and interval spellings for the chords in all keys. (For sharp keys, refer to the enharmonic flat keys – but ensure to use the sharp equivalent when naming the notes.)

|          | R        | $\flat 3$     | 3        | 4/11     | $\flat 5$     | 5        | $\#5$ | 6/13     | $\flat\flat 7$ | $\flat 7$ | 7     | $\flat 9$     | 9        | $\#9$ |
|----------|----------|---------------|----------|----------|---------------|----------|-------|----------|----------------|-----------|-------|---------------|----------|-------|
| C        | C        | $E\flat$      | E        | F        | $G\flat$      | G        | $G\#$ | A        | $B\flat\flat$  | $B\flat$  | B     | $D\flat$      | D        | $D\#$ |
| G        | G        | $B\flat$      | B        | C        | $D\flat$      | D        | $D\#$ | E        | $F\flat$       | F         | $F\#$ | $A\flat$      | A        | $A\#$ |
| D        | D        | F             | $F\#$    | G        | $A\flat$      | A        | $A\#$ | B        | $C\flat$       | C         | $C\#$ | $E\flat$      | E        | $E\#$ |
| A        | A        | C             | $C\#$    | D        | $E\flat$      | E        | $E\#$ | $F\#$    | $G\flat$       | G         | $G\#$ | $B\flat$      | B        | $B\#$ |
| E        | E        | G             | $G\#$    | A        | $B\flat$      | B        | $B\#$ | $C\#$    | $D\flat$       | D         | $D\#$ | F             | $F\#$    | $Fx$  |
| B        | B        | D             | $D\#$    | E        | F             | $F\#$    | $Fx$  | $G\#$    | $Ab$           | A         | $A\#$ | C             | $C\#$    | $Cx$  |
| F        | F        | $A\flat$      | A        | $B\flat$ | $C\flat$      | C        | $C\#$ | D        | $E\flat\flat$  | $E\flat$  | E     | $G\flat$      | G        | $G\#$ |
| $B\flat$ | $B\flat$ | $D\flat$      | D        | $E\flat$ | $F\flat$      | F        | $F\#$ | G        | $A\flat\flat$  | $A\flat$  | A     | $C\flat$      | C        | $C\#$ |
| $E\flat$ | $E\flat$ | $G\flat$      | G        | $A\flat$ | $B\flat\flat$ | $B\flat$ | B     | C        | $D\flat\flat$  | $D\flat$  | D     | $F\flat$      | F        | $F\#$ |
| $A\flat$ | $A\flat$ | $C\flat$      | C        | $D\flat$ | $E\flat\flat$ | $E\flat$ | E     | F        | $G\flat\flat$  | $G\flat$  | G     | $B\flat\flat$ | $B\flat$ | B     |
| $D\flat$ | $D\flat$ | $F\flat$      | F        | $G\flat$ | $A\flat\flat$ | $A\flat$ | A     | $B\flat$ | $C\flat\flat$  | $C\flat$  | C     | $E\flat\flat$ | $E\flat$ | E     |
| $G\flat$ | $G\flat$ | $B\flat\flat$ | $B\flat$ | $C\flat$ | $D\flat$      | $D\flat$ | D     | $E\flat$ | $F\flat\flat$  | $F\flat$  | F     | $A\flat\flat$ | $A\flat$ | A     |

### Transposition

Candidates should be able to demonstrate the ability to transpose a chord sequence from any one key to any other key. This can be facilitated

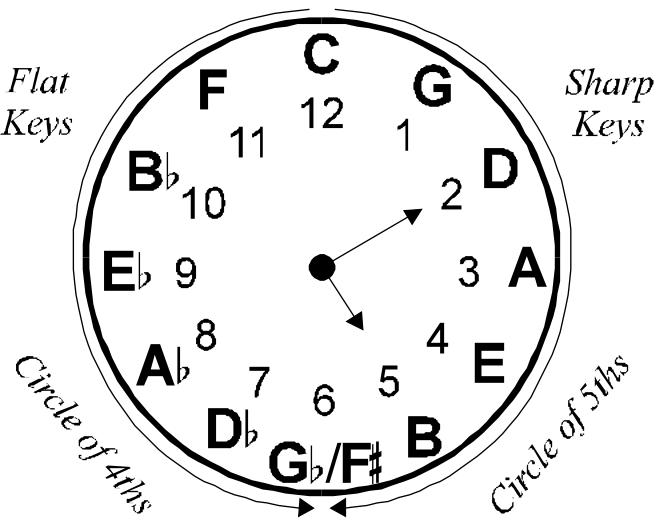
if the chords are analysed in terms of their position in the key scale. For example, to transpose from the key of C into the key of G:

|| C | Am | Dm | G7 || = I VI II V in the key of C.

