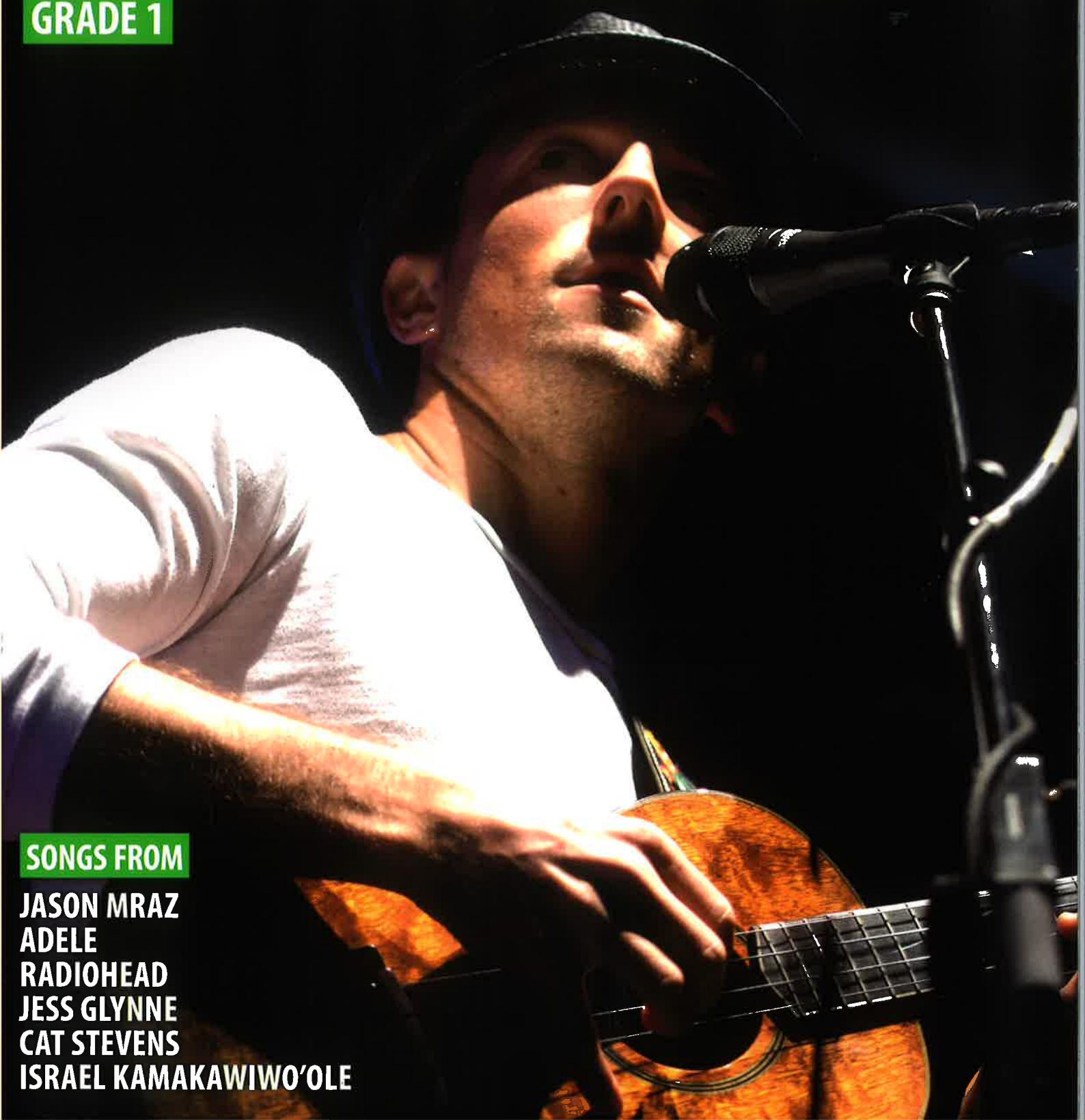


rockschool®

UKULELE

GRADE 1



SONGS FROM

JASON MRAZ

ADELE

RADIOHEAD

JESS GYNNE

CAT STEVENS

ISRAEL KAMAKAWIWO'OLE

rockschool®

Ukulele

Grade 1

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



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

Input the following code when prompted: **67YVQJSPGP**

For more information, turn to page 5

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Awarding the
Contemporary Arts

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Welcome to Rockschool Ukulele Grade 1

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

When studied in conjunction with **Rockschool'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: **67YVQJSPGP**

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 Rockschool'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: C D F

Strings: A E C G

Finger picking: p i m a
thumb index middle annular

Fretting hand fingers: 1 3 2 4

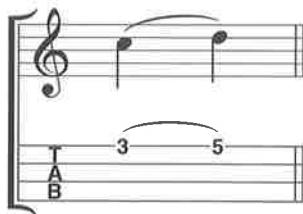
4th string, 2nd fret C chord

Rhythm notation with suggested fingering

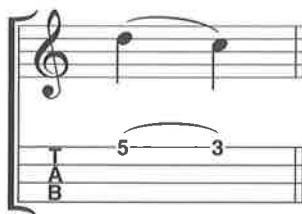
Ad lib. and cont. sim. sections are shown in slash notation

Definitions For Ukulele Notation

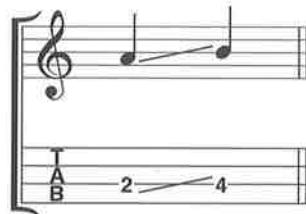
HAMMER-ON: Play the lower note, then sound the higher note by fretting it without repicking.



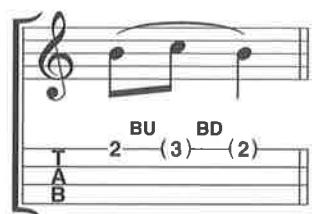
PULL-OFF: Play the higher note then sound the lower note by lifting the finger without repicking.



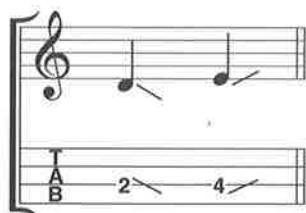
SLIDE: Play the first note, then slide to the next with the same finger.



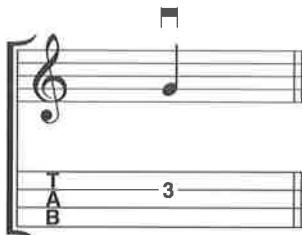
STRING BENDS: Play the first note then bend up or bend down (release the bend) to the pitch indicated in brackets.



