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# ACOUSTIC SAMPLE PACK



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## WELCOME TO THE ROCKSCHOOL REPERTOIRE SAMPLE BOOKLET FOR ACOUSTIC GUITAR

This interactive booklet is designed to give a flavour of the pieces of music contained within the graded music exam syllabus and information on the musical skills and understanding that have been benchmarked at each grade. This sits alongside the Syllabus Guide which provides full details of the graded examinations run by Rockscool for Acoustic Guitar.

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Purchase your digital copies of the full Rockscool syllabus books including access to Replay, the interactive sheet music tool, on the RSL Awards shop [here...](#)



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\*Available while stocks last on Rockscool syllabus books and methods only. This offer may be withdrawn at any time.

If you are using Adobe Acrobat to view this document, you will be able to hear the sample audio alongside the sample repertoire pages. Alternatively, please visit the RSL shop pages linked at each Grade by clicking the "Buy Now" button to hear the audio previews.

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## THE ROCKSCHOOL BOOKS ARE DIVIDED INTO THREE KEY SECTIONS:

### PERFORMANCE PIECES:

Each graded exam book contains all the material you need to learn at each grade and has been benchmarked according to a set of criteria which are contained in this booklet.

The songs are also supported by Technical Guidance. These sections cover the song from the performers' perspective, focusing on the technical issues the learner will encounter as they navigate each track.

Each book also contains both a full mix and backing track to provide the learner with the ideal level of performance they need to aim for. Both versions have spoken count-ins at the beginning much like you would expect in a professional recording environment.

**Please note:** any solos played on the full mix versions are indicative only.

### TECHNICAL EXERCISES:

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

**Group A** – scales

**Group B** – arpeggios/broken chords

**Group C** – chord voicings

**Group D** – a choice of stylistic studies

**Please note:** Group D only exists at Grades 6–8.

Rockschool's Technical Exercises are designed to introduce a gradual increase of expressive techniques and ideas, that collectively enable each player to attain a true sense of musicality. Whether that's achieved in tone modification, ornamentation, or articulation; each technique can be freely applied to any specific style a player chooses to identify with.

### SUPPORTING TESTS AND GENERAL MUSICIANSHIP QUESTIONS:

**The candidate is required to undertake three kinds of unprepared, supporting test:**

**1.** Sight Reading **or** an Impvisation & Interpretation (Debut to Grade 5).

**Please note:** these are replaced by mandatory Quick Study Pieces (QSPs) at Grades 6–8 in all graded exams except for Piano and Keys.

**2.** Ear Tests: featuring Melodic Recall and Chord Recognition (Debut to Grade 3) and Melodic Recall and Harmonic Recall (Grades 4–8).

**3.** General Musicianship Questions (GMQs), which 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 a different version in the exam.



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## REPERTOIRE:

The pieces of music in the graded exam book have been carefully selected to cater for a wide range of musical tastes so please refer to the syllabus guide and our website for more details.

Learners also have the opportunity to use Free Choice Pieces alongside this specified repertoire and the benchmarking criteria in this booklet should be used to identify whether the piece they want to use meets the required standard for the grade chosen.

This is also available on our [website](#).

There are six 'hit tune' arrangements which fall into two categories:

### 1. Session Style:

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

### 2. Acoustic Specialist:

Pieces combine elements of melody and accompaniment to explore the full capabilities of the acoustic guitar.

“  
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ABOUT CONTEMPORARY MUSIC, WHICH ROCKSCHOOL  
PERFECTLY CATERS TO. IT'S AN IDEAL RESOURCE FOR  
WHAT MY STUDENTS WANT TO ACHIEVE.  
”

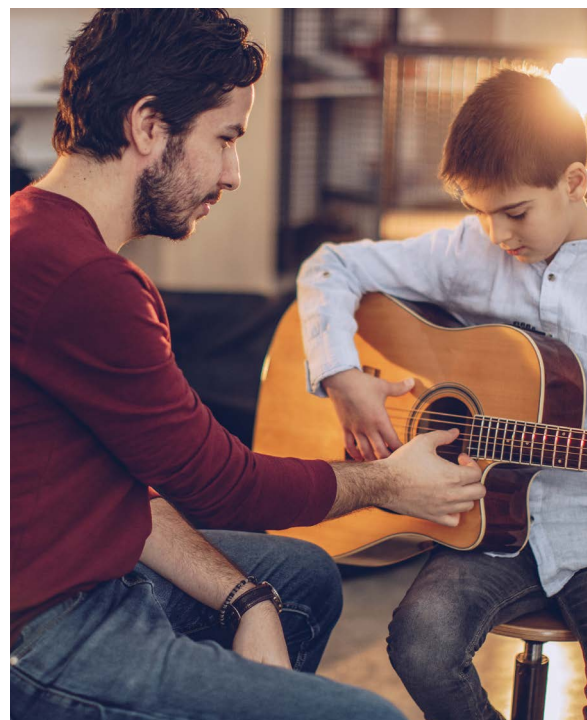
ED BLACK, TEACHER OF ROCKSCHOOL

## AUDIO:

Audio is provided in the form of backing tracks (excluding the assessed part) and examples (including the assessed part) for the pieces and the supporting tests where applicable. Audio files are supplied in MP3 format to enable playback on a wide range of compatible devices. Digital versions of the book include audio files in the download. Physical versions of the book include a code to download the audio at [rslawards.com/downloads](https://www.rslawards.com/downloads).

## ADDITIONAL INFORMATION:

The books also contain information on exam procedures, including online examination entry, marking schemes, information on Free Choice Pieces and any improvisation, notation and tone requirements for each grade.



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## EXAMS

When they are ready, candidates can enter for the following types of exam:

### Graded Music Exam

candidates perform Three Pieces; a selection of Technical Exercises; and a series of Unseen Tests.

### Performance Certificate

candidates perform Five Pieces only. This exam can also be taken via video submission.

Learners can take their exam at one of our Public Exam Venues or, should your venue meet certain criteria, we can convene a private exam day at your venue for your students.

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## ASSESSMENT:

Candidates are assessed against specific Learning Outcomes and Assessment Criteria which are detailed in full in the Syllabus Guide and on our [website](#).

We have also included a summary of the Assessment Criteria in this booklet.