So:

I VI II V in the key of G = || G | Em | Am | D7 ||

Alternatively candidates may prefer to think in terms of the transpositional “clock” system – constructed from cycles of 5ths and 4ths. This is shown on the following page.



For example, to transpose from the key of D into the key of B:

Firstly identify the distance between the two keys, i.e. '+3' (in this case 5 #s

in the key of B rather than 2 #'s as in the key of D). Then apply this same movement to each chord in the sequence. For instance:

|    |   |  |     |  |    |  |     |  |
|----|---|--|-----|--|----|--|-----|--|
|    | D |  | Em  |  | G  |  | A7  |  |
| 2  |   |  | 4   |  | 1  |  | 3   |  |
| +3 |   |  | +3  |  | +3 |  | +3  |  |
| =5 |   |  | =7  |  | =4 |  | =6  |  |
|    | B |  | C#m |  | E  |  | F#7 |  |

Note that as B is a 'sharp key' it is necessary to use the correct enharmonic equivalents when naming the chords, e.g. C#m rather than D**b**m.

## b) Playing the bass guitar

Candidates should have a comprehensive and practical understanding of the information given in the Grade Six and Grade Seven sections. The questions asked at Grade Eight will go into greater detail than at previous grades, candidates should therefore ensure their knowledge is thorough and complete.

## c) Knowledge of the instrument

Candidates should have a thorough understanding of the information given in the Grade Six and Grade Seven sections. In addition to slurs, vibrato and trills candidates should be familiar with, and able to demonstrate, natural harmonics.

### Harmonics

Candidates should be able to explain and demonstrate how to produce harmonics on the bass guitar. Whilst there are a number of techniques to produce harmonics on the bass guitar, the main method is the “open string”

These notes are produced:

when you place your finger lightly on these notes:

Fret

12

7

5

4

9

These are the notes that can be produced by using natural harmonics on the remaining three strings:

| Fret No. | 12 | 7 | 5                | 4/9               |
|----------|----|---|------------------|-------------------|
| D string | D  | A | D <sup>8va</sup> | F# <sup>8va</sup> |
| A string | A  | E | A <sup>8va</sup> | C# <sup>8va</sup> |
| E string | E  | B | E <sup>8va</sup> | G# <sup>8va</sup> |

## SECTION 5

# Aural Assessment

A maximum of 10 marks may be awarded in this section of the examination.

This section of the examination tests the aural abilities of the candidate. It consists of five sections as detailed below. Three or more sections may be tested in the examination at the discretion of the examiner, but the candidate is expected to be competent in all five.

### *a) Repetition of rhythms*

The examiner will twice play on a single note a rhythmic pattern (examples of which are given for each grade on the following pages). The candidate should then attempt to reproduce this rhythm by either clapping or playing on any note.

### *b) Repetition of phrases*

The candidate will be asked to look away whilst the examiner plays a melodic phrase. The phrase will be taken from one of the required scales or arpeggios from the appropriate grade (see Section 1 of this handbook). The candidate will be told which scale or arpeggio is being used, and the tonic note will be played. The examiner will play the phrase twice before the candidate makes a first attempt to reproduce the phrase. If required, the examiner will play the phrase one further time prior to the candidate's second attempt. In order to simulate circumstances which commonly occur

for bass players in a band situation, the examiner will play the phrase on the guitar or keyboard and the candidate is expected to reproduce it at any octave on the bass guitar. Examples of the type of phrase that will occur at each grade are given on the following pages.

### *c) Beating of time*

The examiner will play a four bar phrase twice on guitar or keyboard. After the first playing the candidate should identify the time signature. During the second playing the candidate should tap or clap the main pulse, accenting the first beat of the bar. An example is given for each grade on the following pages.

### *d) Harmony test*

This section tests recognition of scale, arpeggio or chord types. The examiner will play the test on guitar or keyboard whilst the candidate looks away. The requirements for each grade are given on the following pages.

### *e) Pitch test*

This test will be played by the examiner on the candidate's bass guitar or on keyboard. The candidate's ability to recognise a wide range of intervals is tested, using notes within the bass guitar's range. The requirements for each grade are given on the following pages.