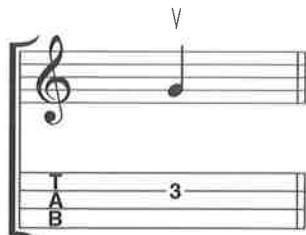
GLISSANDO: A small slide off of a note toward the end of its rhythmic duration. Do not slide 'into' the following note – subsequent notes should be repicked.



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



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



D.S. 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.

SONG TITLE: CREEP
 ALBUM: PABLO HONEY
 LABEL: EMI
 GENRE: ALTERNATIVE ROCK
 WRITTEN BY: RADIOHEAD,
 ALBERT HAMMOND AND
 MIKE HAZELWOOD
 PRODUCERS: SEAN SLADE AND
 PAUL Q. KOLDERIE
 UK CHART PEAK: 7

♩=93

Uke. 1 (Assessed part)

G

p *i* *m*

2

T
A
B

2 3

'Creep' is a song by the British alternative rock band, Radiohead. In 1992 the band released 'Creep' as their debut single, with it later appearing on their first album, *Pablo Honey*, when that was released the following year. Although it was not a chart success upon its initial release, 'Creep' went on to become a worldwide hit when it was re-released in 1993.

Due to fans' often dominating enthusiasm for 'Creep' over other live songs, the band began to react against the track, playing it less often during the mid-to-late 1990s.

Though the track was written as an original track by the members of Radiohead, it is noted to contain similarities to 'The Air That I Breathe', a song recorded by the Hollies in 1973, which led to Albert Hammond and Mike Hazlewood being credited as co-writers of 'Creep'. 'Creep' uses a chord progression which is also used in the verse section of 'The Air That I Breathe', along with a melody used in the bridge following the second chorus.

Radiohead are a British rock band from Abingdon, Oxfordshire. The band members all attended the same school, and formed the group in 1985. They have sold more than 30 million albums worldwide and their work is often placed highly in

both listener polls and critics' lists of the best music of the 1990s and 2000s. In 2005, they were ranked 73rd in *Rolling Stone's* list of 'The Greatest Artists of All Time'.

Creep

Radiohead

Arranged by James Betteridge

$\text{♩} = 93$

Uke. 1 (Assessed part)

G

p i m p

i m

T A B 2 3 2 2 3 2 2 3 2 2 3 2

Uke. 2 (Non-assessed part)

T A B 2 3 2 0

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

B

T A B 3 2 2 3 2 2 3 2 2 4 3 3 4 3 3

C

T A B 2 2 3 2 3 4 3 4 5

[3]

Cm

T A B 4 3 3 4 3 3 3 3 3 3 3 3

T A B 3 3 5 3 3 5 3 3, 5, 3, 2, 3

[6]

A

G

B

[9]

C

[12]

Cm

G

[15]

B

[18]

C

Cm

[19]

B

G

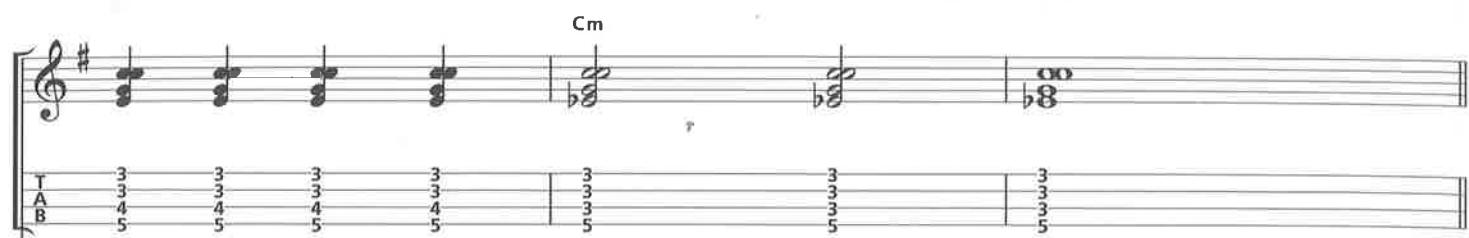
[20]

B

C

[21]

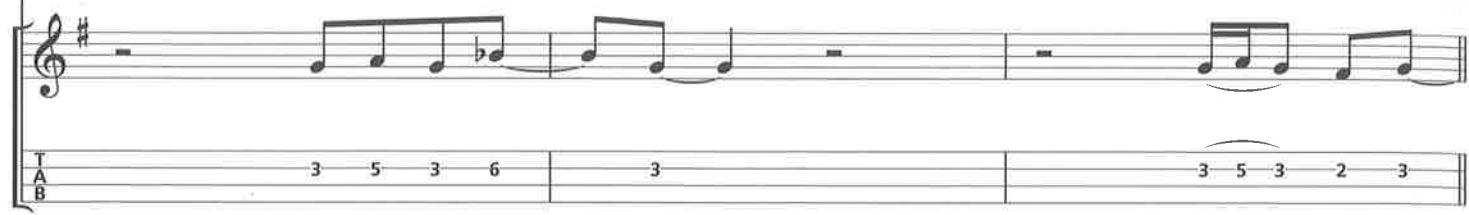
Cm



T 3 3 3 3 | 3 3 3 3 | 3 3 3 3

A 4 4 4 4 | 3 3 3 3 | 3 3 3 3

B 5 5 5 5 | 5 5 5 5 | 5 5 5 5



T 3 5 3 6 | 3 3 3 3 | 3 5 3 2 3

A

B

[30]

C G B



T 2 3 2 2 | 2 3 2 2 | 3 2 2 2

A

B



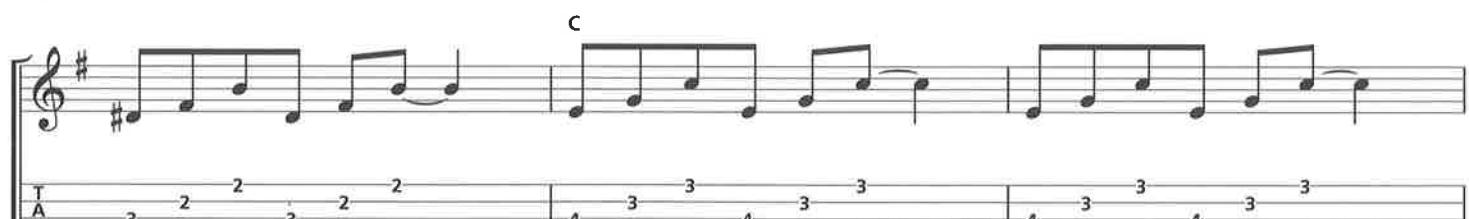
T 2 5 3 2 3 2

A

B

[33]

