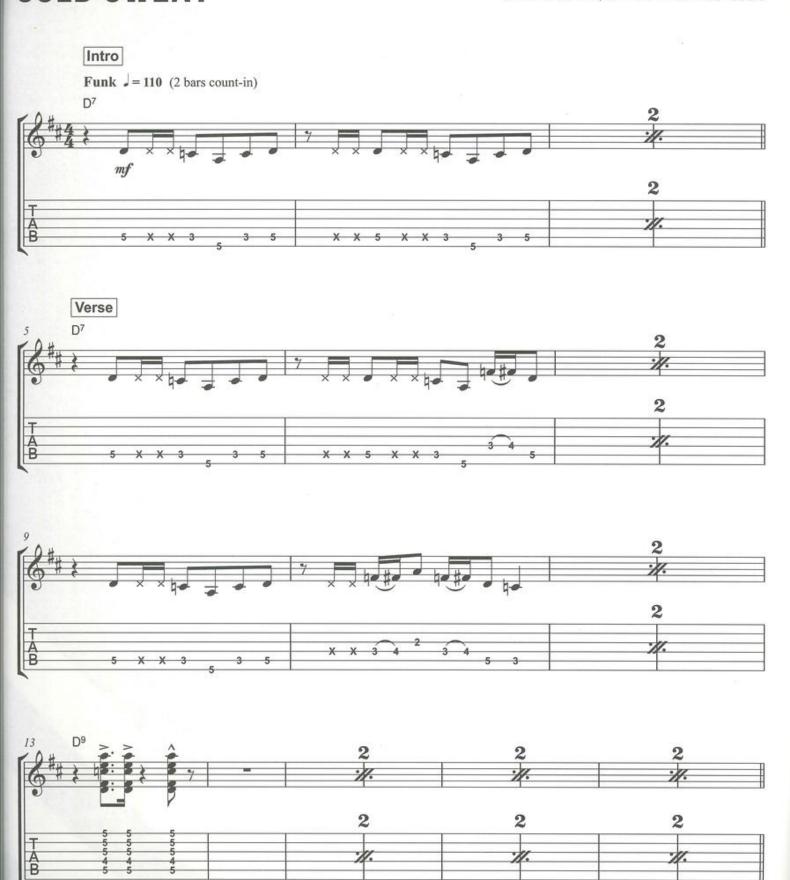
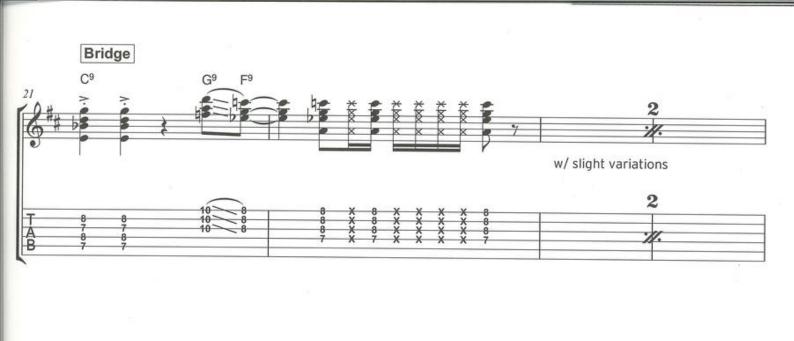


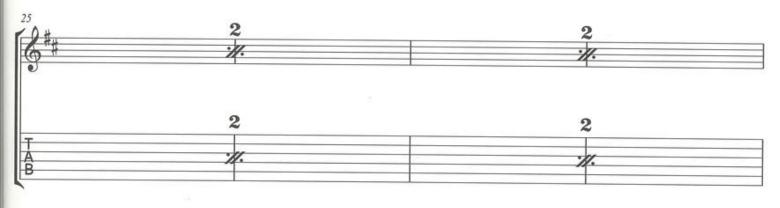
COLD SWEAT

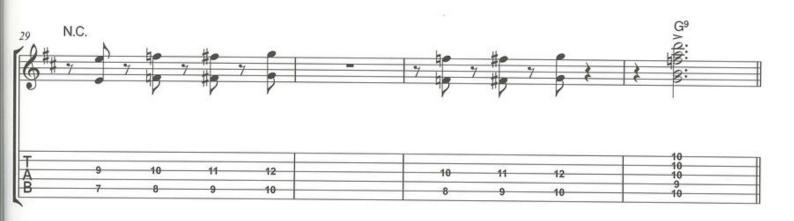
WORDS AND MUSIC:

