

rockschool®

UKULELE

DEBUT



SONGS FROM

**TAYLOR SWIFT
BRUNO MARS
BOB DYLAN
IMAGINE DRAGONS
BILL WITHERS
U2**

rockschool®

Ukulele Debut

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



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

Input the following code when prompted: **D9KCS9SLGR**

For more information, turn to page 5

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Welcome to Rockschoool Ukulele Debut

Welcome to **Rockschoool's 2017 Ukulele syllabus**. This syllabus has been designed to enable students to develop their skills and knowledge through a thoroughly engaging list of classic and contemporary repertoire.

Each grade includes full ensemble backing tracks and duet arrangements, providing students the opportunity to perform as both accompanists and soloists, in an ensemble environment.

The Rockschoool syllabus is an ideal introduction to developing stringed instrument technique in a contemporary music setting, whilst introducing students to Rockschoool's world renowned range of stylistically appropriate and relevant supporting tests.

When studied in conjunction with **Rockschoool's 2015 Popular Music Theory syllabus**, the 2017 Ukulele syllabus is guaranteed to equip students with the ideal foundation from which to develop both the practical skills and theoretical understanding necessary to perform at the highest possible level, across a range of contemporary repertoire.

Nik Preston – Director of Academic Affairs and Publishing

Ukulele Exams

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

■ Grade Exam

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

■ Performance Certificate

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

Book Contents

The book is divided into a number of sections:

■ Exam Pieces

Each exam piece is preceded by a Fact File detailing information about the original recording, the composer and the artist/s who performed it. There is also a Technical Guidance section at the end of each piece which provides insight from the arrangers as to the harmonic, melodic, rhythmic and technical nuance of each piece.

Every exam piece is notated for ukulele, but certain pieces feature two 'assessed' parts, meaning the candidate has the choice of which part they wish to perform in the exam. Certain pieces contain 'non-assessed' ukulele parts, which are intended for duet/ensemble practice and performance only. In your exam you must perform your pieces to the backing tracks provided.

■ Technical Exercises

There are three types of technical exercise for Debut to Grade 3 exams:

Group A – scales

Group B – arpeggios

Group C – chord voicings

■ Supporting Tests

You are required to undertake three kinds of unprepared, supporting test:

1. Sight Reading or an Improvisation & Interpretation test.
2. Ear Tests: Melodic Recall and Chord Recognition.
3. General Musicianship Questions (GMQs), which you will be asked by the examiner at the end of each exam.
Each book features examples of the types of unprepared tests likely to appear in the exam.
The examiner will give you a different version in the exam.

■ General Information

You will find information on exam procedures, including online examination entry and marking schemes.

Audio

In addition to the Grade book, we have also provided audio in the form of backing tracks (minus assessed ukulele part) and examples (including ukulele part) for both the pieces and the supporting tests where applicable. This can be downloaded from RSL directly at www.rslawards.com/downloads

You will need to input this code when prompted: **D9KCS9SLGR**

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

You can find further details about Rockschoo's Ukulele syllabus by downloading the syllabus specification from our website: www.rslawards.com

All candidates should download and read the accompanying syllabus specification when using this grade book.

Ukulele Notation Explained

THE MUSICAL STAVE shows pitches and rhythms and is divided by lines into bars. Pitches are named after the first seven letters of the alphabet.

TABLATURE graphically represents the ukulele fingerboard. Each horizontal line represents a string, and each number represents a fret.

Notes: F D B A G E C

Strings: A E C G

Finger picking: p i m a (thumb index middle annular)

Fretting hand fingers: 1 2 3 4

4th string, 2nd fret

C chord

Rhythm notation with suggested fingering

Ad lib. and cont. sim. sections are shown in slash notation

Definitions For Ukulele Notation

HAMMER-ON: Play the lower note, then sound the higher note by fretting it without repicking.

PULL-OFF: Play the higher note then sound the lower note by lifting the finger without repicking.

SLIDE: Play the first note, then slide to the next with the same finger.

STRING BENDS: Play the first note then bend up or bend down (release the bend) to the pitch indicated in brackets.

GLISSANDO: A small slide off of a note toward the end of its rhythmic duration. Do not slide 'into' the following note - subsequent notes should be repicked.

DOWNSTROKE: When using a pick, this symbol indicates a downstroke.

UPSTROKE: When using a pick, this symbol indicates an upstroke.

D.%. al Coda

- Go back to the sign (%), then play until the bar marked *To Coda* then skip to the section marked *Coda*.

D.C. al Fine

- Go back to the beginning of the song and play until the bar marked *Fine* (end).

- Repeat the bars between the repeat signs.

- When a repeated section has different endings, play the first ending only the first time and the second ending only the second time.

Imagine Dragons

SONG TITLE: DEMONS

ALBUM: NIGHT VISIONS

LABEL: INTERSCOPE

GENRE: POP/ROCK

WRITTEN BY: BEN MCKEE,

ADAM BAACHAOUI,

DAN PLATZMAN,

DAN REYNOLDS,

WAYNE SERMON,

ALEXANDER GRANT AND

JOSH MOSSER

PRODUCER: ALEX DA KID

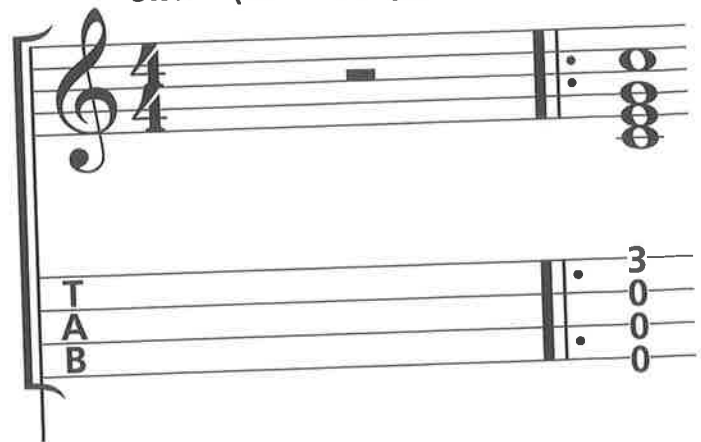
UK CHART PEAK: 13

♩ = 90

A

Uke. 1 (Assessed part)

C



'Demons' is a song recorded by American rock band Imagine Dragons. It was written by band members Dan Reynolds (vocals), Wayne Sermon (lead guitar), Ben McKee (bass), and Daniel Platzman (drums), and produced by Alex da Kid. The song appears on their major-label debut extended play *Continued Silence* and also makes an appearance on their debut studio album *Night Visions* as the fourth track.