C



T 3 2 2 2 | 4 3 3 3 | 4 3 3 3

A

B



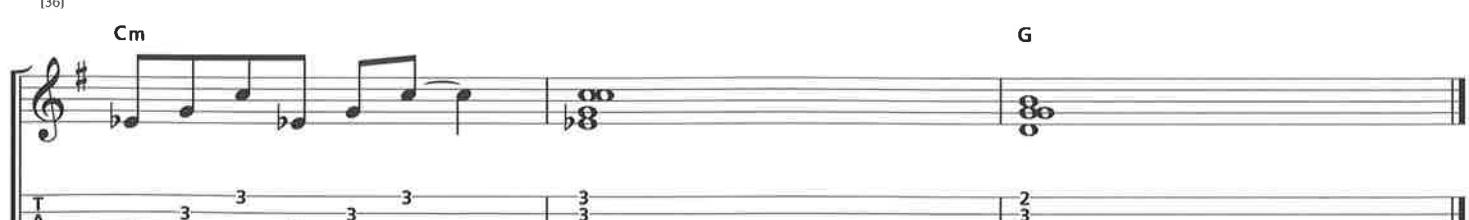
T 3 5 3 2 3 | 4 5 3 2 3

A

B

[36]

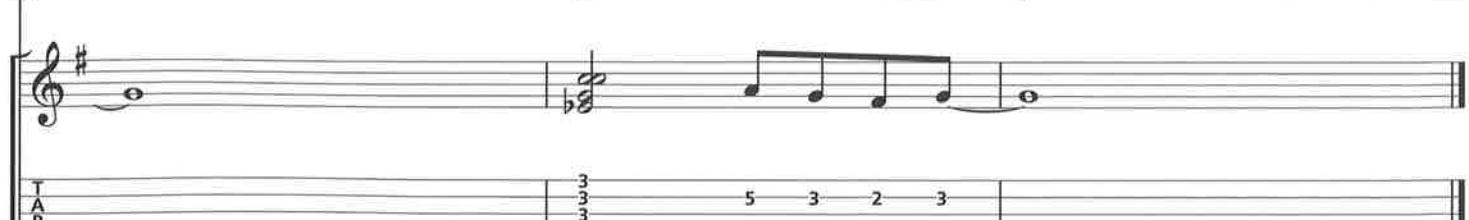
Cm G



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

A

B



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

A

B

[39]

Creep | Technical Guidance

Key
G major

Chords

G major, C major, C minor, B major.

The G major scale:

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

Introduction

The intro starts with an 8th-note arpeggiated figure outlining the chords of the song. The first thing to note is that the C minor and B major chords do not belong to the key of G. These chords are referred to as non-diatonic chords and have been 'borrowed' from another key. This is a common musical device used by composers and adds variation to a piece of music.

Section A

The main melody is introduced in this section, and is played by ukulele 2. Even though this part is non-assessed, you may wish to try playing the melody, which is based around the G major scale. Ukulele 1 continues with the same arpeggiated part. Experiment with the suggested fingering for this, but feel free to practice with your thumb or plectrum.

Section B

As the song ramps up to the chorus, ukulele 1 switches to playing a quarter-note rhythm playing on all four beats of the bar. Try playing this as all down strokes, and play with a bit more 'attack' with your strumming hand, as the chorus should sound big.

Section C

The song returns to the verse melody for this section, with ukulele 1 again playing the arpeggiated figure. Pay close attention to the transition between sections B and C as there is a big dynamic drop and you will need to play accordingly.

Remember to isolate any sections that are difficult and play along to a metronome at a slower tempo, aiming for accuracy first.

SONG TITLE: I'M YOURS

ALBUM: WE SING. WE DANCE.

WE STEAL THINGS

LABEL: ATLANTIC

GENRE: POP

WRITTEN BY: JASON MRAZ

PRODUCER: MARTIN TEREFE

UK CHART PEAK: 11

$\text{♩} = 140$ $\text{♩} = \overline{\text{♩}} \text{♩}$

Uke. 1 (Assessed part)

'I'm Yours' is the first single released by Jason Mraz from his third studio album *We Sing. We Dance. We Steal Things*. Mraz took the name of the album from a work by the artist David Shrigley.

The song was originally released on a limited edition EP called *Extra Credit* as a demo in 2005, to promote his second studio album *Mr. A-Z*. 'I'm Yours' was immensely successful and spent 76 weeks on the Hot 100 chart in the US. It held the record for most weeks spent on the US's Hot 100 chart, breaking the previous record of 69 weeks set by LeAnn Rimes' song 'How Do I Live' in 1998. This record has since been broken by Imagine Dragons' 'Radioactive', which spent 87 weeks in the chart.

It is Mraz's most successful global single to date, reaching number one in Sweden and Norway, and the Top 10 in Canada, United States, Austria, Australia, Germany, Switzerland, Spain and Italy. It also achieved number one on the Top 40 Digital Track Chart in Australia. The track has now earned more than 12 million download sales worldwide.

Jason Mraz is an American singer-songwriter who first came to prominence in the San Diego coffee shop scene in 2000. In 2002, he released his debut studio album, *Waiting for My Rocket to Come*, which contained the hit single 'The Remedy (I Won't

Worry)'. His musical style, from rhythmic feeling to his use of nylon string guitars, has been heavily influenced by Brazilian music.

I'm Yours

Jason Mraz

Arranged by James Betteridge

$\text{♩} = 140$ $\text{♩} = \overline{\text{♩}} \overline{\text{♩}}$

Uke. 1 (Assessed part)

C

Uke. 2 (Non-assessed part)

G

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

Am

[4]

F

1. 2.

8

[7]

[10]

[13]

1.

2.

F

T A B

0 0 0 0 0 0 0 0

1 1 1 1 1 1 1 1

0 0 0 0 0 0 0 0

2 2 2 2 2 2 2 2

T A B

8 7 5-3 3 3 5 7 5

[16]

B C G

TAB

[19]

Am

TAB

[22]

F

1. 2.

TAB

[25]

C

C

G

T A B G

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

T A B G

3 3 3 3
3 3 3 3
3 3 3 3
3 3 3 3
3 3 3 3
3 3 3 3

[28]

A m

T A B G

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

T A B G

- - - -
- - - -
- - - -
- - - -
- - - -
- - - -

T A B G

- - - -
3 3 3 5
- - - -
0 0 0 0
- - - -
- - - -
- - - -
3 3 3 0

[31]

F

C

T A B G

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

T A B G

- - - -
- - - -
- - - -
- - - -
- - - -
- - - -
- - - -
- - - -

T A B G

- - - -
- - - -
- - - -
- - - -
- - - -
- - - -
- - - -
3 3 3 5
- - - -
3 3 3 5
- - - -
3 3 3 5
- - - -
3 3 3 5
- - - -

[34]

I'm Yours | Technical Guidance

Key
C major

Chords

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

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.