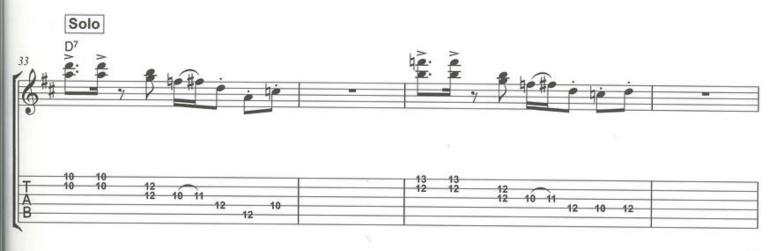
JAMES BROWN, ALFRED 'PEE WEE' ELLIS

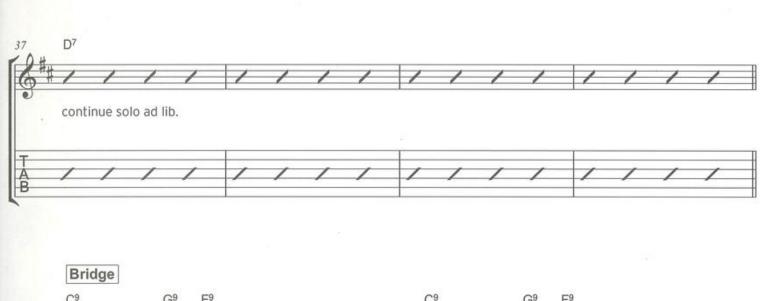


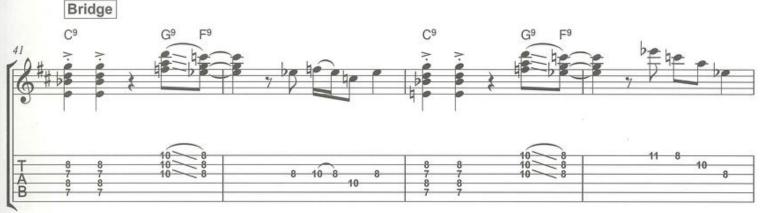


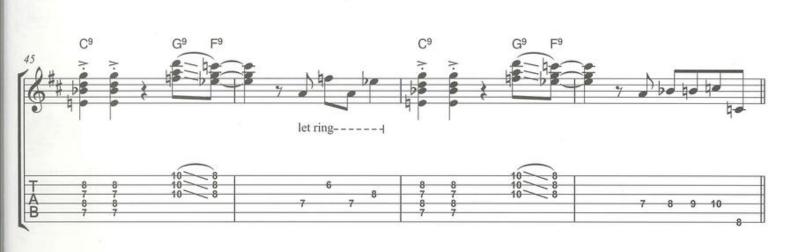


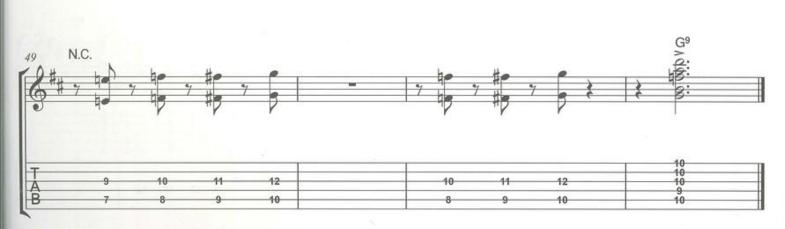












TECHNICAL FOCUS

DAY TRIPPER

THE

BEATLES

WORDS AND MUSIC: JOHN LENNON, PAUL MCCARTNEY

Hailing from Liverpool, England, The Beatles released their first album, *Please Please Me*, in 1963, and by the mid '60s had become the world's biggest band. Acquiring the nickname the Fab Four along the way, the band comprised John Lennon, Paul McCartney, George Harrison and Ringo Starr. Their impact, success, achievements and influence dominates popular music to this day.

A collaborative effort between Lennon and McCartney based on Lennon's idea, 'Day Tripper' was recorded on 16 October 1965 and released on 3 December that year, together with 'We Can Work It Out' as the first ever double A-side single. Released on the same day as the group's sixth album, Rubber Soul, neither song featured on that album. This practice followed 1963's 'From Me to You', 'She Loves You' and 'I Want to Hold Your Hand' and 1964's 'I Feel Fine', all of which were released as standalone singles in the UK. The two songs were counted separately on the US Billboard chart, where 'We Can Work It Out' became the band's 11th No. 1 and 'Day Tripper' peaked at No. 5.

TECHNICAL FOCUS

Two technical focus elements are featured in this song:

- Riff playing
- Bends

This song has a classic riff which will test your **riff playing**. Not only does the riff have to be stylish and consistent in order to set up the groove, but you also have to maintain these qualities as the riff travels through different harmonies and positions. The solo offers different tests of your **bends**, featuring both individual bends and a held bend.