Night Visions was recorded between 2010 and 2012 and was primarily produced by the band themselves, as well as British hip-hop producer Alex da Kid and Brandon Darner, from the American indie rock group The Envy Corps.

The song has been a commercial success, becoming their second Top 10 single after their initial chart hit, 'Radioactive'. 'Demons' has sold over four million copies in the United States, and was the eighth most downloaded song in rock history as of 2015.

The hallmark of Imagine Dragons' music is its ability to blur the lines between musical genres. Dan Reynolds cites Arcade Fire, Nirvana, Muse, The Beatles, Paul Simon, Coldplay, Harry Nilsson, and U2 as some of his and the band's artistic influences. In terms of success, Reynolds credits bands like Foster the People and Mumford & Sons for bringing

alternative pop music to a new level of commercial success in recent years.

Demons

Imagine Dragons

Arranged by James Betteridge

♩ = 90

A

Uke. 1 (Assessed part)

C G Am

Uke. 2 (Non-assessed part)

See note on welcome page about assessed and non-assessed ukulele parts

1. 2. B

F F C G

[4]

Am F C G

[8]

Am F C G

TAB: 0 0 0 0 0 1 | 1 1 1 1 0 0 || 7 7 7 10 8 7 | 7 7 7 10 7 9

[12]

Am F C G

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

[16]

Am F C G

TAB: 7 7 7 7 7 8 | 8 8 8 8 7 3 || 0 2 0 0 3 | 0 2 0 0

[20]

Am F C

TAB: 0 2 0 0 1 | 1 1 0 0 3 || 1 1 1 0 0

[24]

Demons | Technical Guidance

Key

C major

Chords

C major, F major, A minor, G major.

The diagram below illustrates where these chords belong in the major scale.

The C major scale:

I	II	III	IV	V	VI	VII
C	Dm	Em	F	G	Am	B dim

Aim to always familiarise yourself with the form and structure of the piece before playing. Make sure you can follow the music from start to finish following the 'road map' signs such as repeat markings, 1st and 2nd time endings, and codas if they are used.

Section A

In Section A, the rhythm starts with long held chords playing on beat 1 of each bar. Be careful of note lengths and aim for smooth transitions between chord changes.

Section B

Moving into the B section, the rhythm changes from whole-notes to half-notes played on beats 1 and 3. Aim for consistency with the attack of the strumming hand, making sure all notes within each chord can be heard clearly and evenly. You could even experiment with a light gauge plectrum to help achieve this.

Section C

Ukulele 1 plays quarter-notes on all four beats of the bar to help create a dynamic lift and help elevate the chorus sections of the song. Try playing a little louder at this point.

The song ends with a reprise of the verse (Section D) for eight bars before finishing on the C (Tonic).

As with any new piece of music, slow it down at first and gradually work up to tempo focusing on accuracy first. Isolate any sections that are difficult and play along to a metronome at a slower tempo.

Then when you are comfortable with the part, use the backing track to play along with and put it all together.

SONG TITLE: KNOCKIN' ON HEAVEN'S DOOR

ALBUM: PATT GARRETT AND

BILLY THE KID

LABEL: COLUMBIA

GENRE: FOLK/GOSPEL

WRITTEN BY: BOB DYLAN

PRODUCER: GORDON CARROLL

UK CHART PEAK: 14

♩ = 65

Uke. 1 (Assessed part)

The musical notation shows a treble clef and a 4/4 time signature. The first chord is C (C4, E4, G4) and the second chord is G (B3, D4, F#4). Below the staff is a fretboard diagram with strings T, A, B and fret numbers 3, 0, 0, 0 for C and 2, 3, 2, 0 for G.

'Knockin' on Heaven's Door', written and performed by Bob Dylan, is taken from the soundtrack of the 1973 film *Pat Garrett and Billy the Kid*, Dylan's twelfth studio album. The song describes the final moments of a deputy sheriff; dying from a bullet wound as he assesses the world before his passing. Dylan also appeared in the film as the character 'Alias'. The soundtrack consists primarily of instrumental music inspired by the story depicted in Sam Peckinpah's western.

Released as a single, it reached number 12 on the US *Billboard* Hot 100 singles chart. The song's influence can be measured by the raft of other artists who have covered it (Eric Clapton, Guns N' Roses, Warren Zevon and Avril Lavigne to name a few) and is one of Dylan's most popular compositions.

Bob Dylan is an American singer-songwriter, artist and writer. He has been influential in popular music and culture for more than five decades. Much of his most celebrated work dates from the 1960s, with songs such as 'Blowin' in the Wind' and 'The Times They are a Changin' that became anthems for the American Civil Rights Movement. Leaving behind his initial base in the American folk music revival, his six-minute single 'Like a Rolling Stone', recorded in 1965, enlarged the range of popular music and is seen as one of the most influential songs ever written.

Dylan's songs defied existing pop music conventions and appealed to the burgeoning counterculture that rose to prominence during the 1960s. Initially inspired by the performances of Little Richard and the song writing of Woody Guthrie, Robert Johnson, and Hank Williams, he has explored the traditions in American song. From folk, blues, and country to gospel and rock and roll, rockabilly to English, Scottish, and Irish folk music, embracing even jazz and the Great American Songbook.

Knockin' On Heaven's Door

Bob Dylan

Arranged by James Betteridge

♩=65

Uke. 1 (Assessed part)

Uke. 1 (Assessed part) musical notation for Uke. 1 (Assessed part) showing chords C, G, Dm, C, G, F and fingerings.

Uke. 2 (Non-assessed part)

Uke. 2 (Non-assessed part) musical notation for Uke. 2 (Non-assessed part) showing chords C, G, Dm, C, G, F and fingerings.

See note on welcome page about assessed and non-assessed ukulele parts

Musical notation for the first system, including chords C, G, Dm, C, G, F and fingerings. Includes a section marker [A] and a bracketed section [5].

Musical notation for the second system, including chords C, G, Dm, C, G, F and fingerings. Includes a bracketed section [9].