# GRADE SIX

*a) Repetition of rhythms*

The examiner will twice play (on a single note) a four bar rhythm in either  $\frac{3}{4}$  or  $\frac{8}{8}$  time. This will contain no note value shorter than a sixteenth note (semiquaver). The third bar will be a repeat of the first bar, whilst the fourth

bar will be a variation of the second bar. The candidate should reproduce the rhythm by clapping, tapping or playing. Some examples of the *type* of rhythm are given below.

(i) |  $\frac{3}{4}$  |  |  ||

A musical staff in 4/4 time. It features a sequence of measures starting with a single eighth note, followed by a sixteenth-note pattern (two pairs of eighth notes), then a single eighth note, another sixteenth-note pattern, and so on. The notes are black on a white staff with vertical bar lines.

*b) Repetition of phrases*

The phrase given at this grade will consist of notes within a range of one octave taken from a scale listed for Grade Six in Section 1 of this handbook – the candidate will be told which scale is to be used and the tonic note will be played. The phrase may start from any degree of the scale. The examiner will

play the phrase twice before the candidate makes a first attempt to reproduce the phrase. If required, the examiner will play the phrase one further time prior to the candidate's second attempt. Some examples of the type of phrases are shown below.

Examiner plays:

Phrases taken from these scales:

A Major      C Natural Minor      Dorian Modal Scale (starting on F)      Mixolydian Modal Scale (starting on G)

Candidate plays:

1 T  
2 A  
3 B  
4

### c) Beating of time

The examiner will twice play a four bar melody in  $\frac{3}{4}$  or  $\frac{4}{8}$  time. The melody will not begin on the first beat of the bar. After the first playing the candidate should identify the time

signature. During the second playing the candidate should tap or clap the main pulse, accenting the first beat of each bar. An example is given below.

*Examiner plays:*

*Candidate taps:*

### d) Harmony tests

The examiner will play two chords of the same nature and the candidate will be asked to identify the type of chord played. The chord types will be selected from the following list:

|              |
|--------------|
| Minor 7th    |
| Major 7th    |
| Dominant 7th |
| Minor 9th    |
| Major 9th    |
| Dominant 9th |

Examples:

(i) Dominant 9th chords:

|| A9 | D9 ||

(ii) Minor 9th chords:

|| Bm9 | Em9 ||

(iii) Major 7th chords:

|| Cmaj7 | Fmaj7 ||

**e) Pitch tests**

The examiner will play the tonic note of a major scale followed by another note from the scale, within the range of a Major 9th. The candidate should

identify the interval between the tonic note and the higher note. An example in the key of G major is given below:

## GRADE SEVEN

**a) Repetition of rhythms**

The examiner will twice play (on a single note) a four bar rhythm in either  $\frac{3}{4}$  or  $\frac{6}{8}$  time. This will contain no note value shorter than a sixteenth note (semiquaver), but may include dotted notes and triplets. The third bar will be a repeat of the first bar, whilst the

fourth bar will be a variation on the second bar. The candidate should reproduce the rhythm by clapping, tapping or playing. Some examples of the *type* of rhythm are given below.

(i)

(ii)

(iii)

## b) Repetition of phrases

The phrase given at this grade will be a two bar phrase in  $\frac{4}{4}$  or  $\frac{6}{8}$  time and will consist of notes within a range of one octave taken from a scale or arpeggio listed for Grade Seven in Section 1 of this handbook – the candidate will be told which scale or arpeggio is to be used, and the tonic note will be played.

The phrase may start from any degree of the scale. The examiner will play the phrase twice before the candidate makes a first attempt to reproduce the phrase. If required, the examiner will play the phrase once more prior to the candidate's second attempt. Examples of the type of phrases are shown below.

*Examiner plays:*

*Phrases taken from these scales:*

*Whole Tone (starting on A)*      *Lydian Modal Scale (starting on C)*

*Candidate plays:*

*Guitar tab:*

1 T      2 A      3 B      4

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

5      4      5      2      2      4      5      3

*Examiner plays:*

*Phrases taken from these scales:*

*D Blues*      *A7 #5 arpeggio*

*Candidate plays:*

*Guitar tab:*

1 T      2 A      3 B      4

5      7      5      7      5      6      7      8      5

4      8      5      7      5      8      5      4

### c) Beating of time

The examiner will twice play a four bar melody in  $\frac{3}{4}$   $\frac{4}{4}$   $\frac{2}{2}$   $\frac{6}{8}$  or  $\frac{12}{8}$  time. The melody may include triplets and begin on any beat of the bar. After the first playing the candidate should identify

the time signature. During the second playing the candidate should tap or clap the main pulse, accenting the first beat of each bar. An example is given below.