## LEARNING OUTCOMES:

There are three learning outcomes in Rockscool graded music exams:

1. Be able to perform music in popular musical styles.
2. Be able to demonstrate technical ability on an instrument/voice through responding to set technical demands.
3. Be able to demonstrate musical understanding through a range of set tests.

Graded Examinations reference all three learning outcomes, whereas Performance Certificates only require the first outcome to be met.

## WHAT ARE ASSESSMENT CRITERIA?

Assessment Criteria are how we assess the learning outcomes.

- They are applied to evidence musical outcomes at progressing grades.
- Each criterion is equally weighted.
- Each is considered / marked separately.
- The combination gives the total mark for each piece/ supporting test.

## ASSESSMENT CRITERIA:

### 1. Command of Instrument

The quality of the sound produced from the instrument, including the consistency of sound/tone, control of sound/tone commensurate with grade.

### 2. Sync or Pulse

Alignment of the performance to backing track, metronome or applied to a solo performance, observing notation markings. For unaccompanied pieces candidates should maintain a secure internal pulse and adjust the pulse where instructed within the music.

### 3. Accuracy and Understanding

Representing the written notation accurately, except by instruction through performance notes, or interpreting the written part with equivalent skills demonstrated. Secure understanding of musical structure evidenced through transitions of phrases, bars and sections.

### 4. Style and Expression

An expressive and commanding performance of the notated material dictated by the demands of the performance piece.

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## ACOUSTIC DEBUT MUSICAL SKILLS AND FEATURES

<b>Duration</b>	40 secs–1 min 20 secs
<b>Harmonic Features &amp; Tonality</b>	Chord types generally will not extend beyond triads, and tonality will be predominantly diatonic
<b>Tempo</b>	60–130 bpm
<b>Time Signatures</b>	Simple time signatures, i.e. 4/4, 3/4
<b>Rhythmic Values</b>	Dependent on tempo: whole, half, quarter, 8th notes and rests, occasional dotted half notes or dotted quarter notes.
<b>Dynamics</b>	None, or very simple/sparse
<b>Articulation</b>	None, or very simple/sparse
<b>Melodic Features</b>	Melodies will be predominantly diatonic Small intervallic transitions in melody unless adjacent strings Passages will remain on single strings, or move at a slow tempo to adjacent strings String skipping is very minimal
<b>Physical Techniques</b>	Chords will largely be limited to three-string voicings, or occasional four strings (if predominantly open) Harmonic rate of change is slow, giving time for preparation Requirement for muting techniques is minimal Passages only require basic fingerstyle technique or picking technique



# Ain't No Sunshine

Session Style

Bill Withers

Arranged by Jono Harrison

♩ = 80 Soul/R&B

Am Em G Am

Ain't no sun - shine when she's gone. It's not warm when she's a -

Am Em G Am

way. Ain't no sun - shine when she's gone, —

[4]

Em Dm

and she's al - ways gone too long an - y - time she goes a -

[6]

Am Em G Am

way. Won - der this time where she's

[8]

Words and Music by Bill Withers  
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# I'm Yours

Session Style

Jason Mraz

Arranged by Tristan Seume

♩ = 76 Pop

### Intro

Chords: G<sup>5</sup> D Em C/E

Well,...

### Verse

Chords: G<sup>5</sup> D

you done done... me in; you bet I felt... it. I tried to be chill, but you're so hot that I melt - ed. I

[5]

Chords: Em C/E

fell right through the cracks. Now I'm try - ing to get back. Be - fore the

[7]

Chords: G<sup>5</sup> D

cool done run out, I'll be giv - ing it my best - est, and noth - ing's gon - na stop me but di - vine in - ter - ven - tion. I

[9]

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## ACOUSTIC GRADE 1 MUSICAL SKILLS AND FEATURES

<b>Duration</b>	50 secs – 1 min 30 secs
<b>Tempo</b>	60-140 bpm
<b>Time Signatures</b>	Simple, or basic compound time signatures, i.e. 4/4, 3 /4, 6/8
<b>Rhythmic values</b>	Dependent on tempo: 8th notes and rests, occasional dotted 8th notes and syncopations, occasional 16th notes, and very occasional non-complex triplet groupings
<b>Dynamics</b>	Simple dynamics [P, F, MP, MF]. Subtle transitions will be very infrequent
<b>Articulation</b>	Simple changes in articulation and phrasing, occasional staccato
<b>Harmonic features &amp; tonality</b>	Chord types generally will not extend beyond triads, and tonality will be predominantly diatonic, but there may be occasional closely related non-diatonic chords
<b>Melodic features</b>	Melodies will be predominantly diatonic Small intervallic transitions in melody unless adjacent strings Passages will largely span adjacent strings
<b>Physical Techniques</b>	Chords may feature 5 strings, or 6 strings but with very simple fretting. '5' chords can be fretted. Harmonic rate of change is moderate, giving time for preparation Melodic passages will remain on single strings, or move at a moderate tempo to an adjacent string. String skipping may occasionally feature. Melodic work might be harmonised with occasional double stops Basic muting techniques and very occasional simple slides



# Come As You Are

Session Style

Nirvana

Arranged by Nat Martin

♩=118 Grunge

## Intro

mp

F#m E

## Verse

F#m E F#m E

Come as you are, as you were, as I want you to be,

[3]

F#m E F#m E

as a friend, as a friend, as an old mem - o - ry.

[7]

## Chorus

F#5 A5 F#5 A5

Mem - o - ry. Mem - o - ry.