Introduction

The intro establishes the groove of the song, ukulele 1 plays short staccato chord stabs on beats 2 and 4 of each bar, while ukulele 2 plays some nice double-stop slides to embellish the chord movements.

Sections A and B

From Section A onwards, the melody is introduced and played by ukulele 2. Ukulele 1 continues with the same rhythm throughout the entire song.

The main challenge of the piece is to maintain the percussive rhythm part, keeping solid time whilst retaining the almost 'lazy' laidback feel of the song.

Section C

This section of the song is a repeat of the eight bar intro ending on a C chord to finish.

Remember to isolate sections that are difficult and practice with just a metronome, slowing everything down first, then gradually working up to tempo. Aim for accuracy first.

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

SONG TITLE: SOMEWHERE OVER
THE RAINBOW

ALBUM: FACING FUTURE

LABEL: BIG BOY RECORDS

GENRE: FOLK/HAWAIIAN

WRITTEN BY: HAROLD ARLEN /
E.Y. HARBURG

PRODUCERS: HAROLD ARLEN /
E.Y. HARBURG

UK CHART PEAK: 46

♩ = 140

Uke. 1 (Assessed part)

F

'Over the Rainbow' (often referred to as 'Somewhere over the Rainbow') is a familiar ballad written originally for the 1939 film *The Wizard of Oz*. With music written by Harold Arlen and lyrics by E.Y. Harburg, the song won that year's Academy Award for Best Original Song and went on to become one of the most recognisable tracks of the 20th century.

In the UK, Israel Kamakawiwo'ole's version of the song was released as a single under the title 'Somewhere over the Rainbow' and entered the UK Official Singles Chart in April 2007. As of 2014, the song had sold over four million digital copies. It is now the most requested version of the song by far, according to music publishing house EMI. That's quite remarkable for a rendition with one voice, accompanied only by ukulele.

'Somewhere over the Rainbow/What a Wonderful World' is a medley of the songs 'Over the Rainbow' and 'What a Wonderful World' by the late Israel Kamakawiwo'ole and was released on the albums *Ka 'Anō'i* and *Facing Future*. Recorded in a single take during a spur-of-the-moment demo session, the only copies of the recording were made for Kamakawiwo'ole himself and his recording engineer, Milan Bertosa. Five years later, in 1993, Bertosa played the song for producer Jon de Mello while the two were completing *Facing Future*, leading de Mello to include it in the final version.

Facing Future is the best-selling album by a Hawaiian artist of all time. It combines traditional Hawaiian-language songs, hapa haole songs with traditional instrumentation and two Jawaiian (Island reggae) tracks.

Sadly, Israel Kamakawiwo'ole passed away in the summer of 1997, already one of the most beloved singers in the history of Hawaiian music. He was 38 and only just beginning to see the huge success of his beloved hit 'Somewhere Over the Rainbow'.

Somewhere Over The Rainbow

Israel Kamakawiwo'ole

Arranged by James Betteridge

$\text{♩} = 140$

Uke. 1 (Assessed part)

F

Uke. 2 (Assessed part)

F

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

A

F

Am

[5]

B^b

F

[5]

B♭

F

T A B

1 1 1 1 1 1 1 1 0 0 0 0 0 0 0 0

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

3 3 3 3 3 3 3 3 2 2 2 2 2 2 2 2

T A B

1 1 1 1 1 1 1 1 0 0 0 0 0 0 0 0

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

3 3 3 3 3 3 3 3 2 2 2 2 2 2 2 2

[13]

C

Dm

T A B

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

0 0 0 0 0 0 0 0 1 1 1 1 1 1 1 1

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

T A B

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

0 0 0 0 0 0 0 0 1 1 1 1 1 1 1 1

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

T A B

3 0 1 3 3 0 0 0 3 3 0 0 0 0 0 0

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

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

[17]

B♭

T A B

0 0 0 0 1 1 1 1 1 1 1 1 1 1 1 1

1 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2

2 2 2 2 2 2 2 2 3 3 3 3 3 3 3 3

T A B

0 0 0 0 1 1 1 1 1 1 1 1 1 1 1 1

1 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2

2 2 2 2 2 2 2 2 3 3 3 3 3 3 3 3

T A B

— 12 10—8 8 1

[20]

B

F

C

T A B

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

1 1 0 0 1 1 0 0 0 0 0 0 0 0 0 0

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

T A B

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

1 1 0 0 1 1 0 0 0 0 0 0 0 0 0 0

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

T A B

1 1 1 1 1 0 0 0 0 0 0 0 0 0 0 0

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

[23]

B^b

Ukulele tablature for measure 42. The top staff shows a treble clef and a key signature of B-flat major (two flats). The bottom staff shows a standard four-string ukulele tab with T (Treble), A (A), and B (Bass) labels. The tab shows a repeating eighth-note chord pattern: (0, 0), (0, 0), (1, 1), (1, 1), (1, 1), (1, 1), (1, 1), (1, 1). The strings are numbered 1 (top) to 4 (bottom).

[42]

F

B^b

Ukulele tablature for measure 45. The top staff shows a treble clef and a key signature of F major (no sharps or flats). The bottom staff shows a standard four-string ukulele tab with T (Treble), A (A), and B (Bass) labels. The tab shows a repeating eighth-note chord pattern: (0, 0), (0, 0), (0, 0), (0, 0), (1, 1), (1, 1). The strings are numbered 1 (top) to 4 (bottom). The section then changes to B-flat major (two flats), with the same eighth-note chord pattern: (0, 0), (0, 0), (1, 1), (1, 1), (1, 1), (1, 1), (1, 1), (1, 1).

[45]

B^b

F

Ukulele tablature for measure 48. The top staff shows a treble clef and a key signature of B-flat major (two flats). The bottom staff shows a standard four-string ukulele tab with T (Treble), A (A), and B (Bass) labels. The tab shows a repeating eighth-note chord pattern: (1, 1), (1, 1), (0, 0), (0, 0), (0, 0), (0, 0). The strings are numbered 1 (top) to 4 (bottom). The section then changes to F major (no sharps or flats), with the same eighth-note chord pattern: (1, 1), (1, 1), (0, 0), (0, 0), (0, 0), (0, 0).