04

SINGLE BY

The Beatles

B-SIDE

We Can Work It Out

RELEASED

3 December 1965

RECORDE

16 October 1965 EMI Studios, London England

LABEI

Parlophone

WRITERS

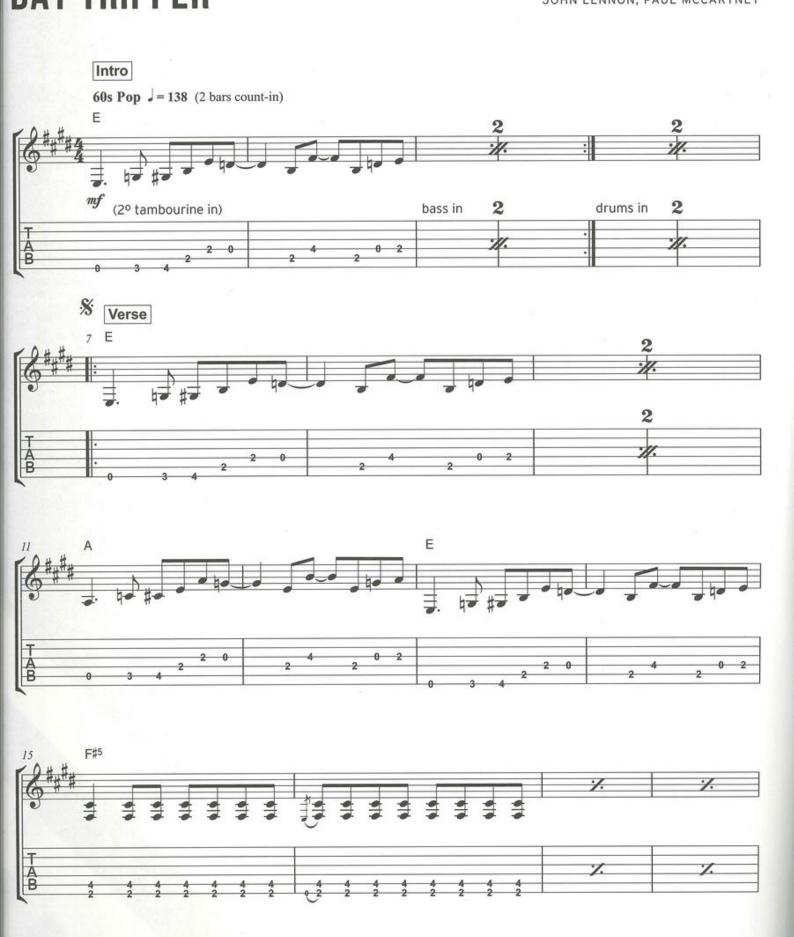
John Lennon Paul McCartney

PRODUCE

George Martin

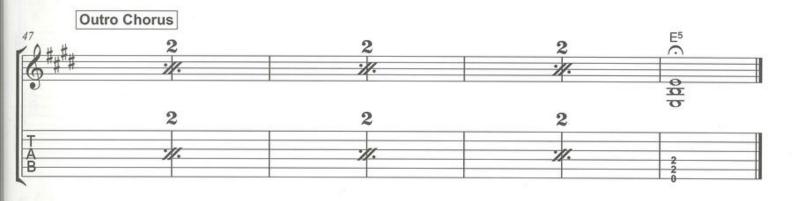
WORDS AND MUSIC:

JOHN LENNON, PAUL MCCARTNEY









DESIRE

WORDS: BONO. MUSIC: U2

Hailing from Dublin, Ireland, U2 are among the top ten best-selling bands in the history of popular music. Their line-up has remained unchanged since the release of their debut EP in 1979, comprising singer Bono, guitarist The Edge, bassist Adam Clayton and drummer Larry Mullen Jr.

Released as the lead single from U2's sixth album, 1988's Rattle and Hum, 'Desire' became the band's first No. 1 hit in both the UK and Australia, something they had already achieved twice the previous year in America with 'With or Without You' and 'I Still Haven't Found What I'm Looking For'. Based upon the 'Bo Diddley beat', a distinctive rhythm featured on everything from The Rolling Stones' 'Not Fade Away' to George Michael's 'Faith', The Edge took inspiration for the riff from The Stooges' '1969'. Speaking in 1988, the guitarist said:

What I like about 'Desire' is that if there's ever been a cool No. 1 to have in the UK, that's it, because it's totally not what people are listening to or what's in the charts at the moment. It's a rock'n'roll record - in no way is it a pop song.

It won the band a Grammy and helped secure their second No. 1 album in both the UK and US.

PERFORMANCE TIPS

The intro of this song has a number of challenges - timing, accuracy and muted chords. Aim to achieve a natural, relaxed feel once you have mastered the complexity of these elements. Later there is a short solo to look out for - play this with projection to bring out the sound of the double-stopping.

