

rockschool®

KEYS SAMPLE PACK



RSL LEARN MORE
www.rslawards.com

rockschool®

KEYS SAMPLE PACK

WELCOME TO THE ROCKSCHOOL REPERTOIRE SAMPLE BOOKLET FOR KEYS

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 Keys.

LEARN MORE

BUSINESS@RSLAWARDS.COM

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...](#)



musicroom

SAVE 10%*

You can buy the whole range of hard copy Rockscool syllabus books on:
Musicroom.com

Use the code **RLSAMPLE** to save 10%* on all Rockscool products.

*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 This offer may be withdrawn at any time.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.

CONTENTS

- 3 THE ROCKSCHOOL BOOKS
- 4 REPERTOIRE AND AUDIO
- 5 EXAMS AND ASSESSMENT CRITERIA
- 7 DEBUT MUSICAL SKILLS AND FEATURES
- 8 DEBUT REPERTOIRE SAMPLE
- 11 GRADE 1 MUSICAL SKILLS AND FEATURES
- 12 GRADE 1 REPERTOIRE SAMPLE
- 15 GRADE 2 MUSICAL SKILLS AND FEATURES
- 16 GRADE 2 REPERTOIRE SAMPLE
- 19 GRADE 3 MUSICAL SKILLS AND FEATURES
- 20 GRADE 3 REPERTOIRE SAMPLE
- 23 GRADE 4 MUSICAL SKILLS AND FEATURES
- 24 GRADE 4 REPERTOIRE SAMPLE
- 27 GRADE 5 MUSICAL SKILLS AND FEATURES
- 28 GRADE 5 REPERTOIRE SAMPLE
- 31 GRADE 6 MUSICAL SKILLS AND FEATURES
- 32 GRADE 6 REPERTOIRE SAMPLE
- 35 GRADE 7 MUSICAL SKILLS AND FEATURES
- 36 GRADE 7 REPERTOIRE SAMPLE
- 39 GRADE 8 MUSICAL SKILLS AND FEATURES
- 40 GRADE 8 REPERTOIRE SAMPLE

KEYS SAMPLE PACK

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 Performance Notes. 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 Improvisation & 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.



KEYS SAMPLE PACK

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 the following categories:

Three Keyboard Arrangements:

These focus on keyboard playing styles and graded level of sound manipulation.

Three Piano Arrangements:

Melody and accompaniment - these arrangements are performed to full band backing tracks, with the piano performing both melody and accompaniment.

Solo Piano Arrangement - these are full solo piano arrangements, performed without backing tracks.

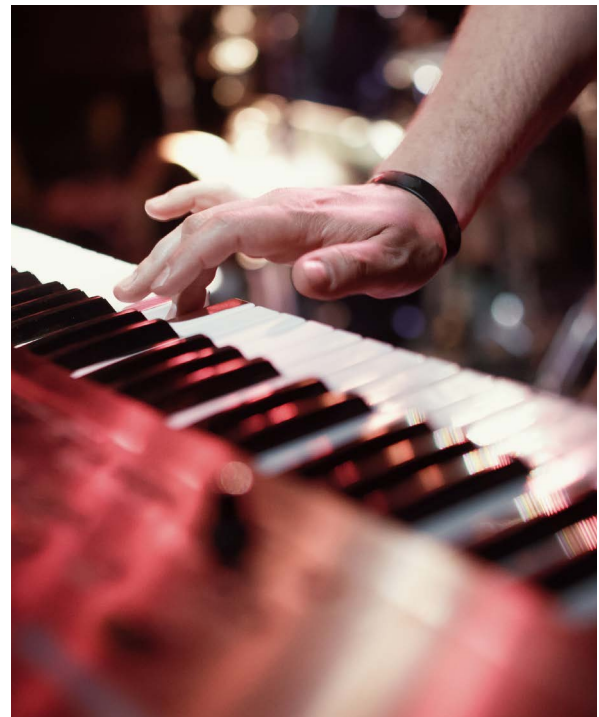
Vocal Accompaniment - these arrangements are reflective of the skills required of a pianist working in ensemble environments and the backing tracks feature a vocal melody line.

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.



KEYS SAMPLE PACK

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.

[LEARN MORE](#)[ENTER NOW](#)

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.

rockschool®

KEYS DEBUT

KEYS

BUY
NOW

DEBUT FOR CONTEMPORARY KEYBOARDS



SONGS FROM

EMELI SANDÉ
BILL WITHERS
THE KILLERS
JOHN LENNON
BOB MARLEY & THE WAILERS
BEAUTY AND THE BEAST



THE QUEEN'S AWARDS
FOR ENTERPRISE
2014

RSL LEARN MORE
www.rslawards.com info@rslawards.com



KEYS SAMPLE PACK

KEYS DEBUT MUSICAL SKILLS AND FEATURES

Duration	40 secs–1 min 20 secs
Key	C major / A minor
Tempo	60-130 bpm
Time Signatures	4/4, 3/4
Rhythmic Values	8th notes and rests, occasional dotted quarter notes
Dynamics	None, or very simple/sparse
Articulation & Phrasing	None, or very simple/sparse
Melodic Features	Mainly stepwise movement or small intervallic transitions
Harmonic Features	Occasional two-note chords in one hand (three-note chords will be between both hands)
Rhythmic Features	Non-complex rhythmic groupings
Keyboard Features (Keys Syllabus only)	Single patch settings with basic variety of sounds [e.g. electric piano, organ, pad] Basic layering of sounds (e.g. piano/pad)

Ain't No Sunshine

SONG TITLE: AIN'T NO SUNSHINE

ALBUM: JUST AS I AM

LABEL: SUSSEX

GENRE: SOUL/R&B

WRITTEN BY: BILL WITHERS

PRODUCED BY: BOOKER T. JONES

UK CHART PEAK: 40

Electric Piano

$\text{♩} = 75$ Soul

Am



'Ain't No Sunshine' is regarded by many as a songwriting masterpiece. It was released in 1971 and quickly became a classic all over the world. It reached the number 3 spot on the Billboard Hot 100 and has been covered by many artists since.

Withers wrote the song after watching the movie *The Days of Wine and Roses*. He was 31 years old when the song was released and at the time he was working in the assembly line of a factory, making toilet seats for Boeing 747s. It is said that with this in mind the record company presented Withers with a golden toilet seat when the record went gold. It was the first of his three gold records in the US.

'Ain't No Sunshine' was actually a B side to Withers' single 'Harlem', but DJs hugely favoured the hit and played it instead. The record was produced by Booker T. Jones and his band, the MG's, were used to back Withers. The band was by then a seasoned outfit that had played on countless records on the Stax label – amongst them was none other than '(Sittin' On) The Dock The Bay' by Otis Redding.

'Ain't No Sunshine' won a Grammy Award at the 14th annual ceremony in 1972. Withers followed its success with the massive hits 'Lean On Me' and 'Use Me'.