Knockin' On Heaven's Door | Technical Guidance

Key

C major

Chords

C major, F major, D minor, G major.

The diagram below illustrates where these chords belong in the scale.

The C major scale:

I	II	III	IV	V	VI	VII
C	Dm	Em	F	G	Am	B dim

Aim to always familiarise yourself with the form and structure of the piece before playing. Make sure you can follow the music from start to finish following the 'road map' signs such as repeat markings, 1st and 2nd time endings, and codas if they are used.

Section A

The piece starts with a four bar intro, with ukulele 1 playing half-notes on the first and third beats of the bar, whilst ukulele 2 plays a melodic figure before the melody starts in Section A. Notice that the whole song cycles around the same four bar chord sequence. Remember, a great song or piece of music doesn't have to be complicated to be good.

Section B

As the song moves between the A and B section, the rhythm changes to a quarter-note rhythm playing on all four beats of the bar. As all the chords are played on the 'down beat', practice playing these rhythms as down strokes with either your thumb or finger, or even a light gauge plectrum.

Section C

This section is a repeat of the intro section, ending on a C major chord to finish.

As with any new piece of music, slow it down first and gradually work up to tempo focusing on accuracy first. Isolate any sections that are difficult and play along to a metronome at a slower tempo.

As all of the pieces are arranged as duets, a brilliant way to practice any of the songs in this book would be to find a practice partner to play the second ukulele part.

SONG TITLE: LEAN ON ME

ALBUM: STILL BILL

LABEL: SUSSEX

GENRE: SOUL

WRITTEN BY: BILL WITHERS

PRODUCER: BILL WITHERS

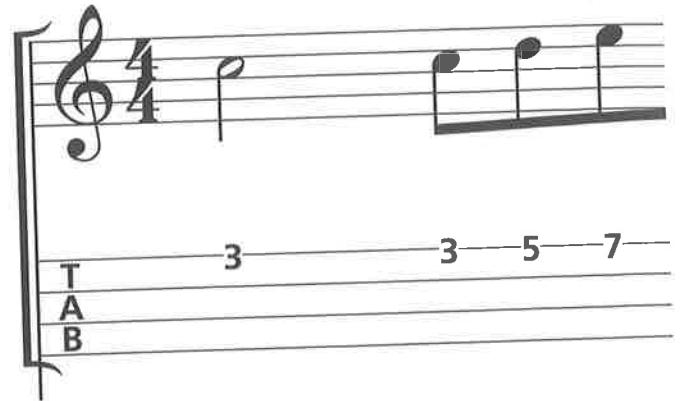
UK CHART PEAK: 18

♩ = 76

A

Uke. 1 (Assessed part)

C



'Lean on Me' was written and recorded by American singer-songwriter Bill Withers. It was released in April 1972 as the first single from his second album, *Still Bill*. 'Lean on Me' was his first and only number one single and was ranked number 208 on *Rolling Stone's* list of 'The 500 Greatest Songs of All Time'.

Withers' childhood in the coal mining town of Slab Fork, West Virginia, was the inspiration for 'Lean on Me', which he wrote after he had moved to Los Angeles and found himself missing the strong community ethic of his hometown.

Wither's version is noted for its catchy bridge as well as the coda section, where the words "call me" are repeated a total of 14 times, before the song ends on a cadenza on the strings. Several radio stations have been known to fade out during the 6th repetition due to mainstream song length restrictions.

Bill Withers recorded several major hits, including 'Lean on Me', 'Ain't No Sunshine', 'Use Me', 'Just the Two of Us', 'Lovely Day', and 'Grandma's Hands'. He was nominated for seven Grammy Awards during his time as a performer and was awarded three of them.

Born with a stutter, Withers found it difficult to fit in socially during his early years. He enlisted with the United States Navy at the age of 18, served for

nine years and having gotten over his stutter became interested in writing songs with renewed confidence. Leaving the Navy in 1965, he relocated to Los Angeles in 1967 to perform his compositions publicly.

Withers worked as an assembler for several different companies, while recording demo tapes with his own money and performing his early compositions in local nightclubs in the evenings. When he debuted with the song 'Ain't No Sunshine' he refused to resign from his job because he still felt he could not rely on the music industry for his future.

Lean On Me

Bill Withers

Arranged by James Betteridge

♩ = 76

A

Uke. 1 (Assessed part)

Uke. 1 (Assessed part) musical notation for measures 1-4. Chords: C, F, C, Em, G. Fingering: T 3, A 3, B 5, 7, 8, 8, 7, 5, 3, 3, 5, 7, 7, 5.

Uke. 2 (Non-assessed part)

Uke. 2 (Non-assessed part) musical notation for measures 1-4. Chords: C, F, C, Em, G. Fingering: T 0, A 0, B 0, 0, 1, 3, 0, 1, 0, 3, 1, 0, 0, 0, 1, 3, 2, 3, 2, 3, 4, 2, 0, 0.

See note on welcome page about assessed and non-assessed ukulele parts

Musical notation for measures 5-8. Chords: C, F, C, G7, C. Fingering: T 3, A 3, B 5, 7, 8, 8, 7, 5, 3, 3, 5, 7, 2, 3, 0, 1, 3, 0, 1, 0, 1, 3, 1, 0, 0, 0, 1, 3, 2, 1, 0, 3, 0.

[5]

Musical notation for measures 9-12. Chords: C, C, C, G, C. Fingering: T 3, A 0, B 0, 0, 3, 0, 0, 0, 3, 0, 0, 7, 5, 5, 7, 7, 5, 3, 3, 2, 3, 3, 0.

[9]

Chord progression: C C C G C

Measure 13: Treble clef has a whole rest. Bass clef has a whole rest. Chord: C. Fingering: T=3, A=0, B=0.

Measure 14: Treble clef has a whole rest. Bass clef has a whole rest. Chord: C. Fingering: T=3, A=0, B=0.

Measure 15: Treble clef has a whole rest. Bass clef has a whole rest. Chord: C. Fingering: T=3, A=0, B=0.

Measure 16: Treble clef has a whole rest. Bass clef has a whole rest. Chord: G. Fingering: T=2, A=3, B=0.

Measure 17: Treble clef has a whole rest. Bass clef has a whole rest. Chord: C. Fingering: T=3, A=0, B=0.