[11]

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# Perfect

Acoustic Specialist (Duet)

Candidate Part (assessed)

Ed Sheeran

Arranged by Giorgio Serci

♩ = 60 Acoustic Pop

Verse

Chords: G, Em<sup>7</sup>

Dynamic: *mf*

Chords: Cadd<sup>9</sup>, Dsus<sup>4</sup>, D

[3]

Section: Pre-Chorus

Chords: G, Em

Dynamic: *mp*

[5]

Chords: C, Dsus<sup>4</sup>, D

[7]

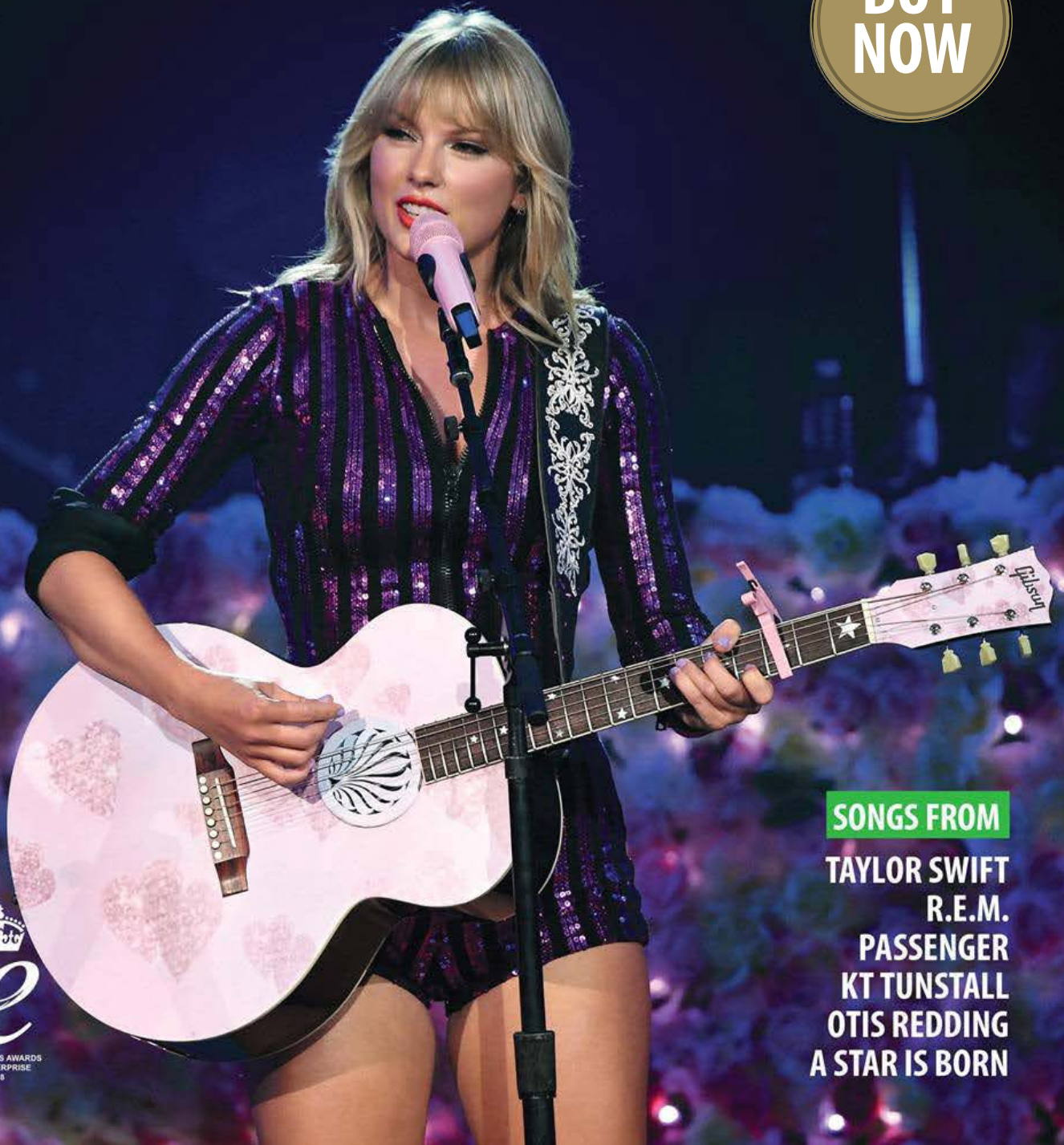
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## ACOUSTIC GRADE 2 MUSICAL SKILLS AND FEATURES

<b>Duration</b>	1 min 10 secs–1 min 45 secs
<b>Tempo</b>	60-140 bpm
<b>Time Signatures</b>	4/4 (straight or swung), 3/4, 2/4, 6/8, 12/8
<b>Rhythmic values</b>	Dependent on tempo: 16th notes and rests, dotted 8th notes and syncopations, occasional 16th note syncopation, non-complex triplet groupings
<b>Dynamics</b>	Simple dynamics [P, F, MP, MF], crescendo (<) and diminuendo (>)
<b>Articulation</b>	Frequent changes in articulation and phrasing, slurs and simple use of staccato/accented articulation. Occasional hammer-ons, pull-offs and slides
<b>Melodic features</b>	Melodies will be predominantly diatonic but chromatic notes may occur
<b>Harmonic Features &amp; Tonality</b>	Chord types might extend to 7ths, and tonality will be predominantly diatonic, but there may be occasional closely related non-diatonic chords
<b>Physical Techniques</b>	<p>Chords may feature up to 6 strings, including occasional simple major and minor barre chord shapes. Harmonic rate of change is moderate</p> <p>Melodic passages may move at a faster rate between strings. String skipping may feature more frequently</p> <p>Can be performed with plectrum or fingers, unless stipulated Melodic work might be harmonised with occasional 6ths or thirds</p> <p>Basic RH and LH muting, and some legato techniques</p>



# We Are Never Ever Getting Back Together

Session Style

Taylor Swift

Arranged by Tommy Loose

♩=86 Pop

Intro

Cadd<sup>9</sup> G<sup>5</sup> Dsus<sup>4</sup> Em

*mf*

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

Verse

Cadd<sup>9</sup>

G<sup>5</sup> Dsus<sup>4</sup> Em

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

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

[3]

Cadd<sup>9</sup>

G<sup>5</sup> Dsus<sup>4</sup> Em

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

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

[5]

Words and Music by Taylor Swift, Shellback and Max Martin

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# Everybody Hurts

Acoustic Specialist (Duet)

Candidate Part (assessed)

R.E.M.