SINGLE BY U2

Rattle and Hum

B-SIDE Hallelujah (Here She Comes)

26 September 1988

1987-1988

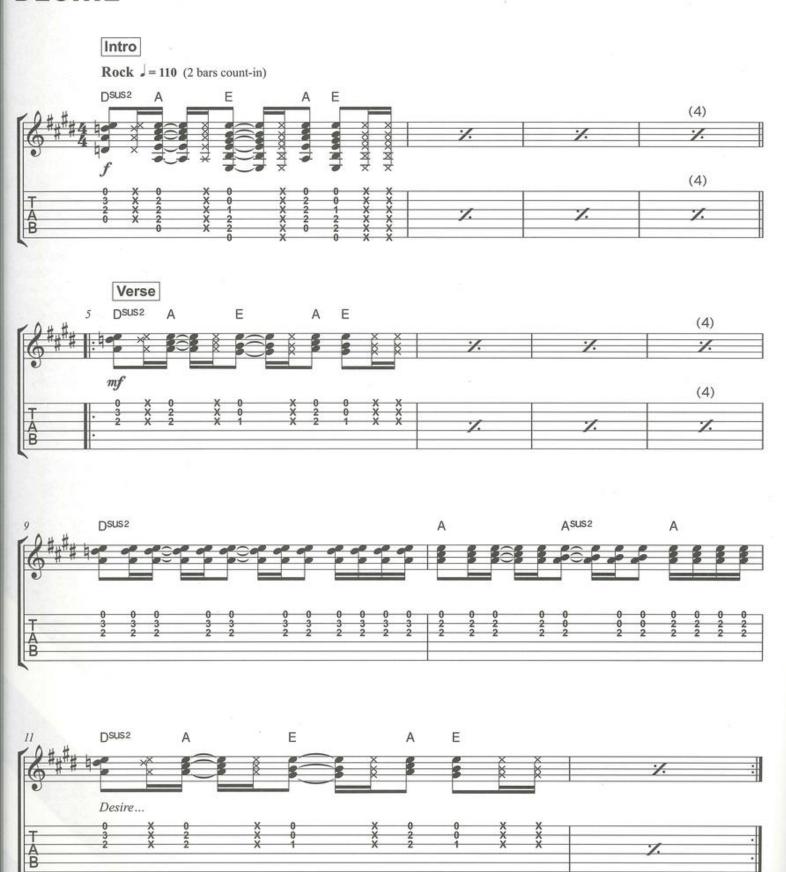
STS Studios, Dublin Ireland (album)

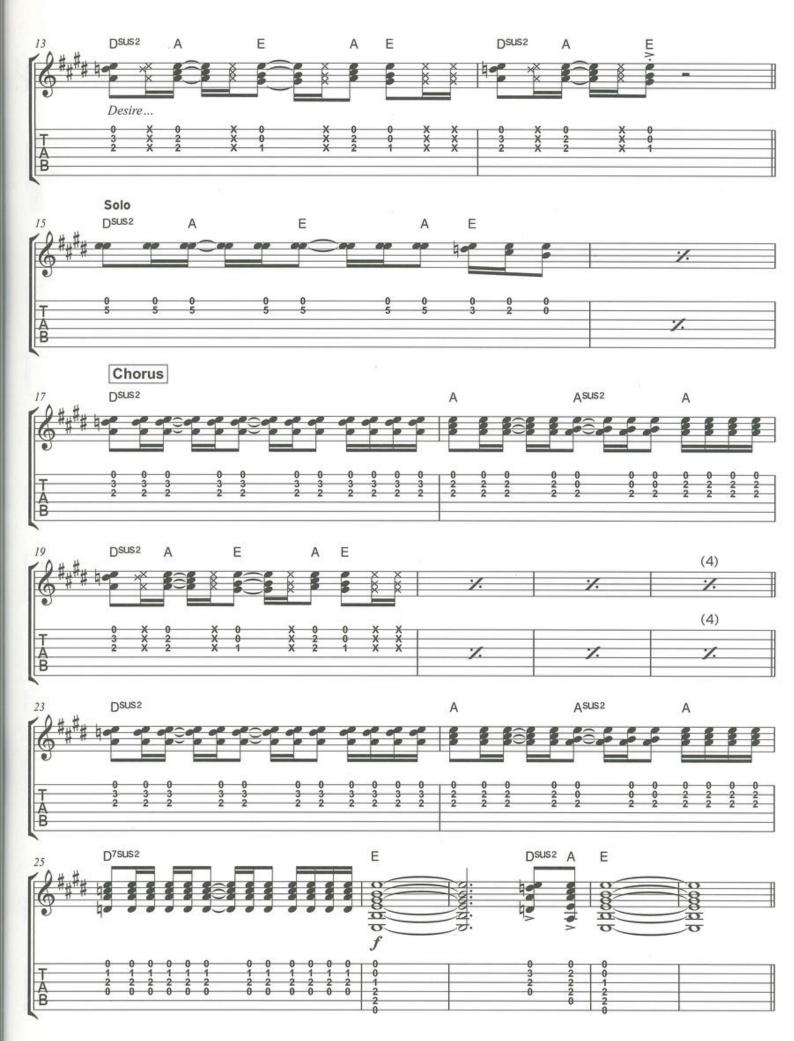
Island

U2 (music) Bono (lyrics)