In 1975, after signing with Columbia Records and returning to recording after a hiatus produced by contractual complications, he recorded three successful albums, one of which was his 1977 album, *Menagerie*, which contained the now classic song 'A Lovely Day'. Further contractual complications followed but Withers managed to continue collaborating with other musicians and recorded the classic 'Just The Two Of Us' with saxophonist Grover Washington Jr. (included on the best-selling *Winelight*) and 'In The Name Of Love' with percussionist Ralph MacDonald. He also penned the successful 'Grandma's Hands'.

Numerous legal complications connected with his record contracts led Withers to decide he was going to retire from the music industry, including live performance, in the mid 1980s. Although his music continues to gain attention in various forms, he has expressed comfort with his decision and says his relatively late arrival in the business equipped him to deal with it with no regrets.



Ain't No Sunshine

Keys Arrangement

Bill Withers

Electric Piano

$\text{♩} = 75$ Soul

Am Em⁷ G Am

The first system of music consists of four measures. The key signature has one flat (F major/D minor) and the time signature is 4/4. The first measure has a whole chord of Am. The second measure has a whole chord of Em7. The third and fourth measures have a whole chord of Am. The melody in the right hand starts on a whole note G4 in the third measure and continues with a half note G4 in the fourth measure. The bass line in the left hand has a whole note F3 in the first measure, a half note F3 in the second measure, and a half note F3 in the third measure, followed by a half note G3 in the fourth measure.

Am Em⁷ G Am

The second system of music consists of four measures. The first measure has a whole chord of Am. The second measure has a whole chord of Em7. The third and fourth measures have a whole chord of Am. The melody in the right hand starts on a whole note G4 in the third measure and continues with a half note G4 in the fourth measure. The bass line in the left hand has a whole note F3 in the first measure, a half note F3 in the second measure, and a half note F3 in the third measure, followed by a half note G3 in the fourth measure.

[5]

Em⁷ Dm⁷

The third system of music consists of four measures. The first measure has a whole chord of Em7. The second measure has a whole chord of Em7. The third and fourth measures have a whole chord of Dm7. The melody in the right hand starts on a whole note G4 in the first measure and continues with a half note G4 in the second measure, followed by a half note G4 in the third measure and a half note G4 in the fourth measure. The bass line in the left hand has a whole note F3 in the first measure, a half note F3 in the second measure, and a whole note F3 in the third measure, followed by a whole note F3 in the fourth measure.

[9]

Am Em⁷ G Am

The fourth system of music consists of four measures. The first measure has a whole chord of Am. The second measure has a whole chord of Em7. The third and fourth measures have a whole chord of Am. The melody in the right hand starts on a whole note G4 in the third measure and continues with a half note G4 in the fourth measure. The bass line in the left hand has a whole note F3 in the first measure, a half note F3 in the second measure, and a half note F3 in the third measure, followed by a half note G3 in the fourth measure.

[13]

rockschool®

KEYS GRADE 1

KEYS

BUY
NOW

GRADE 1 FOR CONTEMPORARY KEYBOARDS



SONGS FROM

TAYLOR SWIFT
JUSTIN TIMBERLAKE
BAT FOR LASHES
RAG 'N' BONE MAN
JEFF BUCKLEY
ARIANA GRANDE

KEYS SAMPLE PACK

KEYS GRADE 1 MUSICAL SKILLS AND FEATURES

Duration	50 secs – 1 min 30 secs
Key	One sharp or one flat, or no sharps or flats but accidentals may occur within the piece
Tempo	60-140 bpm
Time Signatures	4/4, 3/4, 6/8
Rhythmic values	8th notes and rests, dotted 8th notes and syncopations, occasional 16th notes, occasional non-complex triplet groupings
Dynamics	Simple dynamics [<i>P</i> , <i>F</i>]
Articulation & Phrasing	Simple changes in articulation and phrasing, occasional slurs and simple occasional use of staccato and accented articulation may occur.
Melodic features	Mainly stepwise movement or small intervallic transitions – overall tessitura generally not greater than an octave
Harmonic features	Two-note chords in one hand, occasional three-note chords, four-note chords will generally be spread across both hands
Rhythmic features	Rhythms will be simple; simultaneously differing patterns will be limited
Keyboard Features (Keys Syllabus only)	Single patch settings with basic variety of sounds [e.g. electric piano, organ, pad] Basic layering of sounds (e.g. piano/pad)

Can't Stop The Feeling!

SONG TITLE: 'CAN'T STOP THE FEELING'

ALBUM: TROLLS: ORIGINAL MOTION
PICTURE SOUNDTRACK

RELEASED: 2016

LABEL: RCA

GENRE: DISCO/POP/SOUL

WRITTEN BY: JUSTIN TIMBERLAKE/
MAX MARTIN/
JOHAN SCHUSTER

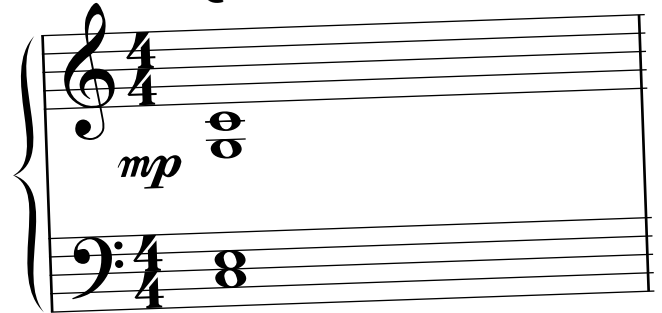
PRODUCED BY: JUSTIN TIMBERLAKE/
MAX MARTIN/
JOHAN SCHUSTER

UK CHART PEAK: 2

Piano Pad

A ♩ = 113 Pop

C



Hit song writing team Max Martin and Johan Schuster (professionally known as Shellback) co-wrote alongside Justin Timberlake to create this chart topping disco-pop song. 'Can't Stop the Feeling' was originally written for the DreamWorks animation *Trolls* and was written to a very clear brief, including details of the characters who were to sing it. The film version features additional vocals from Hollywood stars Anna Kendrick, James Corden, Gwen Stefani and Zooey Deschanel, as well as a prominent vocal from Timberlake himself.

Timberlake released his single version of 'Can't Stop the Feeling' on the 6th May 2016, six months before the film debuted and subsequently 6 months before the film version of the track was heard. The single version met with excellent reviews, described as a 'feel good summer jam' Timberlake was praised for his infectious disco hit. On creating the track Timberlake felt that the characters and scene they were writing for merited a classic disco feel, a genre that he felt was often underrated.

The film version of 'Can't Stop the Feeling' won several awards, including a Grammy Award for 'Best Song Written for Visual Media', the 'Hollywood Song Award' at the 2016 Hollywood Film Awards and 'The Best Song Written for an Animated Film' at the 2016 Hollywood Music in Media Awards. Timberlake is no

stranger to awards and has won over 150 in his career so far, including a more than respectable 10 Grammy Awards, 4 Emmy Awards, 3 Brit Awards and 9 People's Choice Awards.

Timberlake first found musical success in the late 1990s with American boy band, NSync. Following a fruitful career with the band Timberlake launched his solo career with debut album *Justified* in 2002. Since then he has topped the charts with four UK number 1 singles and three UK number 1 albums, not to mention five chart topping singles and four number 1 albums in the US.