[48]

C

F

Ukulele tablature for measure 51. The top staff shows a treble clef and a key signature of C major (no sharps or flats). The bottom staff shows a standard four-string ukulele tab with T (Treble), A (A), and B (Bass) labels. The tab shows a repeating eighth-note chord pattern: (3, 3), (3, 3), (3, 3), (3, 3), (3, 3), (0, 0). The strings are numbered 1 (top) to 4 (bottom). The section then changes to F major (no sharps or flats), with the same eighth-note chord pattern: (3, 3), (3, 3), (3, 3), (3, 3), (3, 3), (0, 0).

[51]

Key
F major

Chords

F major, A minor, B^b major, C major, D minor.

The F major scale:

I	II	III	IV	V	VI	VII
F	Gm	Am	B ^b	C	Dm	E 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.

Introduction

The song starts with a four bar intro, with ukulele 1 playing a reggae inspired 8th note rhythm on an F major chord. Try playing a down stroke on the downbeat and up stroke on the 'and' of the beat. Aim for consistency and an even attack across the strings. Experiment with using finger, thumb or even a light gauge plectrum.

Sections A, B and C

The main melody starts in Section A and is played by ukulele 2. Based around the F major scale, the melody contains some wide interval jumps which you will need to slow down and practise. Pay attention to any articulation markings, such as slides, using the audio to help guide you. Aim for a clean contact with the string to provide a warm tone for the melody. Ukulele 1 continues with the same 8th note rhythm.

At a tempo of 140bpm this song is not slow. You will need to slow everything down and take your time getting comfortable with both parts before playing along with the backing track. Also, try singing along with the melody to help internalise the sound of the major scale.

SONG TITLE: WILD WORLD
 ALBUM: TEA FOR THE TILLERMAN
 LABEL: ISLAND
 GENRE: FOLK/ROCK
 WRITTEN BY: CAT STEVENS
 PRODUCER: PAUL SAMWELL-SMITH

♩=76

Uke. 1 (Assessed part)

Am

D⁷

‘Wild World’ first appeared on British singer-songwriter Cat Stevens’ fourth studio album *Tea for the Tillerman* (1970). The song depicts the singer’s last exchange with his departing lover, inspired by the end of their relationship.

Many artists have successfully covered this song with Jimmy Cliff’s version, which was released a few months after the original, reaching number 8 on the UK Singles Chart (surprisingly, Stevens’ version was not released as a single in the UK). A large number of cover versions actually appear to be reggae versions, leading us to feel that Cliff’s version, as opposed to Cat Stevens’ original arrangement, was the more popular version at the time. More recently, a cover of Wild World featured on the Bristol-based Channel 4 show, Skins, performed as a musical ensemble for the finale of the first series.

Released in 1970, *Tea for the Tillerman* was Stevens’ second album and includes a number of the artist’s most well known songs, such as ‘Where Do the Children Play?’, ‘Wild World’, ‘Sad Lisa’, and ‘Father and Son’. ‘Wild World’ featured as an advance single on the album, which proved to be the LP that brought Stevens (now known as Yusuf Islam) worldwide fame.

Yusuf Islam (born Steven Demetre Georgiou), became most commonly known by his former

stage name Cat Stevens, after making his debut in 1967’s Swinging London music scene. A London-born singer-songwriter, multi-instrumentalist, humanitarian, and education philanthropist, Yusuf returned to pop music in 2006 after releasing his first album in 28 years, titled *An Other Cup*.

Wild World

Cat Stevens

Arranged by James Betteridge

J=76

Uke. 1 (Assessed part)

Am

6

85

1

A guitar chord chart showing the progression: Am, D7, G, C, F, Dm, and E. The chart includes a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The strings are numbered 1 (top) to 6 (bottom). Fingerings are indicated by numbers above the strings: 0, 3, 2, 3, 0, 0 for Am; 0, 2, 2, 3, 0, 0 for D7; 2, 3, 0, 0, 1, 0 for G; 0, 2, 0, 0, 2, 2 for C; 0, 1, 0, 2, 1, 0 for F; 0, 1, 2, 2, 1, 0 for Dm; and 2, 4, 4, 4, 4, 4 for E.

Uke. 2 (Non-assessed part)

let ring

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

A

Am

T	0	0	0	0	2	2	3	3	0	0	0	0
A	0	0	2	2	3	3	0	0	1	1	1	1
B	0	0	2	2	2	2	0	0	0	0	2	2

A musical score for a single instrument, likely a flute or recorder. The score is divided into two staves by a vertical bar line. The first staff begins with a treble clef, a common time signature, and a key signature of one sharp. It features a series of eighth and sixteenth note patterns, including a sixteenth-note grace note. The second staff continues the melodic line with a similar pattern of eighth and sixteenth notes. The music is written on a five-line staff with black note heads and stems.

[5]

1

E

A musical score for guitar. The top staff is a treble clef staff with three chords: G major, C major, and D major. The bottom staff is a tablature staff with six horizontal lines representing the strings. The tablature shows the following notes: T4, A4, B4, T4, A4, B4 (for the first three chords); a vertical bar line; then T4, A4, B4, T4, A4, B4 (for the next three chords). The tablature ends with a vertical bar line and the numbers 1, 0, and 2.

Sheet music and tablature for guitar, measures 11-12. The music is in 2/4 time with a key signature of one sharp. The tablature shows the strings and frets for each note. Measures 11 and 12 end with a repeat sign and a double bar line.

Words & Music by Cat Stevens
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Wild World | Technical Guidance

Key

A minor

Chords

A minor, D minor, D dominant 7, F major, G major, C major, E major.

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

The A minor scale:

I	II	III	IV	V	VI	VII
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 outlining the chords of the song. Ukulele 1 plays quarter-notes underneath the arpeggio figure played by ukulele 2. Aim for smooth chord transitions and correct note lengths. Watch out for bar 9 which has two beats in the bar directly followed by a descending melody in harmony with ukulele 2 leading into the chorus. Notice that some of the chords don't belong to the key of A minor (D⁷, E major). These chords have been 'borrowed' from other scales. This is a common tool used by composers that adds interest and variation to a piece of music.

Section A

Section A introduces the main melody played by ukulele 2. Take note of the change in rhythm as ukulele 1 switches from playing half notes to quarter notes. Again, focus on smooth chord changes here, as you will have less time for finger placement.

Section B

Section B is the chorus of the song. Ukulele 1 continues playing a quarter-note rhythm underneath the melody. Notice the new chord sequence for this section and how the 'mood' of the song has changed from a 'minor' feel to a more positive 'major' feel.