Arranged by Jono Harrison

♩ = 64 *Alternative Rock*

### Intro

D G

*mp* let ring

### Verse

D G

[5]

D G

[9]

D G

[13]

D G G G/F#

[17]

### Chorus

Em A

*mf*

[21]

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## ACOUSTIC GRADE 3 MUSICAL SKILLS AND FEATURES

<b>Duration</b>	1 min 30 secs –2 mins
<b>Tempo</b>	60-150 bpm
<b>Time Signatures</b>	4/4 (straight or swung), 3/4, 2/4, 6/8, 12/8
<b>Rhythmic values</b>	16th notes and rests in more complex groupings, 16th note syncopation, more frequent triplet groupings. Simpler rhythms appear in conjunction with other elements (e.g. more detailed harmonic work)
<b>Dynamics</b>	[P, F, MP, MF], crescendo (<) and diminuendo (>)
<b>Articulation</b>	Staccato can be more repetitive at this grade. Occasional hammer-ons, pull-offs and slides, which can be repeated or extended
<b>Melodic Features</b>	Melodies will be predominantly diatonic but chromatic notes may occur
<b>Harmonic Features &amp; Tonality</b>	Chord types might extend to 7ths, and tonality will be predominantly diatonic, but there may be occasional closely related non-diatonic chords
<b>Physical Techniques</b>	Melodic passages can incorporate basic string skipping and position shifts. Melodic work might be occasionally harmonised with thirds, sixths or octaves Harmonic rate of change is moderate but can include some more challenging sequences Rhythmic groupings may differ more frequently Muting and legato techniques might be more frequent or pose some increasing but moderate challenges
<b>Solo/Development</b>	Open, solo or development sections are not obligatory, but if included should not exceed 8 bars' length as a guide.



# The Man Who Sold The World

Session Style

David Bowie

Arranged by Nat Martin

♩=119 *Psychedelic Rock*

**A7**

*mf*

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

**Dm**

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

[3]

**F** **Dm**

We passed up - on the stairs.

1	1	1	1	1	1	1	1	1	1	1	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
3	3	3	3	3	3	3	3	3	3	3	3
1	1	1	1	1	1	1	1	1	1	1	1

[5]

**A Verse**  
**A7**

we spoke in walls and web.

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

[8]

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# High Horse

Session Style

Kacey Musgraves

Arranged by Tristan Sueme

♩ = 120 *Pop*

## Intro

Oh, I

T  
A  
B

## Verse

**G** **A** **Bm** **A**

bet you think you're John Wayne, \_\_\_\_\_ show - in' up and shoot - in' down ev - ry - bod -

PM PM-----| PM

2 3 3 3 2 3 5 5 5 7 7 7 7 5

[5]

**G** **A**

- - y. You're class - ic in the wrong way. \_\_\_\_\_ And

PM-----| PM PM-----|

x-x-5 5 2-3-3-3 2-3 5 5

[8]

**Bm** **A** **Em<sup>7</sup>** **Bm**

we all know the end of the sto - ry. 'Cause ev - ry - one knows some - one who

PM PM-----|

5 7 7 7 7 5 x-x-5 5

[11]

Words and Music by Kacey Musgraves, Tommy Schleiter and Trent Dabbs  
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## ACOUSTIC GRADE 4 MUSICAL SKILLS AND FEATURES

<b>Duration</b>	1 min 45 secs–2 min 15 secs
<b>Tempo</b>	60-150 bpm
<b>Time Signatures</b>	4/4 (straight or swung), 3/4, 2/4, 6/8, 12/8. Time signature changes may occur very infrequently
<b>Rhythmic values</b>	16th notes and rests in more complex groupings, 16th note syncopation. Simpler rhythms appear in conjunction with other elements (e.g. more detailed harmonic work). There may be occasional triplet rhythm permutations
<b>Dynamics</b>	[P, F, MP, MF], crescendo (<) and diminuendo (>)
<b>Articulation &amp; Phrasing</b>	Articulation and phrasing will have more variety. Staccato can be more predominant at this grade. Occasional hammer-ons, pull-offs and slides, which can be repeated or extended points
<b>Melodic Features</b>	Intervallic transitions over an octave may occur, and chromatic notes may occur more frequently
<b>Harmonic Features &amp; Tonality</b>	Chords might occasionally extend beyond 7ths, and tonality may be diatonic or based in a modal key centre. Non-diatonic chords might occur more frequently
<b>Physical Techniques</b>	<p>Melodic passages can skip strings more frequently, and incorporate more frequent position shifts Melodic work might be harmonised with thirds, sixths or octaves</p> <p>Rhythmic groupings may differ more frequently</p> <p>Muting and legato techniques might be more frequent or pose some increasing challenges</p> <p>Melody and accompaniment voicings may appear in one part</p> <p>Variety in voicings and accompaniment styles within sections</p> <p>Capo may be used</p>
<b>Solo/Development</b>	Open solo or development sections are not obligatory, but if included should not exceed 16 bars' length as a guide



### Bill Withers

Arranged by Nat Martin

♩=77 Soul/Funk

#### Intro

Em<sup>7</sup> A<sup>7</sup> 8va - - - - - NH - - - - -

*f*

T 8 8 8 x x x 8 8 x 8 8 x x x

A 7 7 7 x x x 7 7 x 7 7 x x x

B 7 7 7 x x x 7 7 x 7 7 x x x

6 6 6 x

5 5 5 x

5 5 5 x

Em<sup>7</sup> A<sup>7</sup> 8va - - - - - NH - - - - -

My friends

T 8 8 8 x x x 8 8 x 8 8 x x x

A 7 7 7 x x x 7 7 x 7 7 x x x

B 7 7 7 x x x 7 7 x 7 7 x x x

6 6 6 x

5 5 5 x

5 5 5 x

[3]

Verse

Em<sup>7</sup> A<sup>7</sup> 8va - - - - - NH - - - - -

feel it's their app oin ted du -

*mf*

T 8 8 8 x x x 8 8 x 8 8 x x x

A 7 7 7 x x x 7 7 x 7 7 x x x

B 7 7 7 x x x 7 7 x 7 7 x x x

6 6 6 x

5 5 5 x

5 5 5 x

[5]

Em<sup>7</sup> A<sup>7</sup> 8va - - - - - NH - - - - -

ty. They keep try - ing to tell -

T 8 8 8 x x x 8 8 x 8 8 x x x

A 7 7 7 x x x 7 7 x 7 7 x x x

B 7 7 7 x x x 7 7 x 7 7 x x x

6 6 6 x

5 5 5 x

5 5 5 x

[7]

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# Road Trippin'

Session Style

Red Hot Chili Peppers

Arranged by Tristan Sueme

♩ = 102 Acoustic Rock

### Intro

Em C Baug

Fingerstyle, let ring throughout

### Verse

Em C Baug

Road trip - pin' with my two fav - 'rite al - lies.