'Can't Stop the Feeling' went straight in at number 1 on the US Billboard Hot 100, only the 26th song in the chart's history to debut at the top spot. To date, the track has sold over 3 million copies and claimed number 1 status in more than fifteen countries. The Soundtrack for which it was originally written proved hugely popular, topping the soundtrack album charts in both the UK and the US on its release.



Can't Stop The Feeling!

Keys Arrangement

Justin Timberlake

Piano Pad

A ♩=113 Pop

C Am⁷ C/F Am⁷

C Am⁷ C/F Am⁷

[5]

C Am⁷ C/F Am⁷

[9]

C Am⁷ C/F Am⁷

[13]

B B^b/C C B^bmaj⁷/C C

[17]

Words & Music by Justin Timberlake, Max Martin & Shellback
 © Copyright 2016 Tennman Tunes/DWA Songs /MXM Music AB/Universal Music - Z Songs LLC.
 Kobalt Music Publishing Limited/Universal Music Publishing MGB Limited/Rondor International Inc.
 All Rights Reserved. International Copyright Secured.

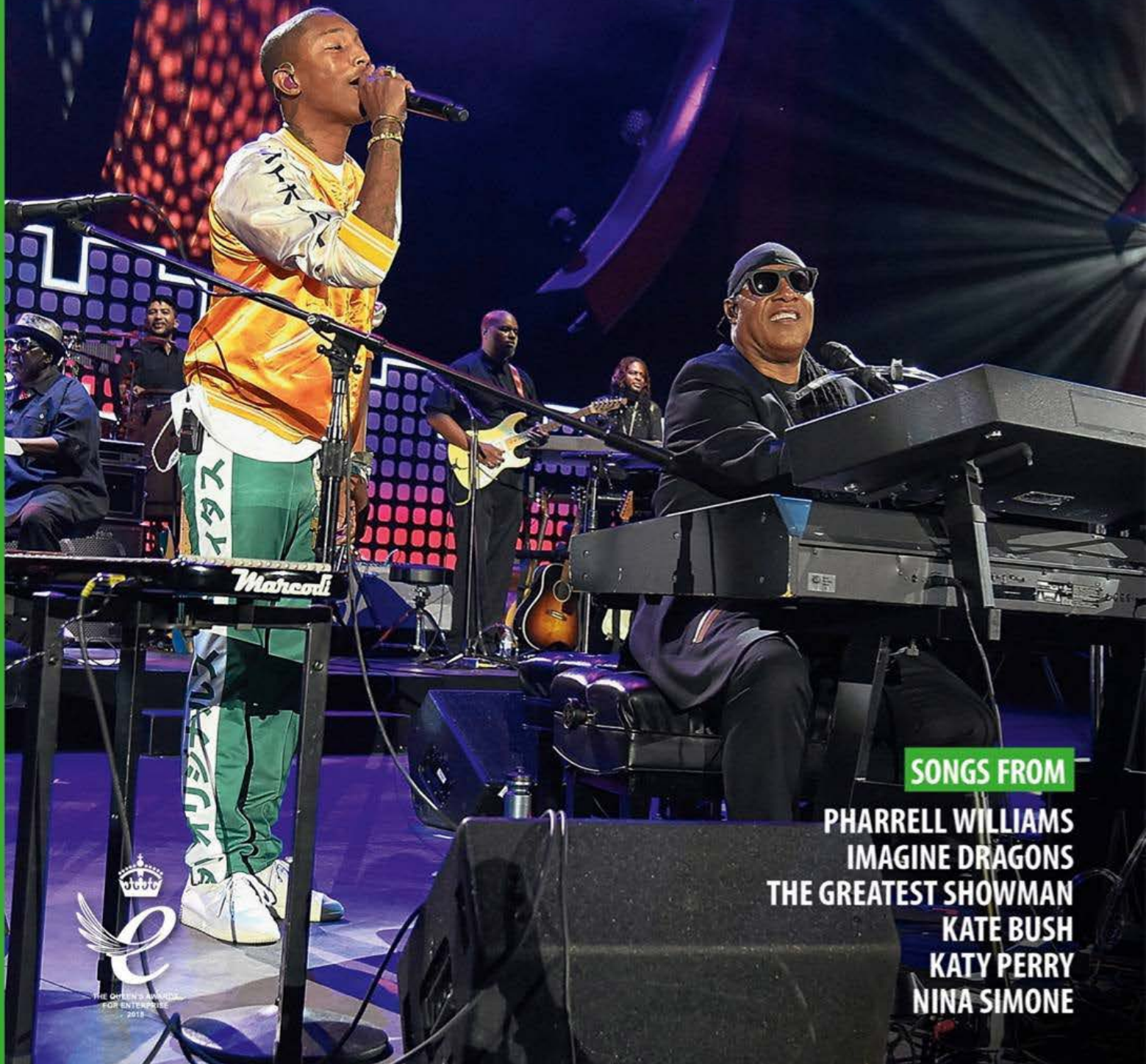
rockschool®

KEYS GRADE 2

KEYS

BUY
NOW

GRADE 2 FOR CONTEMPORARY KEYBOARDS



SONGS FROM

PHARRELL WILLIAMS
IMAGINE DRAGONS
THE GREATEST SHOWMAN
KATE BUSH
KATY PERRY
NINA SIMONE

RSL LEARN MORE
www.rslawards.com info@rslawards.com



KEYS SAMPLE PACK

KEYS GRADE 2 MUSICAL SKILLS AND FEATURES

Recommended Maximum Duration	1 min 10 secs–1 min 45 secs
Key	Two sharps or flats (or fewer, but accidentals may occur within the piece)
Tempo	60-140 bpm
Time Signatures	4/4, 3/4, 2/4, 6/8, 9/8, 12/8
Rhythmic values	16th notes and rests, dotted 8th notes and syncopations, occasional 16th note syncopation, non-complex triplet groupings. Simpler rhythms appear in conjunction with other elements (e.g. more detailed harmonic work)
Dynamics	Simple dynamics [<i>P</i> , <i>F</i> , <i>MP</i> , <i>MF</i>], crescendo (<) and diminuendo (>)
Articulation & Phrasing	Frequent changes in articulation and phrasing, slurs and simple use of staccato/accented articulation may occur.
Melodic features	Greater intervallic transitions and more frequent accidentals may occur
Harmonic features	Two-note chords in one hand, occasional three-note chords, four-note chords will generally be spread across both hands
Rhythmic features	Rhythmic groupings may differ more frequently between hands
Keyboard Features (Keys Syllabus only)	Single patch settings with basic variety of sounds [e.g. electric piano, organ, pad] Basic layering of sounds (e.g. piano/pad)

SONG TITLE: HAPPY
 ALBUM: GIRL
 LABEL: BACK LOT MUSIC /
 I AM OTHER / COLUMBIA
 GENRE: SOUL / NEO SOUL
 WRITTEN BY: PHARRELL WILLIAMS
 PRODUCER: PHARRELL WILLIAMS
 UK CHART PEAK: 1

Electric Piano

A ♩ = 160 Pop

F⁷

mf

Written, produced, and performed by American singer-songwriter and record producer Pharrell Williams, 'Happy' was the lead single from Williams' second studio album *Girl*, released in 2014.