PRODUCER Jimmy Lovine **DESIRE**

WORDS: BONO. MUSIC: U2







HOLD ON ALABAMA SHAKES

WORDS AND MUSIC: BRITTANY HOWARD

Alabama Shakes are a blues-rock quartet from Athens, Alabama. Led by powerhouse vocalist and guitarist Brittany Howard, the band also includes Heath Fogg on guitar, Zac Cockrell on bass and Steve Johnson on drums. 'Hold On' was the band's first single, and the opening song on their 2012 debut album Boys & Girls. The album reached No. 3 in the UK and No. 6 in the US, earning the band three Grammy nominations and the main support slot on a number of US tour dates with one of their heroes, Jack White.

With a gritty mix of soul, blues and rock, Alabama Shakes' exhilarating live performances and Howard's stand-out star quality helped ensure the band's swift ascent. *Rolling Stone* named 'Hold On' as No. 1 in its '50 best songs of 2012' list, likening Howard's singing to 'a husky moaning-in-the-moonlight drawl'.

≠ PERFORMANCE TIPS

You'll need to settle quickly into this song's laid-back groove, an important part of establishing its blues-rock feel. The chorus features a more complex semiquaver riff, which uses hammer-ons to give an accented, cross-rhythm feel. Look out for the held bend in bar 19, which will help you to create an authentic bluesy sound. The outro chords will require precision.

04

SINGLE BY **Alab**ama Shakes

> ALBUM Boys & Girls

RELEASED 6 February 2012

RECORDED

2011 The Bomb Shelter Nashville, Tennessee USA

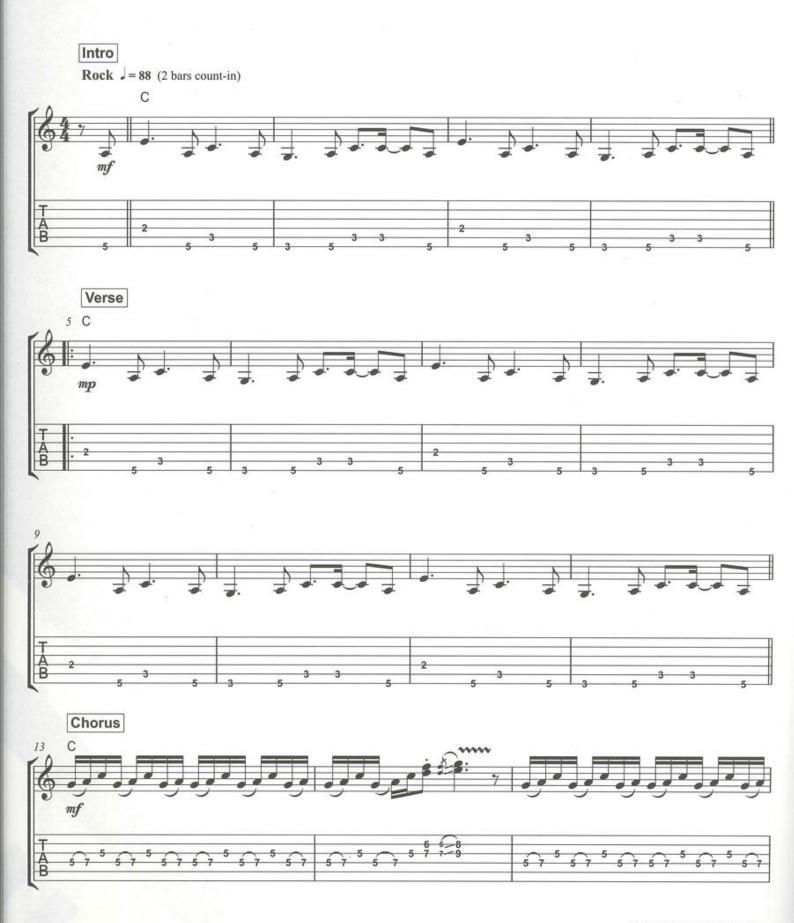
> LABEL ATO (USA) Rough Trade (UK)