Section C

At bar 19, the song moves into Section C which is a repeat of the intro but eight bars instead of four.

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

SONG TITLE: SEND MY LOVE
 ALBUM: 25
 LABEL: XL
 GENRE: POP/SOUL
 WRITTEN BY: ADELE ADKINS AND
 MAX MARTIN
 PRODUCERS: MAX MARTIN / SHELLBACK
 UK CHART PEAK: 5

$\text{♩} = 82$

Uke. 1 (Non-assessed part)

D



‘Send My Love (To Your New Lover)’ features in the third studio album, 25 (2015), from British singer-songwriter Adele. 25 was written by Adele, Max Martin and Shellback and produced by the latter two (Martin & Shellback). ‘Send My Love’ was an instant success on a variety of international charts, following on from her already stellar sales records established on her previous two albums 19 and 21.

This song is popularly described as a “kiss-off” track (those songs defined by their themes of dismissal and/or rejection), that honestly assesses a past relationship in an attempt to forgive her ex-partner and find closure. The song begins by grieving for the end of a past relationship and explores the wrongdoing undertaken by her old flame. Built around a simple acoustic guitar riff that opens into a gentle dance beat, ‘Send My Love (To Your New Lover)’ is ultimately about moving on and finding a way to be happy for an ex-partner who has moved on in their own way.

Adele Adkins is a British singer-songwriter who graduated from the BRIT School for Performing Arts and Technology in 2006. Adele signed with XL Recordings after a friend posted her demo on a Myspace page. She now holds the record for longest-running number 1 album by a female solo artist in the history of the UK and US Album Charts.

Adele released her third studio album, 25, in 2015. It became the year’s unprecedented best-selling album, breaking first week sales records in both the UK and US. The lead single, ‘Hello’, became the first song in the US to sell over one million digital copies within a week.

Send My Love (To Your New Lover)

Adele

Arranged by Jono Harrison

$\text{d}=82$

Uke. 1 (Non-assessed part)

D

Staff for Uke. 1 (Non-assessed part) in D major. The top line shows a continuous eighth-note pattern. The bottom line shows a repeating pattern of notes: T (2), 5, 2, 5, 2, 5, 2, 5.

Uke. 2 (Assessed part)

Staff for Uke. 2 (Assessed part) in D major. The top line shows a continuous eighth-note pattern. The bottom line shows a repeating pattern of notes: T (0), 2, 0, 2, 0, 2, 0, 2.

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

Bm

A

D

Staff for Uke. 1 (Non-assessed part) in Bm. The top line shows a continuous eighth-note pattern. The bottom line shows a repeating pattern of notes: T (2), 5, 2, 5, 2, 5, 2, 5, 2, 5, 2, 5, 2, 5, 2, 5, 5, 5, 5, 7.

Bm

Staff for Uke. 1 (Non-assessed part) in Bm. The top line shows a continuous eighth-note pattern. The bottom line shows a repeating pattern of notes: T (5, 5, 5, 7), 5, 5, 5, 5, 7, 5, 5, 5, 5, 5, 7, 9, 7, 10, 7.

B

D

Staff for Uke. 1 (Non-assessed part) in Bm. The top line shows a continuous eighth-note pattern. The bottom line shows a repeating pattern of notes: T (7, 9, 7, 10, 7), 2, 0, 0, 0, 2, 2, 2.

[15]

[20]

C

D

Bm

[25]

11

D
D

T 2 2 2 | 2 2 2 2 2 | 2 2 2 0 . | 2

T 2 2 | 2 2 | 2 2 | . | 2 5 | 2 5 | 2

[30]

[30]

Musical score for guitar and bass. The top staff is for the guitar in B major (Bm), indicated by the key signature of one sharp. The bottom staff is for the bass in D major, indicated by the key signature of one sharp. The score consists of two measures of Bm followed by a measure of D. The guitar part features eighth-note patterns, and the bass part features eighth-note patterns with specific fingerings (2, 2, 2, 2, 2, 2, 2, 5, 6) indicated by vertical lines above the notes.

[36]

Send My Love (To Your New Lover) | Technical Guidance

Key

D major

Chords

D major, B minor.

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

The D major scale:

I	II	III	IV	V	VI	VII
D	Em	F#m	G	A	Bm	C#m

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 an eight bar intro. Ukulele 1 plays a D octave on beat 1 and the 'and' of beat 2, with ukulele 2 mirroring the same rhythm on the top two strings of a D major chord voicing.

Sections A and B

Ukulele 1 switches to playing the main vocal melody in Section A. The melody is based around the D major scale, using a predominantly 8th note rhythm. Ukulele 2 continues the same rhythm on the D major chord. Take care in bar 16, where ukulele 2 plays a short melodic figure before leading into the pre-chorus (Section B). Note that the entire song is based around two chords only.

Section C

This section continues along the same lines, with ukulele 1 playing the melody and ukulele 2 the rhythm. The melody at this point covers quite a large interval range, which involves passages played across a number of strings. Be sure to slow this section down, and play along with a metronome to develop accuracy. You might find using a plectrum will help with the articulation of the melody.

Section D

Section D returns to a repeat of the intro, ending on a long D major chord. Make use of the backing track, this will help you gauge your own progress and highlight areas that might need attention.

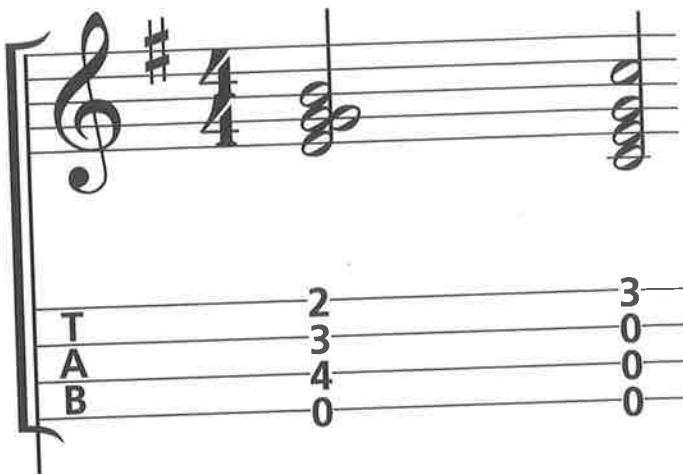
SONG TITLE: TAKE ME HOME
 ALBUM: I CRY WHEN I LAUGH
 LABEL: ATLANTIC
 GENRE: SOUL
 WRITTEN BY: JESS GLYNNE,
 WAYNE HECTOR,
 STEVE MCCUTCHEON AND
 NICK TSANG
 PRODUCER: STEVE MAC
 UK CHART PEAK: 6

 = 75

Em

C

Uke. 1 (Assessed part)



‘Take Me Home’ is a song by British singer-songwriter and RSL alumni Jess Glynne. On 3 November 2015 the track was released as the fifth single from her debut studio album, *I Cry When I Laugh* (2015). Immediately met with highly positive critical reception, the song has been cited as a prime example of Glynne’s songwriting and vocal ability, with many noting it to be a stand-out from the album.