[13]

Chord progression: C F C Em G

Measure 18: Treble clef has eighth notes. Bass clef has eighth notes. Chord: C. Fingering: T=3, A=3, B=0.

Measure 19: Treble clef has eighth notes. Bass clef has eighth notes. Chord: F. Fingering: T=5, A=7, B=8.

Measure 20: Treble clef has eighth notes. Bass clef has eighth notes. Chord: C. Fingering: T=8, A=7, B=5.

Measure 21: Treble clef has eighth notes. Bass clef has eighth notes. Chord: Em. Fingering: T=3, A=5, B=7.

Measure 22: Treble clef has eighth notes. Bass clef has eighth notes. Chord: G. Fingering: T=7, A=5, B=0.

[17]

Chord progression: C F C G7 C

Measure 23: Treble clef has eighth notes. Bass clef has eighth notes. Chord: C. Fingering: T=3, A=3, B=0.

Measure 24: Treble clef has eighth notes. Bass clef has eighth notes. Chord: F. Fingering: T=5, A=7, B=8.

Measure 25: Treble clef has eighth notes. Bass clef has eighth notes. Chord: C. Fingering: T=8, A=7, B=5.

Measure 26: Treble clef has eighth notes. Bass clef has eighth notes. Chord: G7. Fingering: T=3, A=5, B=7.

Measure 27: Treble clef has eighth notes. Bass clef has eighth notes. Chord: C. Fingering: T=2, A=3, B=0.

[21]

Chord progression: G7 C G7 C G7 C

Measure 28: Treble clef has eighth notes. Bass clef has eighth notes. Chord: G7. Fingering: T=5, A=3, B=0.

Measure 29: Treble clef has eighth notes. Bass clef has eighth notes. Chord: C. Fingering: T=3, A=5, B=7.

Measure 30: Treble clef has eighth notes. Bass clef has eighth notes. Chord: G7. Fingering: T=5, A=3, B=0.

Measure 31: Treble clef has eighth notes. Bass clef has eighth notes. Chord: C. Fingering: T=3, A=5, B=7.

Measure 32: Treble clef has eighth notes. Bass clef has eighth notes. Chord: G7. Fingering: T=5, A=3, B=0.

[25]

Lean On Me | Technical Guidance

Key

C major

Chords

C major, F major, E minor, G major, G⁷.

Below is a diagram to show where these chords belong in the major scale.

The C major scale:

I	II	III	IV	V	VI	VII
C	Dm	Em	F	G	Am	B dim

Section A

The assessed part will play the main melody which is predominantly based around the first five notes of the major scale. The melody is very linear, it features very few large interval jumps and is played primarily on the top A string. Take it slowly and aim for a clean contact with each note, so they ring out clearly.

Section B

At rehearsal marking B, the assessed part switches to playing chords that help support the melody played by the second ukulele. As this section is based around two chords, the main focus should be on correct note lengths, using either the left or right hand (or both) to mute the strings when needed.

Section C

The song returns to the main melody to finish, with a repeated four bar passage that involves playing a dotted quarter-note rhythm. Practice counting and singing this rhythm to help internalise the sound of this very common rhythm.

As with any new piece of music, slow it down first and gradually work up to tempo focusing on accuracy first. Isolate sections that are difficult and play along with just a metronome.

Make use of the backing track. Playing along will help you gauge your own progress and will highlight the areas that need improving.

SONG TITLE: MARRY YOU

ALBUM: DOO-WOPS & HOOLIGANS

LABEL: ELEKTRA/WARNER

GENRE: POP/DOO-WOP

WRITTEN BY: BRUNO MARS,

PHILLIP LAWRENCE AND

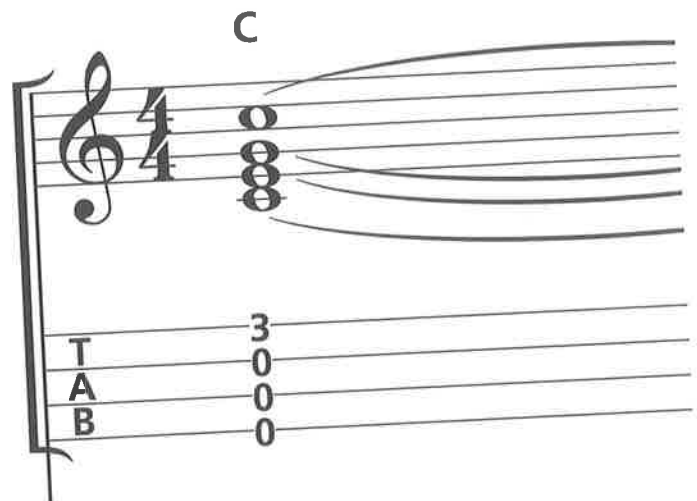
ARI LEVINE

PRODUCERS: THE SMEEZINGTONS

UK CHART PEAK: 11

♩ = 145

Uke. 1 (Assessed part)



'Marry You' by Hawaiian singer-songwriter Bruno Mars featured on his debut studio album *Doo-Wops & Hooligans* (2010). Written and produced by The Smeezingtons (Mars, Philip Lawrence, and Ari Levine), a production team co-founded by Mars in 2009. 'Marry You' is a pop song strongly influenced by the close harmony doo-wop sound that became popular in the United States in the 1950s.

The song focuses on the theme of spontaneous marriage, which has led to it being frequently used as a popular choice for proposals. 'Marry You' received generally positive reviews from music critics, with some complimenting a production style that is reminiscent of 60s pop. The song has been covered a number of times, most notably by the cast of *Glee*.

In the United States, 'Marry You' debuted at number 91 on the Billboard Hot 100 on December 11, 2010, with the song's reception being stronger outside of the United States. After the *Glee* performance of the track, 'Marry You' debuted at number 89 in Canada, whilst in the United Kingdom it peaked at number 11 and remained in the charts for 39 weeks.

Bruno Mars is a Hawaiian singer-songwriter, multi-instrumentalist, record producer, and choreographer. Born and raised by his musical family in Honolulu, Hawaii, Mars began making music at a young age

and performed in various musical venues in his hometown throughout his childhood. He graduated from high school and moved to Los Angeles to pursue his musical career.

Marry You

Bruno Mars

Arranged by James Betteridge

♩ = 145

Uke. 1 (Assessed part)

Uke. 1 (Assessed part) musical notation for C and Dm chords.