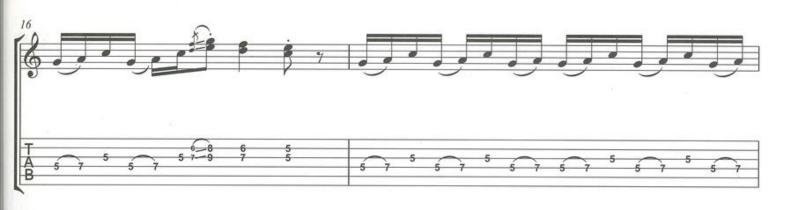
WRITER Brittany Howard

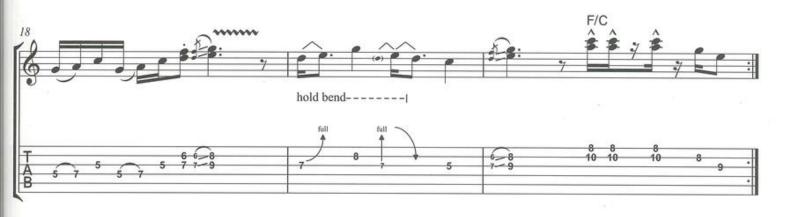
PRODUCERS Andrija Tokic Alabama Shakes

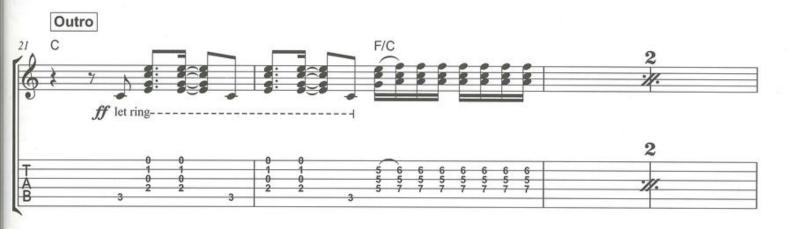
HOLD ON

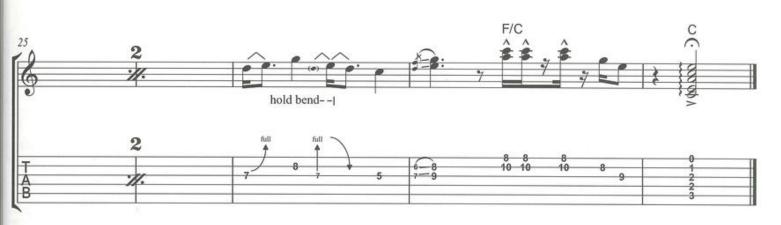
WORDS AND MUSIC: BRITTANY HOWARD







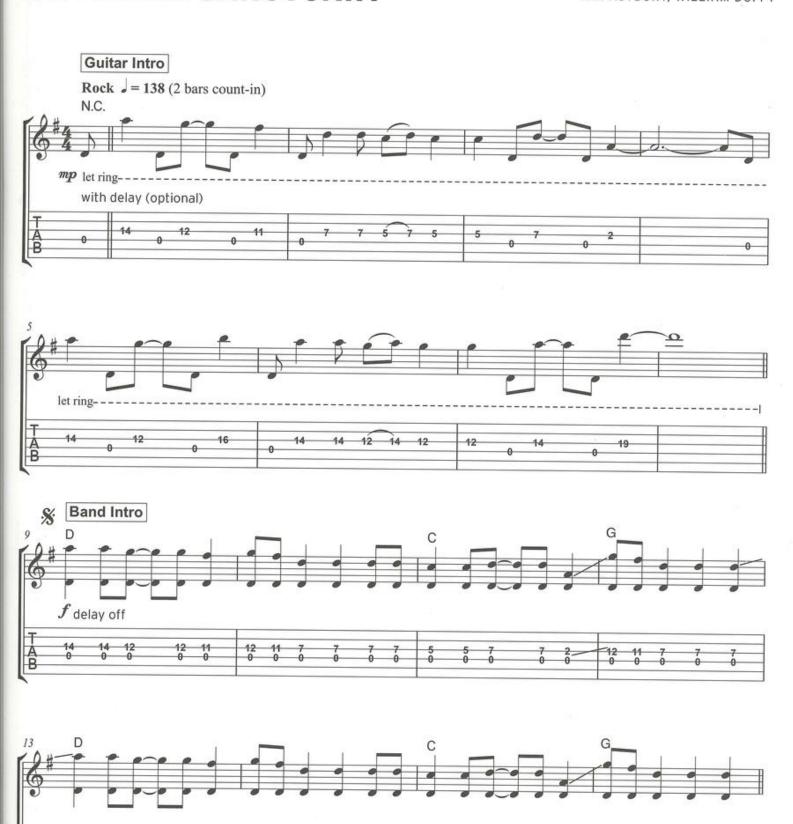


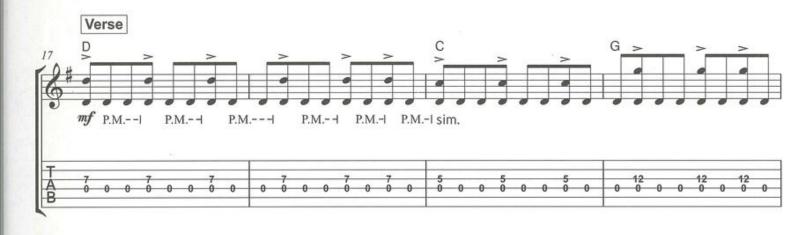


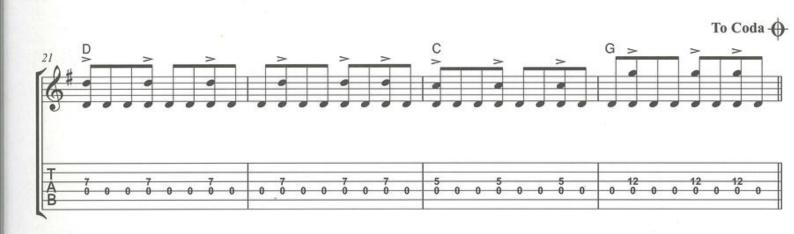
TECHNICAL FOCUS

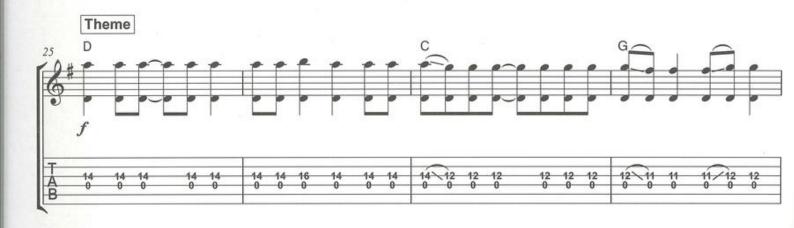
SHE SELLS SANCTUARY

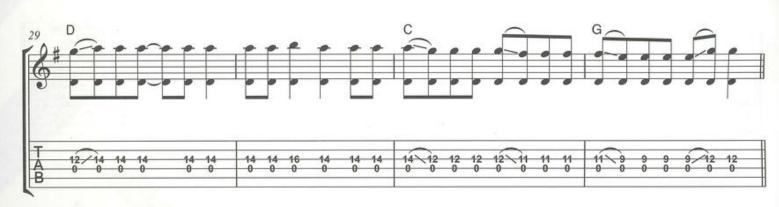