Glynne applied for the television show “The X Factor” when she was 15 years old, but eventually dropped out during the audition stage. Whilst attending a year-long music course at an East London college, Glynne met her future co-songwriter Jin Jin and producer Bless Beats. One particular Glynne/Jin Jin composition caught the attention of Black Butter Records, who gave Glynne her first publishing deal.

Glynne signed with Atlantic Records in 2013. Her most notable performance since came from her collaboration with British electronic group, Clean Bandit, who invited her to perform the vocals on their song ‘Rather Be’.

Released as a single in January 2014, ‘Rather Be’ was an instant hit and debuted at number one on the UK Singles Chart, becoming the third fastest-selling single and the most streamed song of 2014 in the process.

‘Take Me Home’ was the official BBC Children In Need single for 2015. Focussing on the need for support when feeling most vulnerable, Glynne’s track was an appropriate soundtrack for the appeal show which aired on Friday 13th November 2015. ‘Take Me Home’ is an emotional track, said to be very personal to Glynne, often bringing her to tears when performing live. It remained in the UK charts for 26 weeks and peaked at number 6.

Arranged by James Betteridge

B=75

Em C G D Em C G D

Uke. 1 (Assessed part)

Uke. 2 (Non-assessed part)

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

A

Em C G D

2 0 3 2 0 3 3 3 4 2

[5]

Em C G D

2 0 3 2 0 3 3 3 4 3 5

[7]

B Am

Em

T 0 0 0 0 2 0
A 0 0 0 0 3 3
B 2 2 2 0 3 3

B Em

C

T 0 0 0 0 2 0
A 0 0 0 0 3 3
B 2 2 2 0 3 3

[15]

Guitar tablature for 'C' and 'Am' chords. The top staff shows the chords 'C' and 'Am' with a 2/4 time signature. The bottom staff shows the corresponding guitar tablature with the strings labeled T, A, B.

Chord C:

T	2
A	3
B	2
	0

Chord Am:

T	2
A	3
B	2
	0

Chord Am:

T	0
A	0
B	2
	0

Chord Am:

T	0
A	0
B	2
	0

[17]

[19]

[21]

Em

T A B

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

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

[23]

G

Am

T A B

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

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

[25]

Em

C

T A B

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

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

[27]

D

Em C G D Em C G D G

T A B

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

- - - - - - - - - - - - - - - -

[29]

Take Me Home | Technical Guidance

Key

G major

Chords

G major, D major, Dsus⁴, A minor, E minor, C major

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

The G major scale:

I	II	III	IV	V	VI	VII
G	Am	Bm	C	D	E min	F# 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.

Introduction

The song starts with a four bar intro with ukulele 1 playing the chords, strumming half-notes on beats 1 and 3 of the bar. Aim to let all of the notes ring out clearly.

Section A

In this section, ukulele 2 plays the main melody whilst ukulele 1 continues strumming through the chords. Make sure the chord transitions are smooth and each chord rings out for the correct duration.

Section B

In Section B, ukulele 1 plays a quarter-note rhythm on all four beats of the bar as the song ramps up to the chorus. Try playing all of these chords as down strokes. Take care with the Dsus⁴ chord in bar 16. The 'sus' (suspended) chord is a common type of chord that creates a sense of tension and release. Listen to how the Dsus⁴ resolves to the D major chord leading into the chorus.

Sections C and D

In the chorus, ukulele 1 plays a more 'open' rhythm, playing on beats 1 and 4 of each bar. At bar 22 it returns to the quarter-note rhythm, playing on all four beats of the bar. Practice counting the bars as you play so you don't miss where the rhythm changes. The song returns to a repeat of the four bar intro to end.

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

Technical Exercises

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

All exercises need to be played in straight feel, in the keys, octaves and tempos shown. You may use your book 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 $\text{♩}=60$ bpm.

1. F major scale

2. F major scale

3. G major scale

4. G major scale

Technical Exercises

5. D natural minor scale

4/4

T A B

2 4 5 3 5 1 3 5 | 3 1 5 3 5 4 2

6. D natural minor scale

4/4

T A B

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

7. E natural minor scale

4/4

T A B

4 6 7 5 7 3 5 7 | 5 3 7 5 7 6 4

8. E natural minor scale

4/4

T A B

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

9. C dorian scale

4/4

T A B

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

10. C harmonic minor scale

10. C harmonic minor scale

0 2 3 1 3 4 2 3 2 4 3 1 3 2 0

Group B: Arpeggios

The tempo for this group is $\text{♩}=63 \text{ bpm}$.