Chord C: Treble clef, 4/4 time. Notes: C4 (open), E4 (open), G4 (open), C5 (open). Fingering: T 3, A 0, B 0, B 0.

Chord Dm: Treble clef, 4/4 time. Notes: D4 (open), F4 (open), A4 (open), D5 (open). Fingering: T 0, A 1, B 2, B 2.

Uke. 2 (Non-assessed part)

Uke. 2 (Non-assessed part) musical notation for a melodic line.

Melody: Treble clef, 4/4 time. Notes: C4 (quarter), E4 (quarter), G4 (quarter), C5 (quarter), D4 (quarter), F4 (quarter), A4 (quarter), D5 (quarter). Fingering: T 7, A 8, B 7, B 7, T 7, A 8, B 7, B 7.

See note on welcome page about assessed and non-assessed ukulele parts

Musical notation for F and C chords.

Chord F: Treble clef, 4/4 time. Notes: F4 (open), A4 (open), C5 (open), F5 (open). Fingering: T 0, A 1, B 0, B 2.

Chord C: Treble clef, 4/4 time. Notes: C4 (open), E4 (open), G4 (open), C5 (open). Fingering: T 3, A 0, B 0, B 0.

Melody: Treble clef, 4/4 time. Notes: C4 (quarter), E4 (quarter), G4 (quarter), C5 (quarter), D4 (quarter), F4 (quarter), A4 (quarter), D5 (quarter). Fingering: T 9, A 8, B 8, B 8, T 9, A 8, B 8, B 8.

[5]

Musical notation for C and Dm chords.

Chord C: Treble clef, 4/4 time. Notes: C4 (open), E4 (open), G4 (open), C5 (open). Fingering: T 3, A 0, B 0, B 0.

Chord Dm: Treble clef, 4/4 time. Notes: D4 (open), F4 (open), A4 (open), D5 (open). Fingering: T 0, A 1, B 2, B 2.

Melody: Treble clef, 4/4 time. Notes: C4 (quarter), E4 (quarter), G4 (quarter), C5 (quarter), D4 (quarter), F4 (quarter), A4 (quarter), D5 (quarter). Fingering: T 5, A 7, B 7, B 7, T 7, A 5, B 3, B 5, A 7, B 5.

[9]

F

TAB 0 1 0 2

TAB 7 5 3 3 3 3 3 5 3 3

[12]

C

TAB 3 0 0 0

TAB 3 3

[15]

B

C

Dm

TAB 3 0 0 0

TAB 0 1 2 2

[18]

The musical score for 'The Rose Tree' is presented in two systems. The first system consists of a vocal melody line in treble clef and a guitar accompaniment line. The melody begins with a treble clef, a key signature of one flat (B-flat), and a common time signature. The first measure is marked with an 'F' above the staff, and the second measure is marked with a 'C' above the staff. The guitar accompaniment is written in a six-string format with a treble clef. The first system of guitar notation shows a sequence of chords: F major (0 1 0 2), C major (0 1 0 2), F major (0 1 0 2), C major (0 1 0 2), F major (3 0 0 0), C major (3 0 0 0), F major (3 0 0 0), and C major (3 0 0 0). The second system of the score shows a continuation of the melody and guitar accompaniment. The melody line includes a sequence of notes: F4, G4, A4, Bb4, C5, Bb4, A4, G4, F4, E4, D4, C4. The guitar accompaniment for the second system shows a sequence of chords: F major (5 7 5 3), C major (5 3 5 3), F major (3 5 3 5), and C major (3 5 3 5). The score is labeled with the title 'The Rose Tree' and the number '[22]' at the bottom.

[illegible]

The musical score for 'The Rose Tree' is presented in three systems. The first system features a treble clef with a key signature of one flat (B-flat) and a common time signature (C). The melody is written in a simple, folk-like style. The second system continues the melody and includes a guitar accompaniment part with fret numbers (0, 1, 2, 3) indicated below the staff. The third system shows the final measures of the piece, including a double bar line and a final chord. The score is labeled with 'F' and 'C' at the beginning of the first and second systems, respectively.

C

C

Dm

34

F

37

1.

2.

C

C

40

Marry You | Technical Guidance

Key

C major

Chords

C major, F major, D minor,

The diagram below illustrates where these chords belong in the scale.

The C major scale:

I	II	III	IV	V	VI	VII
C	Dm	Em	F	G	Am	B dim

The original tempo is 160bpm, but this arrangement has been slowed down slightly to 145bpm to help make playing along a little easier.

Aim to always familiarise yourself with the form and structure of the piece before playing. Make sure you can follow the music from start to finish following the 'road map' signs such as repeat markings, 1st and 2nd time endings, and codas if they are used.

Introduction

The song kicks off with an eight bar intro with ukulele 1 playing long held notes played on beat 1 of every other bar. This creates space for the (wedding) bell like part played by ukulele 2. Concentrate on smooth chord transitions and correct note lengths using left and right hand muting.

Section A

This section introduces the melody played by the second ukulele part, while ukulele 1 plays long sustained chords. Note that the entire song is based around only three chords.

Section B

In the pre-chorus, the rhythm changes to a quarter-note rhythm played on beats 2 and 4, creating a subtle 'reggae' rhythm and feel. The transition from playing on beat 1 of the bar to playing on the 2nd and 4th beats can be difficult to begin with. Start slowly, with a metronome, counting the beats in the bar to help. Try to get your foot tapping the quarter-note rhythm to help keep you in time.

Section C

In the chorus, ukulele 1 returns to playing long held chords underneath the melody before finishing on a C major chord (Tonic). Isolate sections that are difficult and play along with a metronome at a slower tempo.

Then, when you are comfortable with the part, use the backing track to play along with and put it all together.