Fig.1 (2 bars)... ...Fig.1 ends

[3]

Em C Baug

Ful - ly load - ed, we got snacks and sup - plies. —

[5]

Em C Baug

It's time to leave — this town, it's time to steal a - way. —

[7]

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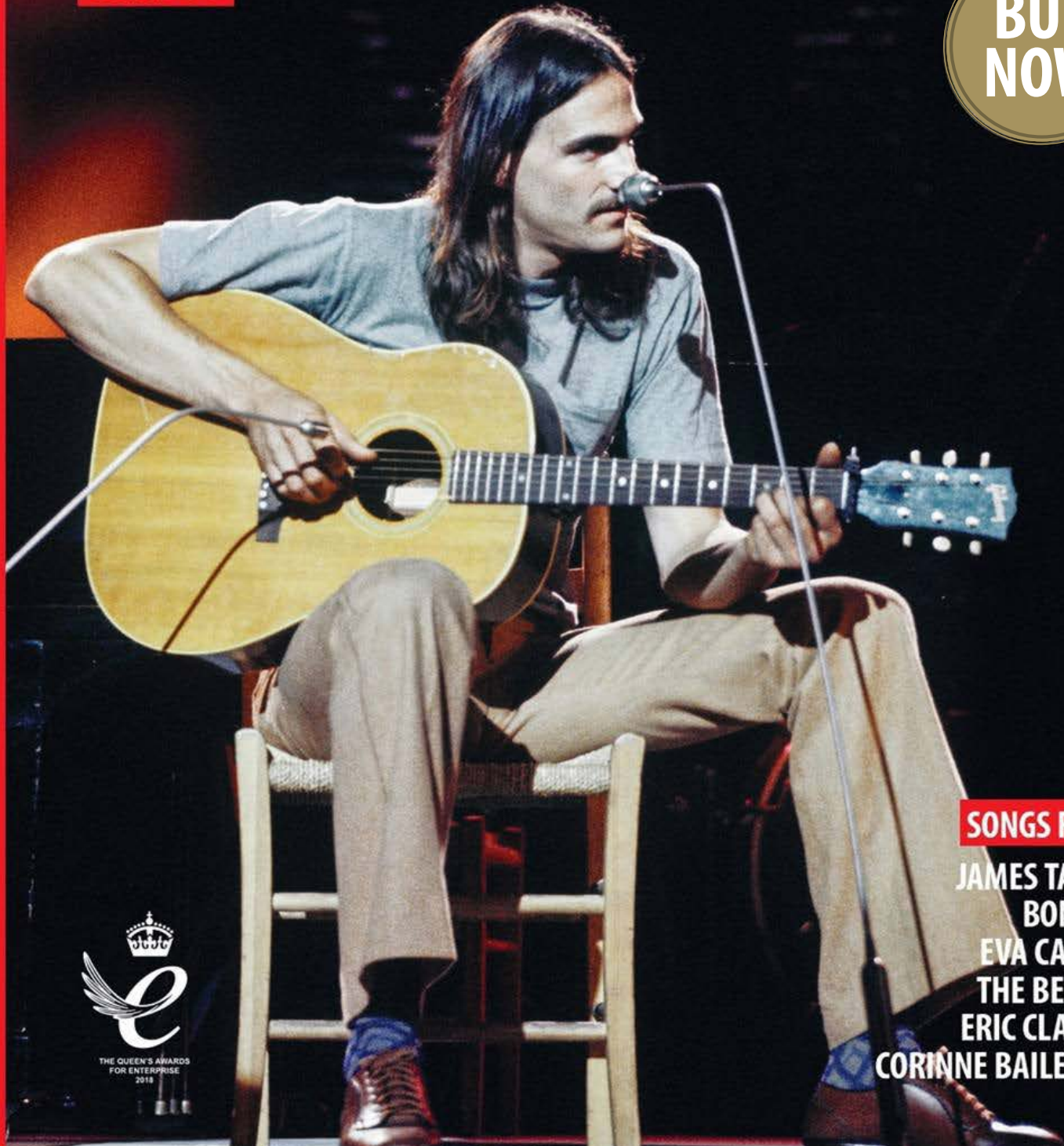
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# ACOUSTIC SAMPLE PACK



## ACOUSTIC GRADE 5 MUSICAL SKILLS AND FEATURES

<b>Duration</b>	2 mins–2 mins 45 secs
<b>Tempo</b>	60-160 bpm
<b>Time Signatures</b>	4/4 (straight or swung), 3/4, 2/4, 6/8, 12/8. There may be occasional time signature changes
<b>Rhythmic values</b>	16th notes and rests in more complex groupings, occasional 32nd notes, 16th note syncopation. Simpler rhythms appear in conjunction with other elements (e.g. more detailed harmonic work). Triplet rhythm permutations may be more frequent.
<b>Dynamics</b>	[P, F, MP, MF], crescendo (<) and diminuendo (>)
<b>Articulation &amp; Phrasing</b>	Articulation and phrasing will have variety and there may be subtle differentiation between voices
<b>Melodic Features</b>	Intervallic transitions over an octave may be more regular, and there may be more frequent non-diatonic notes
<b>Harmonic Features &amp; Tonality</b>	Chords types might extend to 9ths
<b>Rhythmic Features</b>	Rhythmic groupings may differ frequently; faster note values may be more repetitive/continuous
<b>Physical Techniques</b>	Melodic passages can skip strings more frequently, and incorporate more frequent position shifts Melodic work might be harmonised with thirds, sixths or octaves  Muting and legato techniques will be reaching an upper intermediate level  Variety in voicings and accompaniment styles within sections Simple alternative tunings
<b>Solo/Development</b>	Open solo or development sections are not obligatory, but if included should not exceed 16 bars' length as a guide



# Fire And Rain

Session Style

James Taylor

Arranged by Tristan Sueme

♩=77 *Soft Rock / Folk Rock*

Capo 3rd fret (†)

### Intro

A Em<sup>7</sup> D A

† Capo notation in this syllabus is optimised for each arrangement – the following conventions have been used in this arrangement:

- Music notation and chord symbols are transposed for legibility in relation to the capo position. *Notation will sound three semitones higher than written.*
- The tablature numbers represent the distance from the capo. (e.g. tabbed 3rd fret is 3 frets above the capo).