'Happy' is a mid-tempo neo soul track on which Williams uses his distinct falsetto, which is often compared to the sound of Curtis Mayfield by a variety of music critics. The song's success was astronomical, reaching number 1 status in the US, UK, Canada, Ireland, New Zealand, and 19 other countries worldwide. It reached number 1 in the UK on three separate occasions, which had never previously been achieved, and it soon became the most downloaded song of all time.

Williams originally wrote the song for the singer CeeLo Green and felt Green's recording of the song was the better version. However, Green's record label (Elektra) decided against it as he was on the verge of releasing his Christmas album, CeeLo's *Magic Moment*.

Pharrell Williams is an American singer-songwriter, rapper, and record producer. Williams and his friend Chad Hugo met in high school and went on to form the record production duo The Neptunes. They have since gone on to produce contemporary hits that span the soul, hip hop and R&B genres. Williams is also the lead vocalist and drummer of the rock-funk hip hop band N*E*R*D, formed with Hugo and other childhood friend, Shay Haley. N*E*R*D had commercial success in the UK in 2004 with their single 'She Wants to Move', peaking at number 5. Since then, Williams has featured on 4 number 1 UK singles. These include a lead performance on 'Happy' and collaborations with Daft Punk, Robin Thicke and several others.



Happy

Keys Arrangement

Pharrell Williams

Electric Piano

A ♩ = 160 *Pop*

F⁷

The first system of musical notation for 'Happy' is in 4/4 time with a key signature of one flat (Bb). It features a treble and bass clef. The treble clef part starts with a quarter rest followed by a quarter note chord of F7. The bass clef part starts with a quarter rest followed by a quarter note chord of F7. The dynamic marking is *mf*.

The second system of musical notation continues the piece. It includes a repeat sign at the beginning. Above the treble clef staff, the following chords are indicated: F, A^b, B^b, C⁷, and B^b. The bass clef part continues with a similar rhythmic pattern.

The third system of musical notation continues the piece. It includes a repeat sign at the beginning. Above the treble clef staff, the following chords are indicated: F⁷, F, A^b, B^b, C⁷, and B^b. The bass clef part continues with a similar rhythmic pattern.

The fourth system of musical notation continues the piece. It includes a repeat sign at the beginning. Above the treble clef staff, the following chords are indicated: F⁷, F, A^b, B^b, C⁷, and B^b. The bass clef part continues with a similar rhythmic pattern.

The fifth system of musical notation continues the piece. It includes a repeat sign at the beginning. Above the treble clef staff, the following chords are indicated: F⁷, F, A^b, B^b, C⁷, and B^b. The bass clef part continues with a similar rhythmic pattern.

rockschool®

KEYS GRADE 3

KEYS

BUY
NOW

GRADE 3 FOR CONTEMPORARY KEYBOARDS



SONGS FROM

**COLDPLAY
EURYTHMICS
MARVIN GAYE
RIHANNA
ALADDIN
ADELE**

RSL

LEARN MORE

www.rslawards.com info@rslawards.com



KEYS SAMPLE PACK

KEYS GRADE 3 MUSICAL SKILLS AND FEATURES

Duration	1 min 30 secs –2 mins
Key	Three sharps or flats (or fewer, but accidentals may occur within the piece)
Tempo	60-150 bpm
Time Signatures	4/4, 3/4, 2/4, 6/8, 9/8, 12/8
Rhythmic values	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)
Dynamics	[<i>P, F, MP, MF</i>], crescendo (<) and diminuendo (>)
Articulation & Phrasing	Articulation and phrasing will have variety and may differ between hands at simultaneous points
Melodic Features	Greater intervallic transitions may appear spanning over an octave, and more frequent accidentals may occur
Harmonic Features	Four note chords may appear in either hand
Rhythmic Features	Rhythmic groupings may differ more frequently between hands or occur simultaneously
Other Features	Melody and accompaniment voicings may appear in one hand; musical passages may spread between both hands
Keyboard Features (Keys Syllabus only)	Single patch settings with basic variety of sounds [e.g. electric piano, organ, pad] Basic layering of sounds (e.g. piano/pad)

I Heard It Through The Grapevine

Keys Arrangement

Marvin Gaye

Electric Piano

♩=118 Soul

Dm

E⁵/D D⁵

Dm⁷ D⁵ Dm⁷ E⁵/D Dm⁷ G/D Dm⁷

G/D Dm⁷ G/D Dm⁷ G/C G/C# Dm⁷

A G/F Dm⁷ G/F Dm⁷ A⁷

A G⁷ Dm⁷ G/F Dm⁷

Keys Grade 3

18

Words & Music by Norman Whitfield & Barrett Strong
© Copyright 1966 Stone Agate Music, USA.
EMI Music Publishing Limited.
All Rights Reserved. International Copyright Secured.

rockschool®

KEYS GRADE 4

KEYS

BUY
NOW

GRADE 4 FOR CONTEMPORARY KEYBOARDS



SONGS FROM

WALK THE MOON
THE SPECIALS
CHVRCHES
JOHN LEGEND
ELTON JOHN
FROZEN



RSL LEARN MORE
www.rslawards.com info@rslawards.com



KEYS SAMPLE PACK

KEYS GRADE 4 MUSICAL SKILLS AND FEATURES

Duration	1 min 45 secs–2 min 15 secs
Key	Four sharps or flats (or fewer, but accidentals may occur within the piece) There may be very occasional, simple key changes
Tempo	60-150 bpm
Time Signatures	4/4, 3/4, 2/4, 6/8, 9/8, 12/8. There may be very infrequent, simple time signature changes
Rhythmic values	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)
Dynamics	[<i>P, F, MP, MF</i>], crescendo (<) and diminuendo (>)
Articulation & Phrasing	Articulation and phrasing will have variety and may differ between hands at simultaneous points
Melodic Features	Intervallic transitions may span over an octave and frequent accidentals may occur
Harmonic Features	Five note chords may appear in either hand, and partial chords may be combined with melodic elements
Rhythmic Features	Rhythmic groupings may differ more frequently between hands or occur simultaneously
Other Features	Variety in voicings and accompaniment styles within sections
Keyboard Features (Keys Syllabus Only)	Patch settings will include layers and splits Sound manipulation may include applying effects [e.g. vibrato/rotary effect]

Ghost Town

SONG TITLE: 'GHOST TOWN'
ALBUM: N/A
RELEASED: 1981
LABEL: 2 TONE
GENRE: 2 TONE
WRITTEN BY: JERRY DAMMERS
PRODUCED BY: JOHN COLLINS
UK CHART PEAK: 1

Transistor Organ, with vib/rotor fx

♩ = 148 2 Tone

F#dim⁷

Vib./Rotor on - - - -

'Ghost Town' was the last single to be released by the British two-tone band, The Specials. The song doesn't actually feature on an album, as the original seven piece line-up split up shortly after its release. The song hit the UK charts on the 12th June 1981, where it peaked at number 1 for three weeks and then spent another seven weeks within the top ten.