SONG TITLE: ONE

ALBUM: ACHTUNG BABY

LABEL: ISLAND

GENRE: ROCK

WRITTEN BY: BONO

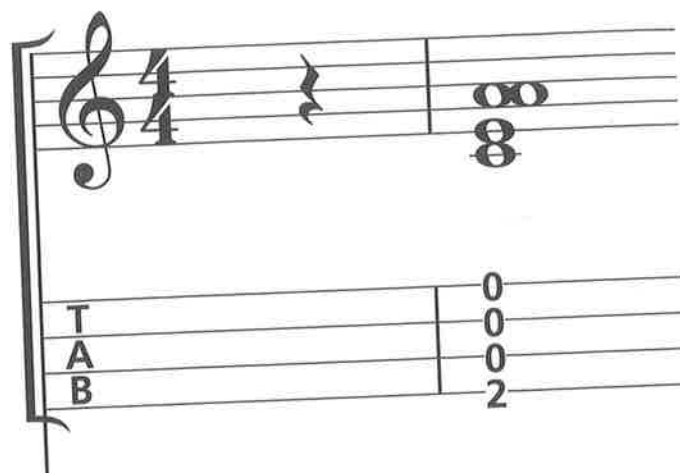
PRODUCERS: DANIEL LANOIS AND
BRIAN ENO

UK CHART PEAK: 7

♩ = 90

Uke. 1 (Assessed part)

Am



'One' is a song by the Irish rock band U2. The third track on their 1991 album *Achtung Baby*, it was released as the record's third single in February 1992. During the album's recording sessions at Hansa Studios in Berlin, conflict arose between the band members over the direction of U2's sound and the quality of their material. Tensions almost prompted the band to break up until they achieved a breakthrough with the improvisation of 'One'; the song was written after the band members were inspired by a chord progression that guitarist the Edge was playing in the studio. The lyrics, written by lead singer Bono, were inspired by the band members' fractured relationships and the recent German reunification.

'One' was released as a benefit single, with proceeds going towards AIDS research. The song topped the Irish Singles Charts and peaked at number 7 on the UK Singles Chart. In promotion of the song, the band filmed several music videos, although they were not satisfied until their third effort was completed.

Achtung Baby was produced by industry greats Daniel Lanois (known for his work with Bob Dylan, Neil Young, Peter Gabriel, Emmylou Harris, Willie Nelson, and Brandon Flowers) and Brian Eno (Coldplay, Grace Jones, James Blake and David Bowie). Thematically, *Achtung Baby* is a darker, more

introspective album than their previous offerings and at times a lot more flippant in nature.

U2 are an Irish rock band from Dublin formed in 1976. Initially rooted in the post-punk scene of the time, U2's sound grew to incorporate influences from many genres of popular music, maintaining a large, anthemic sound throughout. Their lyrics, often embellished with spiritual imagery, focus on personal themes and socio-political concerns. U2 have released 13 studio albums and are one of the world's best-selling rock bands of all time, having sold more than 170 million records worldwide.

Arranged by James Betteridge

♩=90

Uke. 1 (Assessed part)

Am D F G

Uke. 1 (Assessed part) shows four measures of chords: Am, D, F, and G. The fret numbers for each measure are: Am (0, 0, 2, 2), D (0, 2, 2, 2), F (0, 1, 0, 2), and G (2, 3, 2, 0).

Uke. 2 (Non-assessed part)

Uke. 2 (Non-assessed part) shows a melody line and fret numbers for four measures: (3, 5), 3, (3, 5), and 3.

See note on welcome page about assessed and non-assessed ukulele parts

A

Am D F G

Section A, Uke. 1 (Assessed part) shows four measures of chords: Am, D, F, and G. The fret numbers for each measure are: Am (0, 0, 2, 2), D (0, 2, 2, 2), F (0, 1, 0, 2), and G (2, 3, 2, 0).

[5]

Am D F G

Section A, Uke. 2 (Non-assessed part) shows a melody line and fret numbers for four measures: (0, 0, 2, 3, 0), /5 0, (0, 2, 3, 0), and /5. The fret numbers for each measure are: Am (0, 0, 2, 2), D (0, 2, 2, 2), F (0, 1, 0, 2), and G (2, 3, 2, 0).

[9]

B

Chord progression: C, Am, F, C

Staff 1 (Treble Clef): Chords C, Am, F, C. Fingering: 3 0 0 0, 3 0 0 0, 3 0 0 0, 3 0 0 0, 0 0 0 0, 0 0 0 0, 0 0 0 0, 0 0 0 0, 0 1 0 0, 0 1 0 0, 0 1 0 0, 0 1 0 0, 3 0 0 0, 3 0 0 0, 3 0 0 0, 3 0 0 0.

Staff 2 (Bass Clef): Fingering: 7 7 8 7, 7 7 8 9, 7 (7) 5 3 3, 7 7.

[13]

Chord progression: C, Am, F, C

Staff 1 (Treble Clef): Chords C, Am, F, C. Fingering: 3 0 0 0, 3 0 0 0, 3 0 0 0, 3 0 0 0, 0 0 0 0, 0 0 0 0, 0 0 0 0, 0 0 0 0, 0 1 0 0, 0 1 0 0, 0 1 0 0, 0 1 0 0, 3 0 0 0, 3 0 0 0, 3 0 0 0, 3 0 0 0.

Staff 2 (Bass Clef): Fingering: 7 7 8 7, 7 7 8 9, 7 (7) 5 3 3, 7 7 5 7, 3 5.

[17]

C

Chord progression: Am, D, F, G, Am

Staff 1 (Treble Clef): Chords Am, D, F, G, Am. Fingering: 0 0 0 2, 0 2 2 2, 0 1 0 2, 2 3 2 0, 0 0 0 2.

Staff 2 (Bass Clef): Fingering: 3, 3 5, 3, 3 5, 3.

[21]

One | Technical Guidance

Key

A minor

Chords

A minor, D major, F major, G major, C major.

The diagram below illustrates where these chords belong in the scale.

The A minor scale:

I	II	\flatIII	IV	V	\flatVI	\flatVII
Am	B dim	C	Dm	Em	F	G

Aim to always familiarise yourself with the form and structure of the piece before playing. Make sure you can follow the music from start to finish following the 'road map' signs such as repeat markings, 1st and 2nd time endings, and codas if they are used.

Introduction

The song starts with a four bar intro, with ukulele 1 playing whole-notes on beat 1 of each bar. Be careful to allow each chord to ring out for the whole duration. Spend some time getting comfortable with any new chord shapes.

Section A

Moving into Section A, the rhythm to ukulele 1 changes to half-notes played on beats 1 and 3 of each bar. Note that the D major chord does not belong to the A minor scale. This chord has simply been 'borrowed' from the A major scale, adding some colour and variation to the progression.