E G maj<sup>7</sup>

[3]

### Verse

A Em<sup>7</sup> D A

Just yes - ter - day morn - ing they let me know you were gone.  
look down up - on me, Je - sus? You got - ta help me ma a stand.

[5]

Words and Music by James Taylor

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# Put Your Records On

Session Style

## Corinne Bailey Rae

Arranged by Nat Martin

♩=96 R'n'B  
Play fingerstyle

**A** **F#m6** **E13** **E9**

*mp*

**A** Verse **A** **F#m6**

Three lit - tle birds sat on my win - dow

*mf*

[4]

**E13** **E9** **A**

and they told me I don't need to wor - ry. Sum - mer came like cin - na -

[6]

**F#m6** **E13** **E9** **A**

mon, so sweet. Lit - tle girls dou - ble dutch on the con - crete.

[9]

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# ACOUSTIC SAMPLE PACK



## ACOUSTIC GRADE 6 MUSICAL SKILLS AND FEATURES

<b>Duration</b>	2 min 15 secs–3 mins
<b>Tempo</b>	50-200 bpm
<b>Time Signatures</b>	4/4 (straight or swung), 3/4, 2/4, 6/8, 9/8, 12/8. There may be more regular time signature changes, or occasional irregular time signatures such as 5/4, 5/8, 7/8 etc.
<b>Rhythmic values</b>	16th notes and rests in more complex groupings, 16th note triplets, 32nd notes and frequent syncopation may occur. Simpler rhythms will appear in conjunction with other elements (e.g. more detailed harmonic work). Tuplet figures may be more complex.
<b>Dynamics</b>	Any, with changes
<b>Articulation &amp; Phrasing</b>	Articulation and phrasing will have variety, and there may be differentiation between voices
<b>Melodic Features</b>	Melodic content may be diatonic or based on modal scales, and there may be more frequent chromaticism
<b>Harmonic Features &amp; Tonality</b>	Chords may occasionally extend beyond 9ths, and include occasional alterations. Modal interchange may occur. Temporary modulations may occur more frequently
<b>Rhythmic Features</b>	Rhythmic groupings may differ frequently, and faster note values may be more repetitive/continuous
<b>Physical Techniques</b>	<p>Chordal cluster voicings may be more advanced, denser and/or more frequent</p> <p>Variety in voicings and accompaniment styles within sections</p> <p>Alternate tunings may be used</p> <p>Capo may be used</p> <p>Percussive effects using the guitar's body may feature</p> <p>Special expressive effects such as harmonics may feature</p> <p>A full range of legato and non-legato techniques may feature</p>
<b>Solo/Development</b>	Open solo or development sections are not obligatory, but if included should not exceed 16 bars' length as a guide



# River Man

Session Style

Nick Drake

Arranged by Tristan Sueme

♩ = 115 Folk  $\text{♪} = \text{♩}^3$

Capo 3rd fret (†)

Intro

Cadd<sup>9</sup>

† Capo notation in this syllabus is optimised for each arrangement – the following conventions have been used in this arrangement:

- Music notation in this arrangement shows concert pitch.
- The tablature numbers represent the distance from the capo. (e.g. tabbed 3rd fret is 3 frets above the capo).

Verse

Cmadd<sup>9</sup>

E<sup>b</sup>m<sup>11</sup>

1. Bet - ty came by on her way, said she has a  
 2. Gon-na see the riv - er man, gon-na tell him

A<sup>b</sup>

word to say 'bout things to - day.  
 all I can say a - bout the ban

Cadd<sup>9</sup>

Cmadd<sup>9</sup>

and fall - en leaves. Said she had -n't  
 on feel - ing free. If he tells me





# Ain't Misbehavin'

Acoustic Specialist (Solo)

Fats Waller

Arranged by Giorgio Serci

♩=80 Jazz Standard ♩♩=♩♩

Intro

G/B B<sup>b</sup>dim<sup>7</sup> Am<sup>7</sup> D<sup>13</sup>

G/B B<sup>b</sup>dim<sup>7</sup> Am<sup>7</sup> E<sup>b</sup>9<sup>sus</sup>4 D<sup>9</sup>sus<sup>4</sup> D<sup>13</sup> G E<sup>7</sup>

Am A<sup>#</sup>dim<sup>7</sup> G/B B<sup>7</sup>#5 Cmaj<sup>13</sup> Cm<sup>7</sup> F<sup>7</sup>

G/B B<sup>7</sup> Am<sup>7</sup> D<sup>9</sup>sus<sup>4</sup> C<sup>9</sup>sus<sup>4</sup> Bm<sup>11</sup> E<sup>9</sup>#5 B<sup>b</sup>13

A<sup>13</sup> E<sup>b</sup>9<sup>sus</sup>4 D<sup>9</sup>sus<sup>4</sup> A<sup>b</sup>9<sup>#11</sup> Am<sup>7</sup> D<sup>9</sup>sus<sup>4</sup> G Cm<sup>11</sup> F<sup>13</sup>

[3]

[6]

[9]

[12]

The sheet music is arranged for acoustic guitar in G major, 4/4 time. It features a solo arrangement with a mix of chords and melodic lines. The piece is divided into four systems, each with a treble clef staff and a guitar staff. The guitar staff includes fret numbers and fingerings. The first system starts with an 'Intro' section. The second system includes a first ending bracket. The third system includes a first ending bracket and a 'perc.' marking. The fourth system includes a second ending bracket. The music concludes with a final chord.