Written by band leader and keyboardist, Jerry Dammers, the song was inspired by the UK recession which was very much underway and had shocked the band during their *More Specials* tour in the autumn of 1980. Moving from town to town, the band were reportedly met with desperate conditions, with entire high streets boarded up and elderly women selling their belongings in the streets. Much of the country was angry and frustrated which meant that violence was at a high, most of their gigs seemed to be ending in brawls amongst fans and this upset Dammers a great deal.

Previously, The Specials had been known for simple chord progression but with 'Ghost Town' Dammers used a diminished tone throughout. Setting the scene of a dismal and dreary world, with only minimal lyrics. Other members were unsettled by this change, but Dammers was proved right when the song topped the UK charts.

The song also reflects the feeling among the original band line up at the time. With many of the seven struggling to cope with Jerry Dammers, tensions were high and the end was in sight. At their Top of The Pops performance of the song, three members actually announced their decision to leave, claiming that they couldn't even bare to look at their co-musicians. Looking back, they admit that they failed to see Dammers legend and took his songwriting for granted.

Ghost Town is a two-tone piece, a genre actually named after record label 2 Tone which was founded by none other than Jerry Dammers of The Specials. The genre is a fusion of traditional ska and punk rock, deriving at a time of racial and financial tension in the UK. With artists such as Madness on the roster, the label 2 Tone supported the diffusion of such tensions in the then Thatcher-era Britain. Predominantly popular in the UK, The Specials did have some success elsewhere and 'Ghost Town' made it to the top ten in both Ireland and Norway.



Ghost Town

Keys Arrangement

The Specials

Transistor Organ, with vib/rotor fx

♩ = 148 2 Tone

F#dim⁷ Gdim⁷ G#dim⁷ Adim⁷ A#dim⁷ Bdim⁷

Vib./Rotor on - - - - -

[A]

Cm G Cm G

[5]

Cm G Cm G

[9]

Cm G Cm G

[13]

Words & Music by Jerry Dammers
 © Copyright 1981 BMG Rights Management (UK) Limited, A BMG Company.
 All Rights Reserved. International Copyright Secured.

Keys Grade 4

rockschool®

KEYS GRADE 5

KEYS

BUY
NOW

GRADE 5 FOR CONTEMPORARY KEYBOARDS

SONGS FROM

**BRUNO MARS
MICHAEL JACKSON
MASSIVE ATTACK
VANESSA CARLTON
OWL CITY
TOY STORY**



THE QUEEN'S AWARDS
FOR ENTERPRISE
2014

RSL

LEARN MORE

www.rslawards.com info@rslawards.com



KEYS SAMPLE PACK

KEYS GRADE 5 MUSICAL SKILLS AND FEATURES

Duration	2 mins–2 mins 45 secs
Key	Five sharps or flats (or fewer, but accidentals may occur within the piece) There may be occasional key centre changes
Tempo	60-160 bpm
Time Signatures	4/4, 3/4, 2/4, 6/8, 9/8, 12/8. There may be occasional time signature changes
Rhythmic values	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)
Dynamics	[<i>P, F, MP, MF</i>], crescendo (<) and diminuendo (>)
Articulation & Phrasing	Articulation and phrasing will have variety and may differ between hands at simultaneous points. More subtlety of control between legato and staccato will likely be required
Melodic Features	Intervallic transitions over an octave may be regular, and frequent accidentals may occur
Harmonic Features	Five note chords may appear in either hand, and partial chords may be combined with melodic elements. Chordal cluster voicings may be more advanced or more frequent
Rhythmic Features	Rhythmic groupings may differ frequently between hands and occur simultaneously; faster note values may be more repetitive/continuous
Other Features	Variety in voicings and accompaniment styles within sections
Keyboard Features (Keys Syllabus only)	Patch settings will include layers and/or splits Sound manipulation may include applying effects [e.g. vibrato/rotary effect]

Man In The Mirror

SONG TITLE: 'MAN IN THE MIRROR'

ALBUM: BAD

RELEASED: 1988

LABEL: EPIC/CBS

GENRE: POP/DANCE/FUNK/SOUL/ROCK

WRITTEN BY: GLEN BALLARD
AND SIEDAH GARRETT

PRODUCED BY: MICHAEL JACKSON
AND QUINCY JONES

UK CHART PEAK: 21 (1988) AND 2 (2009)

Patch 1: Elec Piano Layer/Pad

Patch 2: Acoustic Piano

Patch 1

♩ = 100 *Pop*

A **G** **D/F#** **Em⁷**

'Man in the Mirror' was the fourth single to be released from Michael Jackson's 1987 solo album *Bad*, peaking at number 1 in the United States in March of 1988. Jackson's album *Bad* was immensely successful in the US, with five of its singles (including 'Man in the Mirror') topping the Billboard charts on their release – making it the first album in history to contain so many number one hits.

Reviewed as containing “one of the greatest key changes in music history”, this song did not disappoint and offered its listeners a huge vocal range of more than 2 octaves. The original recording featured a gospel choir as well as backing vocals from co-writer Siedah Garrett. Jackson later went on to feature a gospel choir in the original recording of his hit 'Will You Be There'.

To this day, Michael Jackson is considered one of the most successful music artists of all time and has sold an estimated 750 million records worldwide. His career spanned decades, having hit the charts with 'The Jackson 5' in 1969 he then went on to launch his solo career in the early 1970s and continued to entertain the world until his untimely death in the summer of 2009.

In the 1980s Jackson stunned the world with his music videos for hits 'Beat It', 'Billie Jean' and 'Thriller'. Many believe the videos themselves contributed a great deal to breaking down racial barriers, as well as commercialising iconic dance moves such as the robot and the moonwalk (to which he gave the name).

Jackson's career had an enormous effect on the music industry as we know it, with hugely successful artists such as Beyoncé, Green Day and Madonna (to name a few) citing him as an important influence. Throughout his lifetime Jackson won an incredible number of awards, including the highly acclaimed 'Grammy Legend Award', the 'Grammy Lifetime Achievement Award', 24 American Music Awards (more than any other artist) and countless others.

'Man in the Mirror' originally peaked at number 21 in the UK Singles Chart in 1988. However, following the singer's death the single was re-released and went on to peak at number 2. Michael Jackson released a staggering 10 solo albums throughout his career, as well as more than 60 singles on which he featured as the lead artist. His influence on the world of music, dance and fashion is undeniable and he will remain an icon in the arts for centuries to come.