Section B

In Section B the rhythm played by ukulele 1 changes again, playing a quarter-note rhythm on all four beats of the bar.

Section C

The outro of the song is the same as the intro, and ends on a long A minor chord.

As with any new piece of music, slow it down at first and gradually work up to tempo focusing on accuracy first. Isolate sections that are difficult and play along with just a metronome.

Then when you are comfortable with the part, use the backing track to play along with and put it all together.

SONG TITLE: SHAKE IT OFF

ALBUM: 1989

LABEL: BIG MACHINE / REPUBLIC

GENRE: POP

WRITTEN BY: TAYLOR SWIFT,

MAX MARTIN AND

SHELLBACK

PRODUCERS: MAX MARTIN / SHELLBACK

UK CHART PEAK: 2

♩ = 80

Uke. 1 (Assessed part)

Am



'Shake It Off' is one of US recording artist Taylor Swift's many hit-singles, taken from her hugely successful fifth album, *1989* (2014). Written by Swift, Max Martin and Shellback, it is an up-tempo pop track and a noticeable departure from Swift's earlier work that found its roots in popular country music. Martin and Shellback previously worked with Swift on the hit 'We Are Never Ever Getting Back Together'.

'Shake it Off' appears to be dedicated to Swift's detractors as she attempts to strike back at those who have unreasonably pried into her private life. When asked about the topic, she has stated: "I've learned a pretty tough lesson that people can say whatever they want about us at any time, and we cannot control that. The only thing we can control is our reaction to that."

The song premiered during a Yahoo! live stream session on August 18, 2014 (simultaneously streaming internationally online) with its music video, directed by legendary Director Mark Romanek, being released the very same day. Several hours later, the song was then made available for digital download.

'Shake It Off' became Swift's second number 1 single in the United States. The song won 'Favourite Song' at the 2015 People's Choice Awards and also received nominations for 'Record of the Year', 'Song of the Year' and 'Best Pop Solo Performance' at the 2015 Grammy Awards.

Taylor Swift is one of the most popular recording artists working today. She is known for narrative songs about her personal life, which has seen her receive much media attention since bursting onto the scene. Swift's music contains elements of pop, pop-rock and country. She self-identified as a country artist until the 2014 release of her latest album *1989*, which she personally describes as a "sonically cohesive pop album".

Taylor Swift

♩ = 80

Uke. 1 (Assessed part)

Am C G

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

Uke. 2 (Non-assessed part)

5-2-0 3

See note on welcome page about assessed and non-assessed ukulele parts

A

Am C G

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

5 2 0 3 2 5 2 0 3 3 4 2 5 2 0 3 3 4 2 5 2 0 3

[5]

[illegible]

B

Am

C

G

0 0 0 0 3 3 2 2 2 2

0 0 0 0 0 0 3 3 3 3

2 2 2 2 0 0 0 0 0 0

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

[13]

C

Am

C

G

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

0 0 0 0 0 0 3 3 3 3 3 3 3 3 3 3

2 2 2 2 0 0 0 0 0 0 0 0 0 0 0 0

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

[17]

Am

C

G

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

0 0 0 0 0 0 3 3 3 3 3 3 3 3 3 3

2 2 2 2 0 0 0 0 0 0 0 0 0 0 0 0

0 0 2 3 0 2 0 3 0 0 2 3 0 2 0 3 0 2 3 0 2 0 3 0 2 3 5 2 0 3

[21]

D

Am

C

G

1.

2.

0 0 3 2 2 3 2 2 2 2

0 0 0 0 0 0 0 0 0 0

2 2 0 0 0 0 0 0 0 0

5 2 0 3 2 5 2 0 3 3 4 2 5 2 0 3 3 4 2 5 2 0 3 3

[25]

Shake It Off | Technical Guidance

Key

G major

Chords

A minor, G major, C major.

The diagram below shows where these chords belong in the scale.

The G major scale:

I	II	III	IV	V	VI	VII
G	Am	Bm	C	D	Em	F# dim

The original tempo is 160bpm, but to help make the chart easier to read and follow, this arrangement has been written at 80bpm.

Aim to always familiarise yourself with the form and structure of the piece before playing. Make sure you can follow the music from start to finish following the 'road map' signs such as repeat markings, 1st and 2nd time endings, and codas if they are used.

Section A

The song starts with a four bar intro to establish the feel and groove of the song, with ukulele 1 playing chords on the first beat of each bar. The track has a very spacious feel to it, so be careful not to let the chords ring out for too long.

Section B

Moving into Section B, the rhythm changes from chords being played on beat 1 alone, to being played on both beats 1 and 3. Practice counting along and tapping your foot in time to help internalise the rhythm and develop your 'inner clock'.

Section C

In this section the chords are now played on all four beats of the bar, the rhythm doubling-up in a similar manner as happened previously between Section A and B. As with all of the rhythmic variations within the piece, the chords are played on the 'down' beat of each bar. Try playing these as down strokes. Aim for consistency with the attack of the strumming hand, making sure all notes within each chord can be heard clearly and evenly.

Isolate any sections that are difficult and play along to a metronome at a slower tempo. Aim for accuracy at first, then when you are comfortable with the part, use the backing track to play along with and put it all together.

Technical Exercises

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

All exercises need to be played in straight feel, in the keys, octaves and tempos shown. You may use your book for Group A and Group B. All Group C exercises must be played from memory.

Note that Groups A and B need to be played to a click and any fingerings shown are suggestions only.

Group A: Scales

The tempo for this group is ♩ = 52 bpm.

1. C major scale

Musical notation for the C major scale in 4/4 time. The treble clef staff shows the scale ascending and descending. Below the staff is a tablature line with fret numbers: 0 2 0 1 3 0 2 3 | 2 0 3 1 0 2 0.

2. C major scale | Single string

Musical notation for the C major scale on a single string in 4/4 time. The treble clef staff shows the scale ascending and descending. Below the staff is a tablature line with fret numbers: 0 2 4 5 7 9 11 12 | 11 9 7 5 4 2 0.

3. A natural minor scale

Musical notation for the A natural minor scale in 4/4 time. The treble clef staff shows the scale ascending and descending. Below the staff is a tablature line with fret numbers: 0 2 3 2 0 3 1 0 | 2 0 2 0 1 3 0.