*Examiner plays:*

*Candidate taps:*

The musical score is annotated with vertical lines and '>' symbols below the notes to indicate the main pulse and the first beat of each bar.

### d) Harmony tests

The examiner will play a short chord progression in a major key and the candidate will be asked to identify the type of *cadence* the chord progression ends with.

There are four main types of cadence:

- (i) Perfect Cadence – movement from the V (dominant) chord to the I (tonic) chord.
- (ii) Plagal Cadence – movement from the IV (sub-dominant) chord to the I (tonic) chord.
- (iii) Imperfect Cadence – movement from the I (tonic) chord to the V (dominant) chord.
- (v) Interrupted Cadence – movement from the V (dominant) chord to a chord other than the I (tonic) chord. Normally the movement is to the VI<sup>m</sup> (submediant) chord.

Here are some examples in the key of C major:

|| C | F | G7 | C ||

.....*Perfect Cadence*.....

|| C | Dm | F | C ||

..... *Plagal Cadence* .....

|| C | F | C | G ||

..... *Imperfect Cadence* .....

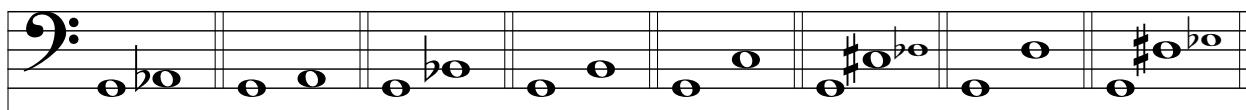
|| C | F | G | Am ||

..... *Interrupted Cadence* .....

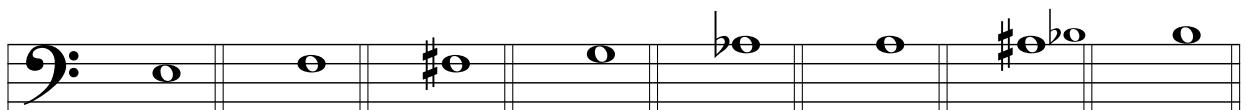
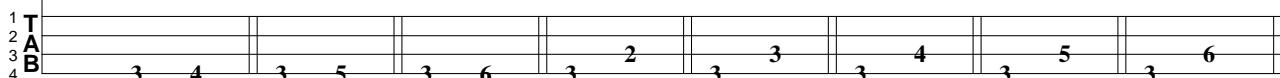
### e) Pitch tests

The examiner will play two notes consecutively. The lower note will be stated. The candidate should identify the interval between the lower note and

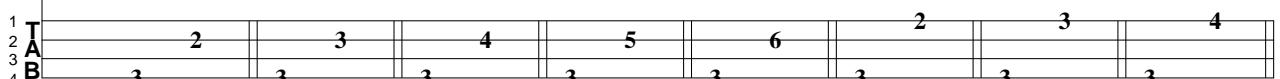
the higher note. The interval will range from a minor 2nd to a major 10th inclusive. An example with a lower note of G is given below.



G to Ab  
minor 2nd      G to A  
major 2nd      G to Bb  
minor 3rd      G to B  
major 3rd      G to C  
perfect 4th      G to C# (or Db)  
augmented 4th      G to D  
perfect 5th      G to D# (or Eb)  
(or diminished 5th)      augmented 5th  
(or minor 6th)



G to E  
major 6th      G to F  
minor 7th      G to F#  
major 7th      G to G  
octave      G to Ab  
minor 9th      G to A  
major 9th      G to A# (or Bb)  
augmented 9th      G to B  
major 10th  
(or minor 10th)



# GRADE EIGHT

## a) *Repetition of rhythms*

The examiner will twice play, on a single note, a four bar rhythm in either  $\frac{3}{4}$   $\frac{4}{4}$   $\frac{2}{2}$   $\frac{5}{4}$  or  $\frac{6}{8}$  time. This will contain no note value shorter than a sixteenth note (semiquaver), but may include dotted notes, triplets and tied notes. Either the third bar will be a repeat of

the first bar *or* the fourth bar will be a repeat of the second bar. The candidate should reproduce the rhythm by clapping, tapping or playing. Some examples of the *type* of rhythm are given below.