Man In The Mirror

Keys Arrangement

Michael Jackson

Patch 1: Elec Piano Layer/Pad

Patch 2: Acoustic Piano

Patch 1

♩ = 100 *Pop*

A

Chords: G, D/F#, Em⁷, D, Cadd⁹

Dynamic: *p*

Chords: G, D/F#, Em⁷, D, Cadd⁹

Dynamic: *8va*

Chords: G, D/F#, Em⁷, D, Cadd⁹

B

Chords: Am⁷add⁴, Gsus²/B, Cadd², Gsus²/B

Dynamic: *mp*

[13]

Chords: Am⁷add⁴, Gsus²/B, Cadd², D⁹sus⁴

[17]

Words & Music by Glen Ballard & Siedah Garrett
 © Copyright 1987 Universal Music Corporation/Yellow Brick Road Music/Arlovo Music.
 Universal/MCA Music Limited/BMG Rights Management (US) LLC.
 All Rights Reserved. International Copyright Secured.

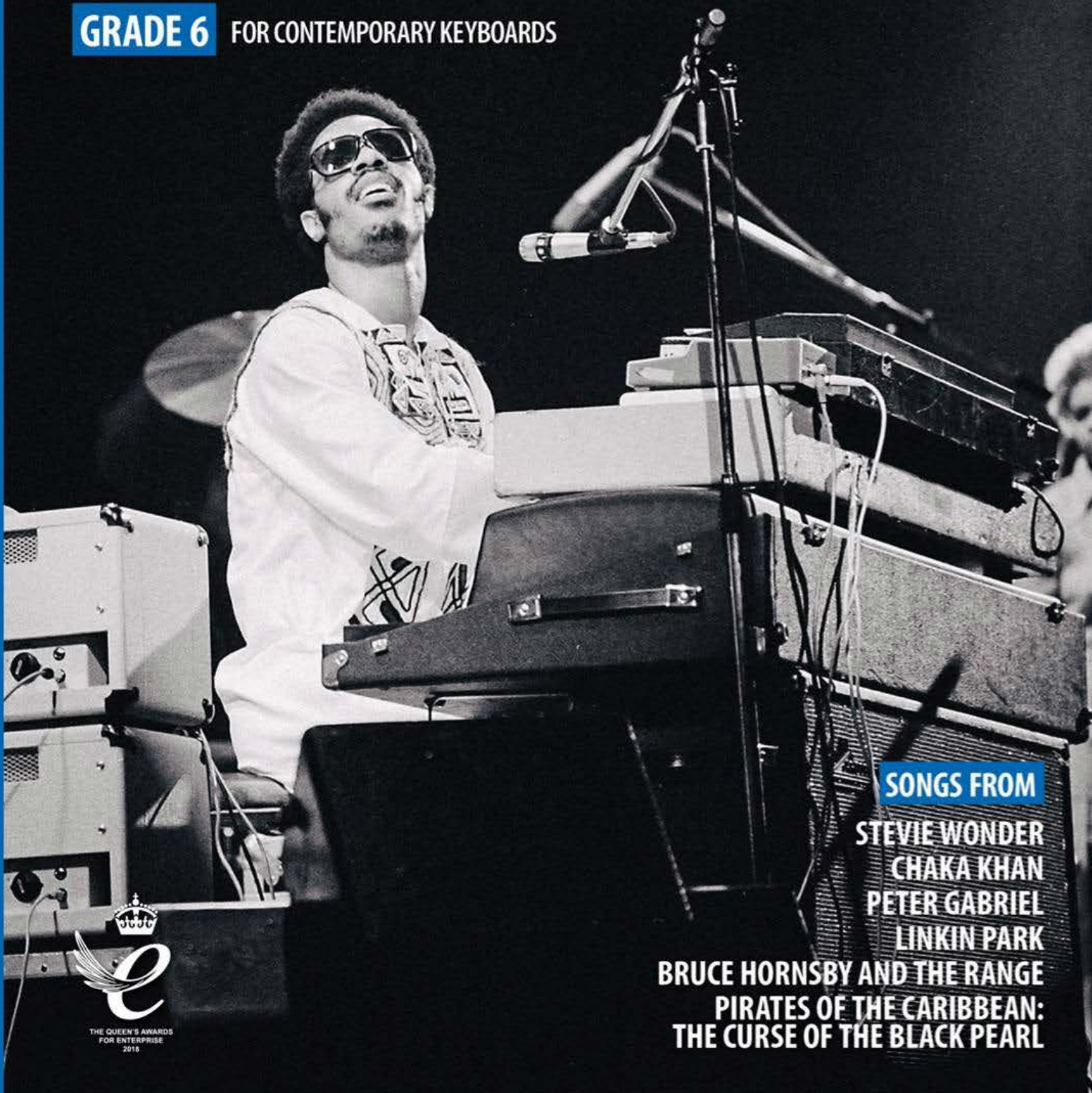
rockschool®

KEYS GRADE 6

KEYS

BUY
NOW

GRADE 6 FOR CONTEMPORARY KEYBOARDS



SONGS FROM

**STEVIE WONDER
CHAKA KHAN
PETER GABRIEL
LINKIN PARK**

**BRUCE HORNSBY AND THE RANGE
PIRATES OF THE CARIBBEAN:
THE CURSE OF THE BLACK PEARL**



THE QUEEN'S AWARDS
FOR ENTERPRISE
2014

RSL

LEARN MORE

www.rslawards.com info@rslawards.com



KEYS SAMPLE PACK

KEYS GRADE 6 MUSICAL SKILLS AND FEATURES

Duration	2 min 15 secs–3 mins
Key	Six sharps or flats (or fewer, but accidentals may occur within the piece) There may be key centre changes
Tempo	50-200 bpm
Time Signatures	4/4, 3/4, 2/4, 6/8, 9/8, 12/8. There may be more regular time signature changes, or occasional irregular time signatures
Rhythmic values	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)
Dynamics	[<i>PP, F, MP, MF, FF</i>], crescendo (<) and diminuendo (>)
Articulation & Phrasing	Articulation and phrasing will have variety and may differ between hands at simultaneous points.
Melodic Features	Notated solos may feature. Intervallic passages and transitions may exceed an octave
Harmonic Features	Five note chords may appear in either hand, and partial chords may be combined with melodic elements. Chordal cluster voicings may be more advanced, denser and/or more frequent
Rhythmic Features	Rhythmic groupings may differ frequently between hands and occur simultaneously; faster note values may be more repetitive/continuous
Other Features	Variety in voicings and accompaniment styles within sections
Keyboard Features (Keys Syllabus Only)	Patch settings will include multiple layers and splits, and switching to alternative settings in performance Sound manipulation may include applying effects, pitch wheel, modulation

Sledgehammer

SONG TITLE: SLEDGEHAMMER
ALBUM: SO
LABEL: CHARISMA/GEFFEN
GENRE: DANCE / ROCK / FUNK
/ BLUE EYED SOUL
WRITTEN BY: PETER GABRIEL
PRODUCED BY: PETER GABRIEL AND
DANIEL LANOIS
UK CHART PEAK: 4

Patch 1 Upper: Synth Brass, Lower: Elec. or Synth Bass

Patch 2 Upper & Lower: Elec. Piano

♩=96 Rock/Funk

Patch 1



'Sledgehammer' was released in April 1986 and reached number 1 on the American Billboard Hot 100 chart. The song is Gabriel's only US number one to date, and took the top spot on the US charts from Genesis' 'Invisible Touch' (Genesis was Gabriel's former band).