1. F major arpeggio

1 0 3 0 1 0 1

2. F major arpeggio

5 5 3 8 3 5 5

3. G major arpeggio

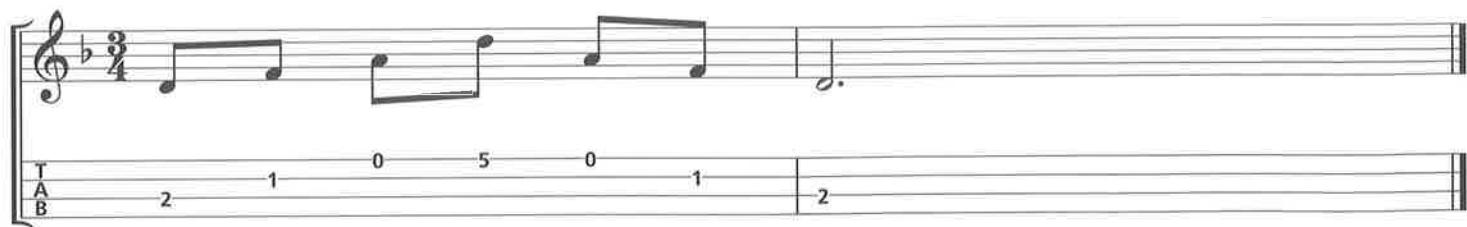
3 2 5 2 3 2 3

4. G major arpeggio

7 7 5 10 5 7 7

Technical Exercises

5. D minor arpeggio

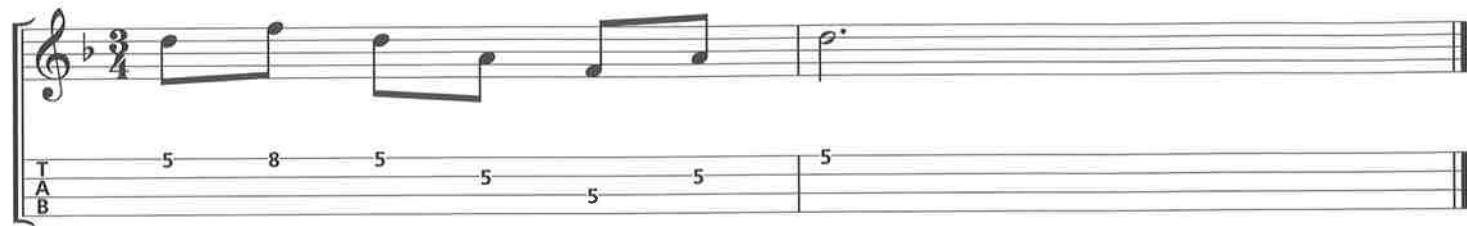


3/4

T A B

2 1 0 5 0 1 2

6. D minor arpeggio

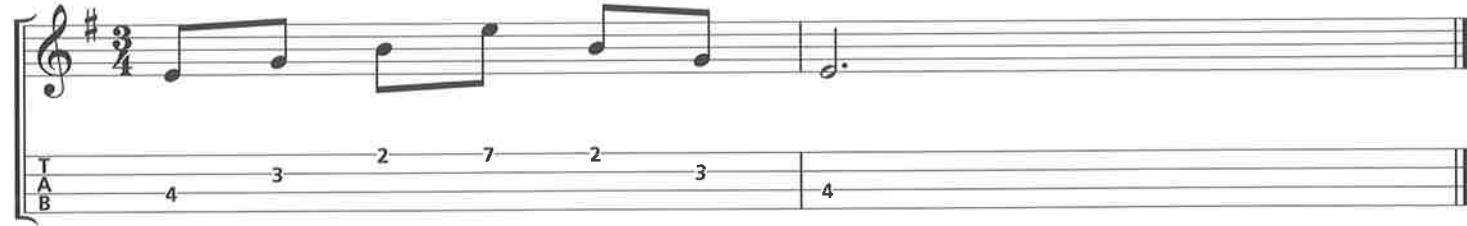


3/4

T A B

5 8 5 5 5 5 5

7. E minor arpeggio



3/4

T A B

4 3 2 7 2 3 4

8. E minor arpeggio

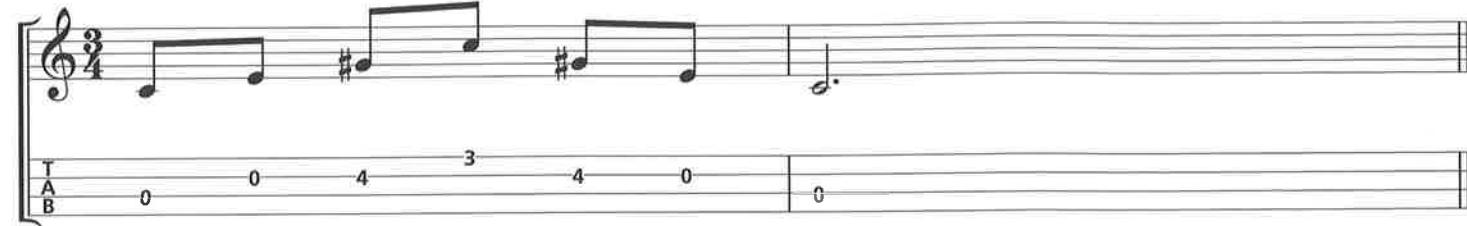


3/4

T A B

7 10 7 7 7 7 7

9. C augmented arpeggio



3/4

T A B

0 0 4 3 4 0 0

0. C augmented arpeggio

11. C diminished arpeggio

12. C diminished arpeggio

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 diminished

2. C augmented

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 F major or G 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 $\text{♩} = 70$.

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

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

Sight Reading | Example 1 | $\text{♩} = 70$

A musical staff in G major (one sharp) and 4/4 time. The melody begins with an eighth note, followed by a sixteenth note, a sixteenth note, and another sixteenth note. This pattern repeats three more times. The melody concludes with a half note.

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

Sight Reading | Example 2 | $\text{♩} = 70$

A musical score for 'The Star-Spangled Banner' in 4/4 time. The top staff uses a treble clef and a B-flat key signature. The bottom staff uses a bass clef. The music features a variety of notes including eighth and sixteenth notes, along with rests. The score is divided into measures by vertical bar lines.

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 F major or G 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 $\text{♩}=70$.

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

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

You are only required to improvise single note melodies.

Improvisation & Interpretation | Example 1 | $\text{♩}=70$



A musical staff in G clef and 4/4 time. The staff is divided into four measures. Above the staff, the chords are labeled: F, Dm, Gm, and C. Each measure contains four vertical tick marks, representing quarter notes.

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

Improvisation & Interpretation | Example 2 | $\text{♩}=70$



A musical staff in G clef and 4/4 time. The staff is divided into four measures. Above the staff, the chords are labeled: G, Em, Am, and D. Each measure contains four vertical tick marks, representing quarter notes.

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 three consecutive notes. You will need to identify whether the last two notes are higher or lower in sequence. This means you will need to tell the examiner whether the second note is higher or lower than the first, and whether the third note is higher or lower than the second. You will hear the test twice, each time with a one bar count-in. The tempo is $\text{J}=95$ bpm.

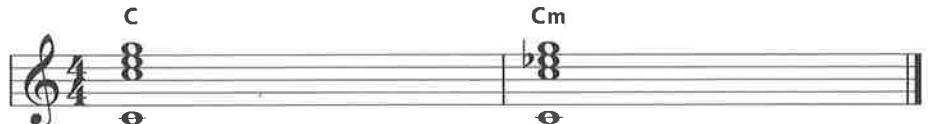
For this exercise, please use the words 'higher' and 'lower' in your answer.



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 the chord quality of each chord, from a choice of major, minor, diminished and augmented. The tempo is $\text{J}=95$ 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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- All candidates should ensure they bring their own Grade syllabus book to the exam or have proof of digital purchase ready to show the examiner.

Marking Schemes

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 <i>or</i> 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%+

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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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