(i) 

(ii) 

(iii) 

## b) *Repetition of phrases*

The phrase given at this grade will be a four bar phrase in  $\frac{4}{4}$  or  $\frac{6}{8}$  time, with the third bar being identical to the first. It will consist of notes within a range of one octave taken from a scale or arpeggio listed for Grade Eight in Section 1 of this handbook – the candidate will be told which scale or arpeggio is to be used, and the tonic note will be played. The phrase may

start from any degree of the scale. The examiner will play the phrase twice before the candidate makes a first attempt to reproduce the phrase. If required, the examiner will play the phrase one further time prior to the candidate's second attempt. Some examples of the type of phrases are shown on the following page.

(i) Taken from A Dorian Modal Scale

1  
2  
3  
4  
T  
A  
B

7 4 5 7 | 5 7 5 | 8 7 5 | 7 4 5 7 | 5 7 5 | 4 5 7

(ii) Taken from C Mixolydian Modal Scale

1  
2  
3  
4  
T  
A  
B

7 10 8 10 | 7 8 10 7 8 | 7 10 8 10 | 8 7 5 | 8

(iii) Taken from G Major Scale

1  
2  
3  
4  
T  
A  
B

3 2 2 5 | 3 2 3 5 | 3 2 2 5 | 3 2 3 2 5 5

(iv) Taken from A Natural Minor Scale

1  
2  
3  
4  
T  
A  
B

7 7 7 8 7 5 | 8 7 8 5 | 7 7 7 8 7 5 | 5 7 5 7 5

### c) Beating of time

The examiner will twice play a four bar melody in  $\frac{3}{4}$ ,  $\frac{4}{4}$ ,  $\frac{5}{4}$ ,  $\frac{2}{2}$ ,  $\frac{6}{8}$  or  $\frac{12}{8}$  time. The melody may include dotted notes, triplets and tied notes, and may begin on any beat of the bar. After the first

playing the candidate should identify the time signature. During the second playing the candidate should tap or clap the main pulse, accenting the first beat of each bar. An example is given below.

*Examiner plays:*

*Candidate taps:*

### d) Harmony tests

The examiner will play two short chord progressions in a major key. The candidate will be asked to identify the

type of cadences that each chord progression ends with. There are four main types of cadence:

- (i) Perfect Cadence – movement from the V (dominant) chord to the I (tonic) chord.
- (ii) Plagal Cadence – movement from the IV (sub-dominant) chord to the I (tonic) chord.
- (iii) Imperfect Cadence – movement from the I (tonic) chord to the V (dominant) chord.
- (v) Interrupted Cadence – movement from the V (dominant) chord to a chord other than the I (tonic) chord. Normally the movement is to the VI<sup>m</sup> (submediant) chord.

Here are two examples in the key of G major:

|| G | G | C | G | 

..... *Plagal Cadence* .....

|| G | G | D | Em ||

..... *Interrupted Cadence* .....

|| G | G | D | G |  
 .....Perfect Cadence.....

|| G | G | G | D |  
 .....Imperfect Cadence.....

**e) Pitch tests**

The examiner will play two notes consecutively. The lower note will be stated. The candidate should identify the interval between the lower note and

the higher note. The interval will range from a Minor 2nd to a Major 13th inclusive. An example with a lower note of G is given below.

**1**  
**2**  
**3**  
**4**

**A**  
**B** 3 4 | 3 5 | 3 6 | 3 2 | 3 3 | 3 4 | 3 5 |

**Bass Clef**

G to Ab  
minor 2nd

G to A  
major 2nd

G to Bb  
minor 3rd

G to B  
major 3rd

G to C  
perfect 4th

G to C# (or Db)  
augmented 4th  
(or diminished 5th)

G to D  
perfect 5th

**1**  
**2**  
**3**  
**4**

**A**  
**B** 3 6 | 3 2 | 3 3 | 3 4 | 3 5 | 3 6 | 3 2 |

**Bass Clef**

G to D# (or Eb)  
augmented 5th  
(or minor 6th)

G to E  
major 6th

G to F  
minor 7th

G to F#  
major 7th

G to G  
octave

G to Ab  
minor 9th

G to A  
major 9th

**1**  
**2**  
**3**  
**4**

**A**  
**B** 3 4 | 3 5 | 3 6 | 3 7 | 3 8 | 3 9 |

**Bass Clef**

G to A# (or Bb)  
augmented 9th  
(or minor 10th)

G to B  
major 10th

G to C  
perfect 11th

G to C# (or Db)  
augmented 11th  
(or diminished 12th)

G to D  
perfect 12th

G to D# (or Eb)  
augmented 12th  
(or minor 13th)

G to E  
major 13th

## SECTION 6

# Specialisms

A maximum of 10 marks may be awarded in this section of the examination. The candidate should choose either sight reading *or* solo bass as a specialism.