Words by Andy Razaf

Music by Thomas "Fats" Waller and Harry Brooks

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# ACOUSTIC SAMPLE PACK



## ACOUSTIC GRADE 7 MUSICAL SKILLS AND FEATURES

<b>Duration</b>	2 mins 30 secs–3 mins 30 secs
<b>Tempo</b>	50-200 bpm
<b>Time Signatures</b>	Any, with changes
<b>Rhythmic values</b>	Any, up to 32nd notes. Complex combinations beyond 16th note triplets will not be frequent, but variations may occur regularly. Simpler rhythms will appear in conjunction with other elements (e.g. more detailed harmonic work, faster tempos or more complex time signatures). Tuplet figures will show more complexity.
<b>Dynamics</b>	Any, with changes, and including strong contrasts
<b>Articulation &amp; Phrasing</b>	Articulation and phrasing may vary regularly Subtlety of control between legato and staccato will be required and there may be different articulations occurring simultaneously
<b>Melodic Features</b>	Melodic content may be diatonic or based on modal scales, and there may be frequent chromaticism
<b>Harmonic Features &amp; Tonality</b>	Chord voicings may regularly extend beyond 9ths, and include alterations. Modal interchange may occur. Temporary modulations may occur more frequently
<b>Rhythmic Features</b>	Rhythmic groupings may differ frequently; complex and faster note values may be more repetitive/continuous
<b>Physical Techniques</b>	Voicings and accompaniment styles within sections will show depth and variety of technique Variety in voicings and accompaniment styles within sections Alternate tunings may be used Capo may be used Percussive effects using the guitar's body may feature Special expressive effects such as harmonics may feature A full range of legato and non-legato techniques may feature
<b>Solo/Development</b>	Open solo or development sections are not obligatory, but if included should not exceed 16 bars' length as a guide



# Angie

Acoustic Specialist (Solo)

Bert Jansch

Arranged by Giorgio Serci

♩ = 130 Folk

Capo 4th fret (†)

**A** Am G F E *Play 3 times*

mf  
let ring

T  
A  
B

2 0 1 0 2 0 2 0 1 2 0 2 2

0 0 3 3 1 1 0 0

† Capo notation in this syllabus is optimised for each arrangement – the following conventions have been used in this arrangement:

- Music notation and chord symbols are transposed for legibility in relation to the capo position. *Notation will sound 2 tones higher than written.*
- The tablature numbers represent the distance from the capo. (e.g. tabbed 3rd fret is 3 frets above the capo).

**B** Am G F E

p

2 0 1 0 2 0 0 1 0 1 0 0 0 2 2

0 0 3 3 1 1 0 0

[3]

**A** Am G F E

mf

2 0 1 0 2 0 2 0 1 2 0 2 2

0 0 3 3 1 1 0 0

[5]

**C** Am G F E

2 1 2 1 1 2 2 1 0 0 0 2 2

0 0 3 3 1 1 0 0

[7]

**A1** Am

mp

2 0 1 0 2 1 2 0 1 0 2 1 0 1 2 2

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

[9]

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Acoustic Guitar Grade 7





## Antônio Carlos Jobim

Arranged by Giorgio Serci

♩ = 80 Bossa Nova

### Intro

Chords: Fmaj<sup>9</sup>, G<sup>b</sup>maj<sup>9</sup>, Fmaj<sup>9</sup>, G<sup>b</sup>maj<sup>9</sup>

let ring

T: 5 3 5 6 4 6 6 5 3 5 6  
A: 5 5 6 6 4 4 4 3 5 6  
B: 3 3 4 4 3 3 4

### A

Chords: Fmaj<sup>7</sup>, G<sup>7</sup>#11

T: 5 7 5 6 5 7 6 7 6 6 6  
A: 5 7 5 6 5 7 6 7 6 6 6  
B: 5 7 5 6 5 7 6 7 6 6 6

[5]

Chords: Gm<sup>7</sup>, C<sup>7</sup>, Am<sup>7</sup><sup>b</sup><sub>5</sub>, D<sup>7</sup><sup>b</sup><sub>9</sub>

T: 3 5 6 3 6 5 8 5 8 4 4  
A: 3 5 6 3 6 5 8 5 8 4 4  
B: 3 5 6 3 6 5 8 5 8 4 4

[9]

Chords: Gm<sup>7</sup>, A<sup>7</sup>, Dmaj<sup>7</sup>, D<sup>7</sup><sup>b</sup><sub>9</sub>

T: 8 6 5 8 6 5 4 5 7 5 7 7 8  
A: 8 6 5 8 6 5 4 5 7 5 7 7 8  
B: 8 6 5 8 6 5 4 5 7 5 7 7 8

[13]

Chords: G<sup>7</sup><sup>b</sup><sub>9</sub>, G<sup>b</sup>maj<sup>9</sup>

T: 4 3 6 3 4 3 6 3 1 2 2 1 1  
A: 4 3 6 3 4 3 6 3 1 2 2 1 1  
B: 4 3 6 3 4 3 6 3 1 2 2 1 1

[17]

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# ACOUSTIC SAMPLE PACK



## ACOUSTIC GRADE 8 MUSICAL SKILLS AND FEATURES

<b>Duration</b>	2 mins 30 secs – 3 mins 45 secs
<b>Key</b>	Any, with changes
<b>Tempo</b>	50-200 bpm
<b>Time Signatures</b>	Any, with changes
<b>Rhythmic values</b>	Any. Complex combinations beyond 16th note triplets may be frequent and variations may occur regularly. Simpler rhythms will appear in conjunction with other elements (e.g. more detailed harmonic work, faster tempos or more complex time signatures). Triplet rhythms may be complex.
<b>Dynamics</b>	Any, with changes, and including strong contrasts
<b>Articulation &amp; Phrasing</b>	Articulation and phrasing may vary regularly Subtlety of control between legato and staccato will be required and there may be different articulations occurring simultaneously
<b>Melodic Features</b>	Melodic content may be diatonic or based on modal scales, and there may be frequent chromaticism or challenging intervals
<b>Harmonic Features &amp; Tonality</b>	Chord voicings may regularly extend beyond 9ths. Chordal voicings may be more advanced, denser and/or more frequent, and differ regularly, and include alterations. Modal interchange may occur. Temporary modulations may occur frequently
<b>Rhythmic Features</b>	Rhythmic groupings may differ frequently; complex and faster note values may be more repetitive/continuous
<b>Physical Techniques</b>	Voicings and accompaniment styles within sections will require depth and variety of technique Variety in voicings and accompaniment styles within sections Alternate tunings may be used Capo may be used Percussive effects using the guitar's body may feature Special expressive effects such as harmonics may feature A full range of legato and non-legato techniques may feature Voicings and accompaniment styles within sections will show advanced depth and variety of technique
<b>Solo/Development</b>	Open solo or development sections are not obligatory, but if included should not exceed 16 bars' length as a guide