WORDS AND MUSIC: IAN ASTBURY, WILLIAM DUFFY

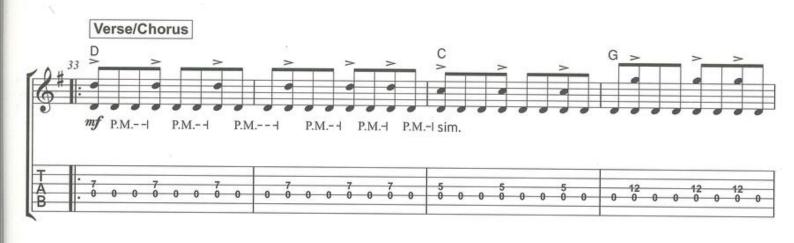


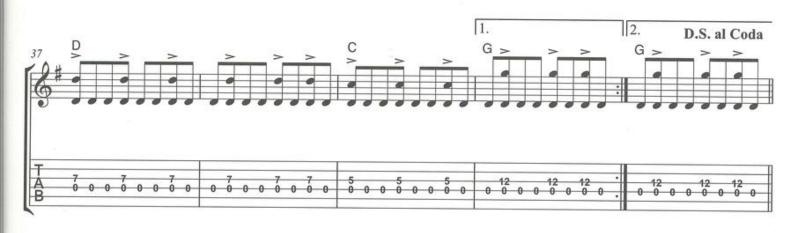


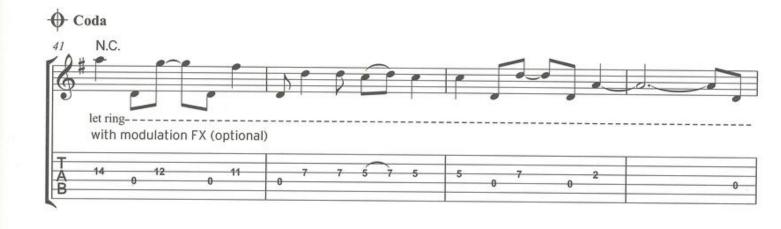


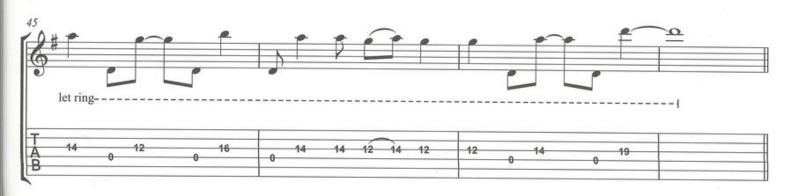














SMELLS LIKE TEEN SPIRIT

NIRWANA

WORDS AND MUSIC: KURT COBAIN, KRIST NOVOSELIC
DAVE GROHL

Please note: This song contains subject matter that some might find inappropriate for younger learners. Please refer to the Parental and Teacher Guidance at the beginning of this book for more information.