### a) *Sight reading*

The candidate will be given a phrase of up to eight bars and allowed to study it for one minute. The phrase should then be played through without stopping. The phrase will be written in standard musical notation with some of the dynamic and tempo markings listed for the relevant grade in Section 4 of this Handbook. Marks will be awarded primarily for accuracy of pitch, rhythm and timing, observance of markings and fluency of performance. The pitch range is shown below.

Grade 6      Grade 7      Grade 8

Following are the basic parameters for each grade and examples of the type of phrase to be expected.

#### Grade 6    Moderato

### Grade Six

The time signature may be  $\frac{3}{4}$   $\frac{4}{4}$  or  $\frac{6}{8}$ . The key signature may contain up to 3 sharps or flats. The rhythm may include the following note and rest values: 16th notes (semiquavers), eighth notes (quavers), quarter notes (crotchets) and dotted quarter notes (dotted crotchets).

### Grade Seven

The time signature may be  $\frac{3}{4}$   $\frac{2}{4}$   $\frac{4}{4}$  or  $\frac{8}{8}$ . The key signature may contain up to 3 sharps or flats, and accidentals may appear. In addition to the note and rest values listed for grade six, tied notes may also occur.

### Grade Eight

The time signature may be  $\frac{3}{4}$   $\frac{2}{4}$   $\frac{4}{4}$   $\frac{8}{8}$  or  $\frac{12}{8}$ . The key signature may contain up to 5 sharps or flats, and accidentals may appear. Octaves and tenths may also appear. In addition to the note and rest values listed for grade seven, triplets may occur.

Grade 7 Largo

Grade 8 Allegro

*b) Solo bass style*

The candidate should prepare an unaccompanied piece, or series of excerpts, demonstrating ability in either fretless bass, slap bass, plectrum or fingerstyle. The selected excerpts or piece may be either an original composition, an arrangement or an existing work. The following is an indication of the level of performance and content expected at each grade.

*Grade Six*

Candidates should demonstrate good control over their instrument, in a performance containing expression, phrasing and dynamics. The performance should be assured, with an appropriate sense of musical character and style.

*Grade Seven*

Performances should show musical maturity. The range of tone and dynamic

contrast should be greater than for Grade Six. Candidates should show excellent control over their instrument, with the chosen piece (or excerpts) demonstrating ability over a large range of the instrument. The performance should demonstrate assured musical style and communication.

*Grade Eight*

The candidate should give a confident and musical performance, showing advanced technical ability on the instrument. The performance should be imaginative and demonstrate versatility, accuracy, fluency and articulation.

In addition, the candidate should be able to explain and demonstrate some of the common techniques used in their chosen style.

# Conclusion

## *Examination tips*

1. Many of the musical examples given in this handbook may be presented in different keys during the examination. Practising in a range of keys should be considered as essential examination preparation.
2. In the final weeks leading up to the examination practice should focus on weak areas, but do not neglect the main 'Bass Patterns' and 'Performance' sections as these carry the majority of the marks.
3. During the examination, the examiner's numerous questions and tests may seem daunting at first, but these are never designed to 'catch you out'. The breadth of the questions and tests are purely aimed at allowing you the opportunity to display the range and depth of the musical abilities and knowledge that you have developed. Although, as well as complimenting your achievements in the examiner report, the examiner will highlight any areas in which you need to devote more study.
4. During the examination, the examiner will need to make written notes about your performance. This enables the examiner to compile a helpful examination report, which will be forwarded to you after the examination. So do not be put off if you see the examiner 'reach for a pen' – it does not necessarily mean that an error has been noted, it is just as likely that the examiner is noting a positive comment about some aspect of the performance.
5. Try to dispel any nerves by viewing the examination not as a daunting test, but rather as a positive opportunity to demonstrate your musical skills and talents, and to have these formally recognised and rewarded.