# While My Guitar Gently Weeps

Acoustic Specialist (Solo)

The Beatles

(Transcribed by Tristan Seume from an arrangement by Eric Roche)

♩=113 Solo Acoustic

♩=113 Solo Acoustic

**Dmadd<sup>9</sup>** **Dm** **Dm<sup>7</sup>/C**

T D 0 2 3 0 | 0 0 2 3 0  
A G 3 0 |  
G D 0 0 2 3 0  
B A 0 3 |  
D D

**G/B** **Gm<sup>11</sup>** **Dmadd<sup>9</sup>**

[4]

**C** **G<sup>5</sup>** **AH 16<sup>†</sup>** **NH 12<sup>††</sup>** **AH 15**

**BU** **BD**

[7]

† Artificial harmonics: Hold down fret in tablature with finger from the fretting hand. With picking hand, touch and pick harmonic directly above fret specified between staves.  
 †† Natural harmonics: Play the natural harmonics in the same manner as the artificial harmonics (touch and pick with picking hand)

**Dm** **Dm<sup>7</sup>/C** **G/B**

[10]

**Gm<sup>7</sup>** **Dm<sup>9</sup>** **C**

[13]

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# Breathing Underwater

Session Style

## Hiatus Kaiyote

Arranged by Calum Harrison

[A] ♩=80 Neo Soul

Musical notation for the first system, measures 1-4. Includes treble clef, key signature of two sharps (F# and C#), and 4/4 time signature. The first measure is marked *p*. The guitar part includes a triplet of eighth notes in the first measure and a triplet of eighth notes in the second measure. The bass part includes a triplet of eighth notes in the first measure and a triplet of eighth notes in the second measure. The notation includes a 'Let ring' instruction with a dashed line and a bar line.

Musical notation for the second system, measures 5-8. Includes treble clef, key signature of two sharps (F# and C#), and 4/4 time signature. The first measure is marked *p*. The guitar part includes a triplet of eighth notes in the first measure and a triplet of eighth notes in the second measure. The bass part includes a triplet of eighth notes in the first measure and a triplet of eighth notes in the second measure. The notation includes a 'Let ring' instruction with a dashed line and a bar line.

[3]

♩=110

Gmaj<sup>7</sup>

Musical notation for the third system, measures 9-12. Includes treble clef, key signature of two sharps (F# and C#), and 8/8 time signature. The first measure is marked *p*. The guitar part includes a triplet of eighth notes in the first measure and a triplet of eighth notes in the second measure. The bass part includes a triplet of eighth notes in the first measure and a triplet of eighth notes in the second measure. The notation includes a 'Let ring' instruction with a dashed line and a bar line.

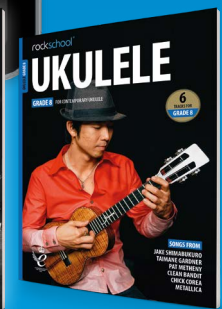
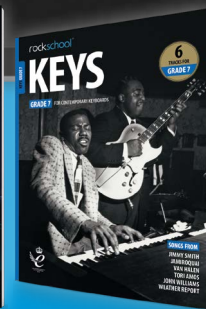
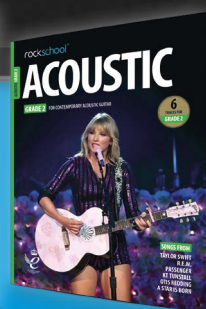
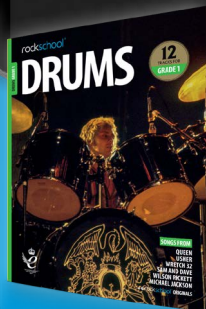
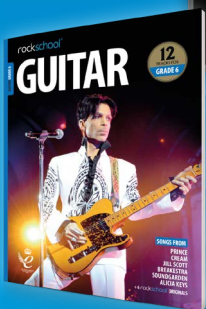
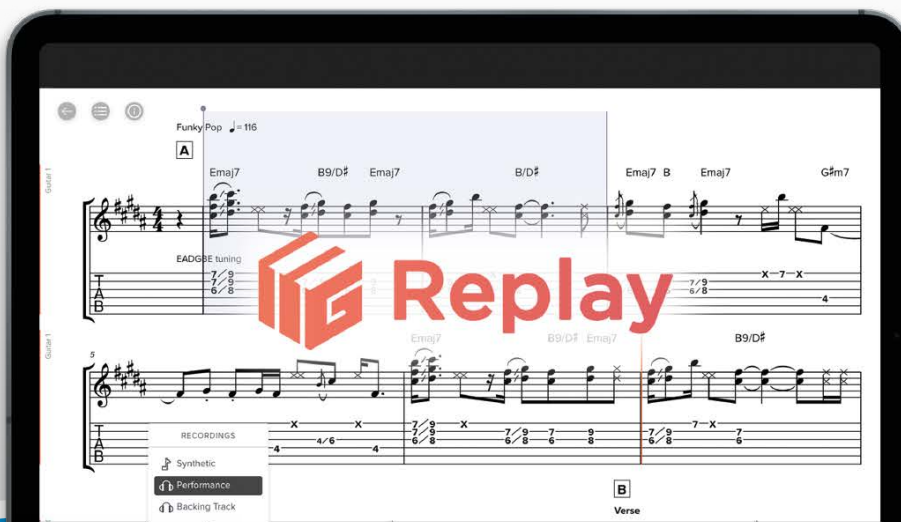
[6]

Musical notation for the fourth system, measures 13-16. Includes treble clef, key signature of two sharps (F# and C#), and 8/8 time signature. The first measure is marked *p*. The guitar part includes a triplet of eighth notes in the first measure and a triplet of eighth notes in the second measure. The bass part includes a triplet of eighth notes in the first measure and a triplet of eighth notes in the second measure. The notation includes a 'Let ring' instruction with a dashed line and a bar line.

[9]

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