The song has a 1960s influence primarily from the Stax label sound. Gabriel was a big fan of Stax in his teens and the song features Wayne Jackson of the Memphis Horns leading the horn section on the recording. Gabriel's unique production style blends the Stax sound with a modern approach – including a sampled Shakuhachi flute (instantly recognisable and synonymous with the track). The recording features a rhythm section consisting of Manu Katche on drums, Tony Levin on bass and David Rhodes on guitar. Backing vocals give support to Gabriel's lead, provided by P.P. Arnold, Coral Gordon and Dee Lewis. Daniel Lanois co-produced and played guitar and tambourine.

In 1977 Gabriel released the first of four albums named *Peter Gabriel*. The third record, from 1980, is regarded as a sonic and compositional masterpiece that sounds modern even by today's standards. As well as outstanding keys and vocals from Gabriel himself, this record also features great contributions from the likes of John Giblin (bass), Robert Fripp

(guitar) and drumming by Jerry Marotta and Phil Collins. Collins was Gabriel's former bandmate in Genesis who was then the lead vocalist in the band and was about to launch a hugely successful solo career. Lyrically, Gabriel opened a new avenue of political singing with flagship song such as 'Games Without Frontiers', a UK hit, and 'Biko'.

Gabriel's third solo album paved the way for a fourth successful release in 1982, featuring further sonic experimentation which utilised state of the art technology. The follow-up record was the soundtrack to the film *Birdy* by Alan Parker, and *So*, released in 1987 with 'Sledgehammer' as its lead single, turned Gabriel into a global star.

Gabriel created the WOMAD festival and the Real World Records label specialising in music from all corners of the earth. Gabriel continues to record and tour and has been instrumental in the relationship between Amnesty International and musicians worldwide.



Sledgehammer

Keys Arrangement

Peter Gabriel

Patch 1 Upper: Synth Brass, Lower: Elec. or Synth Bass

Patch 2 Upper & Lower: Elec. Piano

♩=96 Rock/Funk

Patch 1

A

N.C.

[3]

[5]

[8]

Keys Grade 6

rockschool®

KEYS GRADE 7

KEYS

BUY
NOW

GRADE 7 FOR CONTEMPORARY KEYBOARDS



THE QUEEN'S AWARDS
FOR ENTERPRISE
2018

SONGS FROM

JIMMY SMITH
JAMIROQUAI
STEELY DAN
VAN HALEN
TORI AMOS
JOHN WILLIAMS

RSL LEARN MORE
www.rslawards.com info@rslawards.com



KEYS SAMPLE PACK

KEYS GRADE 7 MUSICAL SKILLS AND FEATURES

Duration	2 mins 30 secs–3 mins 30 secs
Key	Seven sharps or flats (or fewer, but accidentals may occur within the piece) There may be more frequent key centre changes
Tempo	50-200 bpm
Time Signatures	Any, with changes
Rhythmic values	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)
Dynamics	Any, with changes, and including strong contrasts
Articulation & Phrasing	Articulation and phrasing will have variety and may differ between hands at simultaneous points. Subtlety of control between legato and staccato will be required
Melodic Features	Developing notated solos may feature. Intervallic passages and transitions may frequently exceed an octave.
Harmonic Features	Five note chords may appear in either hand, and partial chords may be combined with melodic elements. Chordal cluster voicings may be more advanced, denser and/or more frequent
Rhythmic Features	Rhythmic groupings may differ frequently between hands and occur simultaneously; faster note values will be more repetitive/continuous and combine in both hands
Other Features	Voicings and accompaniment styles within sections will show depth and variety of technique
Keyboard Features (Keys Syllabus Only)	Patch settings will include multiple layers and splits, and switching to alternative settings in performance Sound manipulation may include applying effects, pitch wheel, modulation

SONG TITLE: 'JUMP'
 ALBUM: 1984
 RELEASED: 1983
 LABEL: WARNER BROS.
 GENRE: SYNTH ROCK/GLAM METAL
 WRITTEN BY: EDDIE VAN HALEN/
 ALEX VAN HALEN/
 MICHAEL ANTHONY/
 DAVID LEE ROTH
 PRODUCED BY: TED TEMPLEMAN
 UK CHART PEAK: 7

Bright Saw Synth

$\text{♩} = 130$ Rock

G/C C

[1]

'Jump' was the first song to be released from Van Halen's sixth studio album, *1984*, and is their most successful single to date. Differing in sound from their previous music, 'Jump' is very much keyboard led rather than guitar driven. Although the track still features a prominent guitar solo, the recognisable and consistent melody is played on an Oberheim OB-X synthesiser by Eddie Van Halen. The song made it to number six on the UK singles chart and topped the US chart on its release, giving the group their first UK top ten and their one and only US number 1.

Eddie Van Halen actually wrote the famous synth line in 1981, but it was rejected by the other band members who felt it wasn't heavy enough for them. In 1983, producer Ted Templeman tried to tempt singer Roth with the synth line again and asked him to listen to the part repeatedly in the hope of coming up with a melody line. Roth persevered and came up with the now famous vocal line, later dedicating the song to martial artist Benny Urquidez of whom he was a student.

Van Halen formed in 1972, with the original line-up consisting of Eddie Van Halen (guitar), David Lee Roth (vocals), Alex Van Halen (drums) and Michael Anthony (bass). Together, this line-up released six studio albums with *1984* being their most successful and selling over 12 million copies in the US alone. In

1985, singer David Lee Roth was replaced by former Montrose lead vocalist Sammy Hagar with whom the band went on to release four US number 1 albums across eleven years. In 1996 Hagar left the band and was replaced by Extreme frontman Gary Cherone, unfortunately the latest vocalist's time with the band was short as he left in 1999 following a poor reception and tour for their album *Van Halen III*.

Following Cherone's parting, Van Halen took a hiatus from the music industry until 2003 and became known for the many departures in the band with much of the media commenting on the instability. Despite the constant changes, Van Halen have remained a significant figure in the rock community and are still regarded as one of the most influential American rock bands of the 1980s. Having sold more than 80 million records worldwide they are one of the best-selling bands of all time.