4. A natural minor scale | Single string

Musical notation for the A natural minor scale on a single string in 4/4 time. The treble clef staff shows the scale ascending and descending. Below the staff is a tablature line with fret numbers: 0 2 3 5 7 8 10 12 | 10 8 7 5 3 2 0.

Technical Exercises

Group B: Arpeggios

The tempo for this group is ♩ = 92 bpm.

1. C major arpeggio

Musical notation for the C major arpeggio exercise. The top staff is in treble clef with a 4/4 time signature. The melody consists of quarter notes: C4, E4, G4, A4, B4, C5, B4, A4, G4, E4, C4. The bottom staff shows the fretting for the strings T, A, and B. The sequence of fret numbers is 0, 0, 3, 3, 3, 0, 0.

2. C major arpeggio | Single string

Musical notation for the C major arpeggio exercise, single string version. The top staff is in treble clef with a 4/4 time signature. The melody consists of quarter notes: C4, E4, G4, A4, B4, C5, B4, A4, G4, E4, C4. The bottom staff shows the fretting for the strings T, A, and B. The sequence of fret numbers is 0, 4, 7, 12, 7, 4, 0.

3. A minor arpeggio

Musical notation for the A minor arpeggio exercise. The top staff is in treble clef with a 4/4 time signature. The melody consists of quarter notes: A3, C4, E4, F4, G4, A4, G4, F4, E4, C4, A3. The bottom staff shows the fretting for the strings T, A, and B. The sequence of fret numbers is 0, 3, 0, 0, 0, 0, 0.

4. A minor arpeggio | Single string

Musical notation for the A minor arpeggio exercise, single string version. The top staff is in treble clef with a 4/4 time signature. The melody consists of quarter notes: A3, C4, E4, F4, G4, A4, G4, F4, E4, C4, A3. The bottom staff shows the fretting for the strings T, A, and B. The sequence of fret numbers is 0, 3, 7, 12, 7, 3, 0.

Group C: Chord Voicings

In the exam you will be asked to play, from memory, your choice of one chord voicing from each of the following exercises, without the aid of a backing track or metronome. However, for practice purposes a demonstration of the chords played to a metronome click is available in the downloadable audio.

1. C major

String	Voicing 1	Voicing 2	Voicing 3
T	3	3	7
A	0	3	8
B	0	4	7
	0	5	9

2. A minor

String	Voicing 1	Voicing 2	Voicing 3
T	0	3	7
A	0	5	8
B	0	4	9
	2	5	9

Sight Reading

In this section you have a choice between either a sight reading test or an improvisation and interpretation test (see facing page).

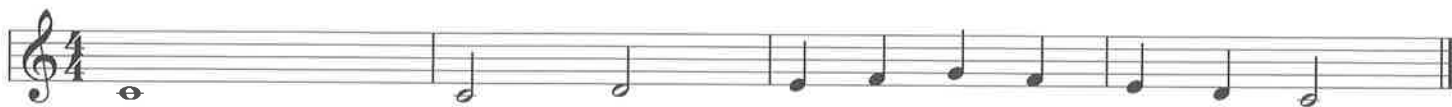
The examiner will ask you which one you wish to choose before commencing. Once you have decided you cannot change your mind.

In the sight reading test, the examiner will give you a 4–6 bar melody in the key of C major. You will first be given 90 seconds to practise, after which the examiner will play the backing track twice. The first time is for you to practise and the second time is for you to perform the final version for the exam. For each playthrough, the backing track will begin with a one bar count-in. The tempo is ♩=60.

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

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

Sight Reading | Example 1 | ♩=60



Please note: The test shown is an example. The examiner will give you a different version in the exam.

Improvisation & Interpretation

In the improvisation and interpretation test, the examiner will give you a 4–6 bar chord progression in the key of C major. You will first be given 90 seconds to practise, after which the examiner will play the backing track twice. The first time is for you to practise and the second time is for you to perform the final version for the exam. For each playthrough, the backing track will begin with a one bar count-in. The tempo is ♩ = 60.

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

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

You are only required to improvise single note melodies.

Improvisation & Interpretation | Example 1 | ♩ = 60



Please note: The test shown is an example. The examiner will give you a different version in the exam.

Ear Tests

In this section, there are two ear tests:

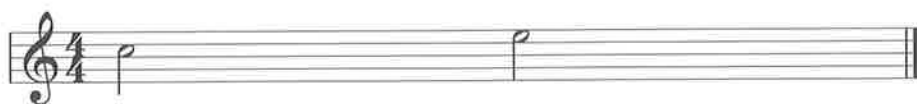
- Melodic Recall
- Chord Recognition

You will find one example of each type of test printed below and you will need to perform both of them in the exam.

Test 1 | Melodic Recall

The examiner will play you two consecutive notes. You will need to identify whether the last note is higher or lower than the first. You will hear the test twice, each time with a one bar count-in. The tempo is ♩ = 95 bpm.

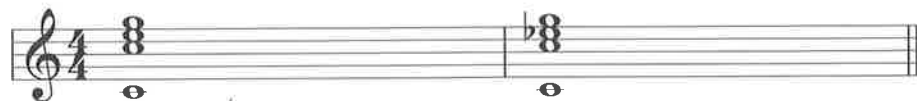
For this exercise, please use the word 'higher' or 'lower' in your answer.



Please note: The test shown is an example. The examiner will give you a different version in the exam.

Test 2 | Chord Recognition

The examiner will play you a sequence of chords, each with a C root note. You will hear the chord sequence twice, each time with a one bar count-in. You will then be asked to identify which chord played was major and which chord was minor. The tempo is ♩ = 95 bpm.



Please note: The test shown is an example. The examiner will give you a different version in the exam.

General Musicianship Questions

The final part of your exam is the General Musicianship Questions section. This features five questions relating to your choice of one of the performance pieces played in the examination.

1. You will be asked a question relating to the harmony from a section of one of your pieces.
2. You will be asked a question relating to the melody in a section of one of your pieces.
3. You will be asked a question relating to the rhythms used in a section of one of your pieces.
4. You will be asked a question relating to the technical requirements of one of your pieces.
5. You will be asked a question relating to the genre of one of your pieces.

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GRADE EXAMS | DEBUT TO GRADE 3

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

PERFORMANCE CERTIFICATES | DEBUT TO GRADE 3

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

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