Jump

Keys Arrangement

Van Halen

Bright Saw Synth

♩=130 Rock

Chords: G/C C F/C G/C C F/C C/F Gsus⁴

[1] *f*

[5]

[9]

[13]

[A] [17]

Words & Music by Eddie Van Halen, Alex Van Halen & David Lee Roth
 © Copyright 1984 Diamond Dave Music, USA/Mugambi Publishing.
 Budde Music UK/Warner/Chappell North America Limited.
 All Rights Reserved. International Copyright Secured.

rockschool®

KEYS GRADE 8

KEYS

BUY
NOW

GRADE 8 FOR CONTEMPORARY KEYBOARDS



SONGS FROM

SNARKY PUPPY
DIRTY LOOPS
EMERSON, LAKE & PALMER
CLEAN BANDIT FT JESS GLYNNE
CHICK COREA
QUEEN

RSL LEARN MORE
www.rslawards.com info@rslawards.com



KEYS SAMPLE PACK

KEYS GRADE 8 MUSICAL SKILLS AND FEATURES

Duration	2 mins 30 secs – 3 mins 45 secs
Key	Any, with changes
Tempo	50-200 bpm
Time Signatures	Any, with changes
Rhythmic values	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)
Dynamics	Any, with changes, and including strong contrasts
Articulation & Phrasing	Articulation and phrasing will have wide variety and may differ between hands at simultaneous points throughout. Subtlety of control between legato and staccato will be required
Melodic Features	Advanced notated solos may feature. Intervallic passages and transitions may frequently exceed an octave.
Harmonic Features	Five note chords may appear in either hand, and partial chords may be combined with melodic elements. Chordal voicings may be more advanced, denser and/or more frequent, and differ regularly
Rhythmic Features	Rhythmic groupings may differ frequently between hands and occur simultaneously; faster note values will be more repetitive/continuous and combine in both hands
Other Features	Voicings and accompaniment styles within sections will show advanced depth and variety of technique
Keyboard Features (Keys Syllabus Only)	Patch settings will include multiple layers and splits, and switching to alternative settings in performance Sound manipulation may include applying effects, pitch wheel, modulation

Lingus

SONG TITLE: 'LINGUS'
ALBUM: WE LIKE IT HERE
RELEASED: 2013
LABEL: ROPEADOPE RECORDS
GENRE: JAZZ FUSION
WRITTEN BY: MICHAEL LEAGUE
PRODUCED BY: MICHAEL LEAGUE
UK CHART PEAK: N/A

Patch 1
Upper: Elec. Piano
Lower: Synth Bass

Patch 2 (Keys Solo)
Upper: Synth Lead
Lower: Elec. Piano or Synth Pad

♩ = 130 *Jazz Fusion*

E⁷sus⁴

Lowest note in RH voicing may b

'Lingus' is a jazz fusion piece by Brooklyn based jazz ensemble, Snarky Puppy. Featuring as the last track on their ninth studio album, *We Like It Here*, 'Lingus' was composed by band leader Michael League and features an exquisite keyboard solo from American organist and pianist Cory Henry. Snarky Puppy recorded the jazz piece in their usual manor, live and immersed by fans, giving their music a unique sense of reality and closeness.

Cory Henry is an American jazz pianist, organist, gospel musician and music producer. His music career started in 2006 with him touring with both mainstream and gospel artists, before moving on to record his debut solo album in 2012. Since then he has released two further albums and has worked alongside the likes of Snarky Puppy, his solo in 'Lingus' is particularly prominent and has been met by critical acclaim. He now tours and records with his band Cory Henry & The Funk Apostles.

Snarky Puppy combines jazz, rock and funk to deliver an exclusive musical experience to their fans. They are highly regarded in the jazz community and are a great influence to young jazz musicians. Their leader, Michael League, formed the ensemble in his first year of college at the University of North Texas with the original line-up including himself and nine of his musical peers. He composes the

majority of their original music and has produced all of their studio album releases to date. League is an incredibly talented individual, not only is he a multi-instrumentalist, producer and composer but he also founded GroundUP Music – a record label born to assist the artistic license of the ever-changing world of independent music.

Having won their second Grammy in 2015 for Best Contemporary Instrumental Album, Snarky Puppy were approached by major label Universal and subsequently signed to their Universal Music Classics Label. Their most recent album release *Culcha Vulcha* (their second since signing with Universal), won them their third Grammy at the 2016 ceremony, again taking Best Contemporary Instrumental Album. Snarky Puppy have now been touring worldwide for over a decade and have released twelve studio albums. They continue to work together with ever changing line-ups, as well as working on other successful collaborations amidst the world of jazz fusion.



Lingus

Keys Arrangement

Patch 1 Upper: Elec. Piano Lower: Synth Bass	Patch 2 (Keys Solo) Upper: Synth Lead Lower: Elec. Piano or Synth Pad
--	---

Snarky Puppy

♩ = 130 *Jazz Fusion*

E⁷sus⁴

mf

Lowest note in RH voicing may be omitted if required to achieve keyboard splits

A

[3]

Cmaj¹³

E⁷sus⁴

Play 4 times

[5]

B

Cmaj⁷

[7]

Em⁷

D

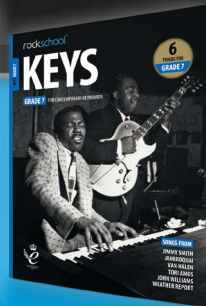
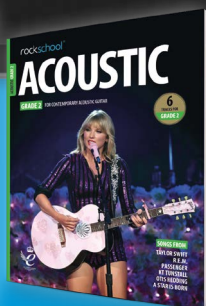
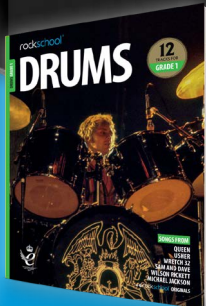
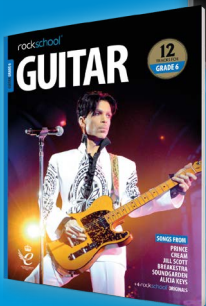
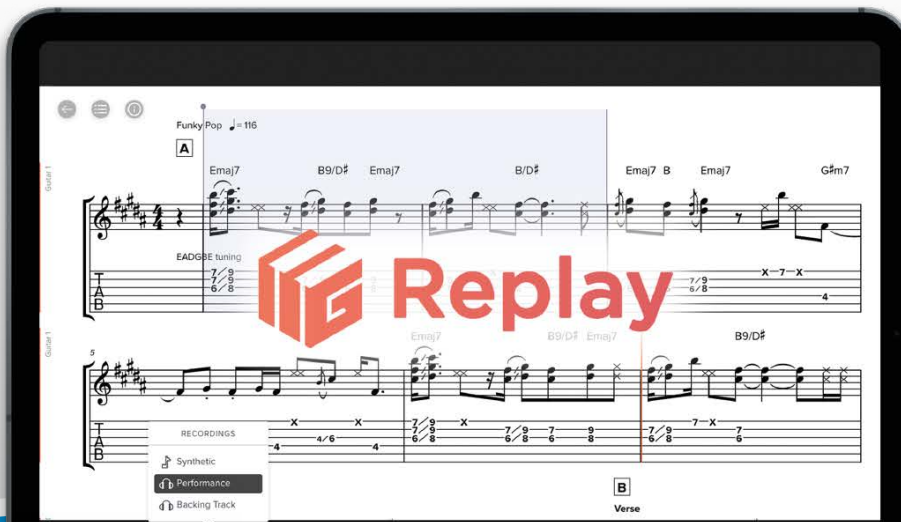
[9]

C

[11]

Music by Michael League
 © Copyright 2014 Gumuk Limited.
 All Rights Reserved. International Copyright Secured.

REVOLUTIONISE YOUR MUSIC PRACTISE



The interactive sheet music tool that works on any device.
Available for Rockscool Guitar, Drums, Acoustic, Piano, Keys & Ukulele.