Powerhouse rock trio Nirvana exploded out of the burgeoning Seattle grunge scene of the late 80s with the release of their second album, 1991's *Nevermind*. The band were fronted by the intense figure of Kurt Cobain, whose songwriting gift and expressive voice turned the initially cult band into overnight sensations, and saw a reluctant Cobain cast as spokesman for a generation.

Released two weeks ahead of *Nevermind*, 'Smells Like Teen Spirit' was not just a global top-ten hit but a cultural phenomenon. In an interview with *Rolling Stone*, published three months before his death, Cobain said of the song:

I was trying to write the ultimate pop song. I was basically trying to rip off the Pixies. I have to admit it... We used their sense of dynamics, being soft and quiet and then loud and hard.

The famous 'Here we are now, entertain us' line came from something Cobain 'used to say every time I used to walk into a party to break the ice.' Kathleen Hanna, the lead singer of the group Bikini Kill, gave Cobain the idea for the title when she wrote 'Kurt Smells Like Teen Spirit' on his bedroom wall. Cobain was unaware that Teen Spirit was in fact a brand of deodorant.

1

PERFORMANCE TIPS

This song is all about balancing a wild quality with accuracy. Think about playing in a way that is rough but not messy — it's a challenging balance to strike! Pay attention to the muted notes at the start, which are important in creating the rhythmic feel. At bar 9 the character changes with a lonely-sounding guitar idea. Later, look out for the fourth-string bends in the solo passage.

04

SINGLE BY
Nirvana

ALBUM Nevermind

B-SIDE

Drain You Even in His Youth Aneurysm

RELEASED 10 September 1991

RECORDED

May 1991, Sound City Studios, Van Nuys California, USA

LABEL

DGC Records

WRITERS

Kurt Cobain Krist Novoselic Dave Grohl

> PRODUCER Butch Vi

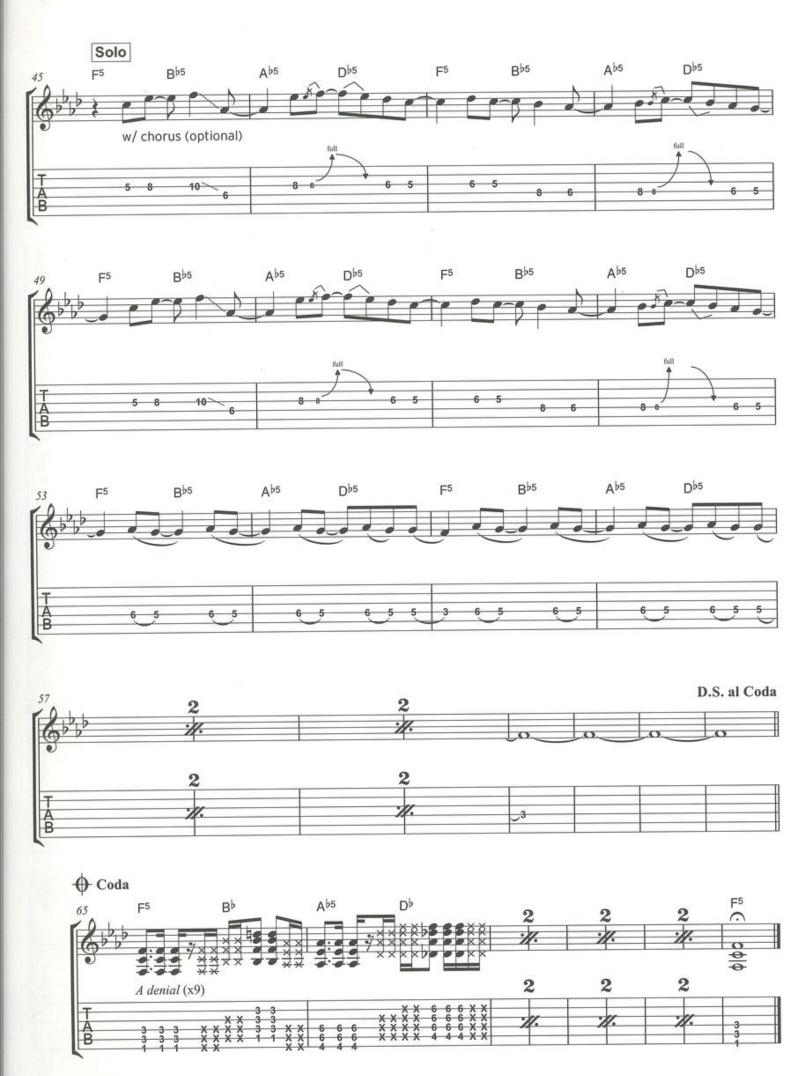
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SMELLS LIKE TEEN SPIRIT

WORDS AND MUSIC: KURT COBAIN KRIST NOVOSELIC, DAVE GROHL

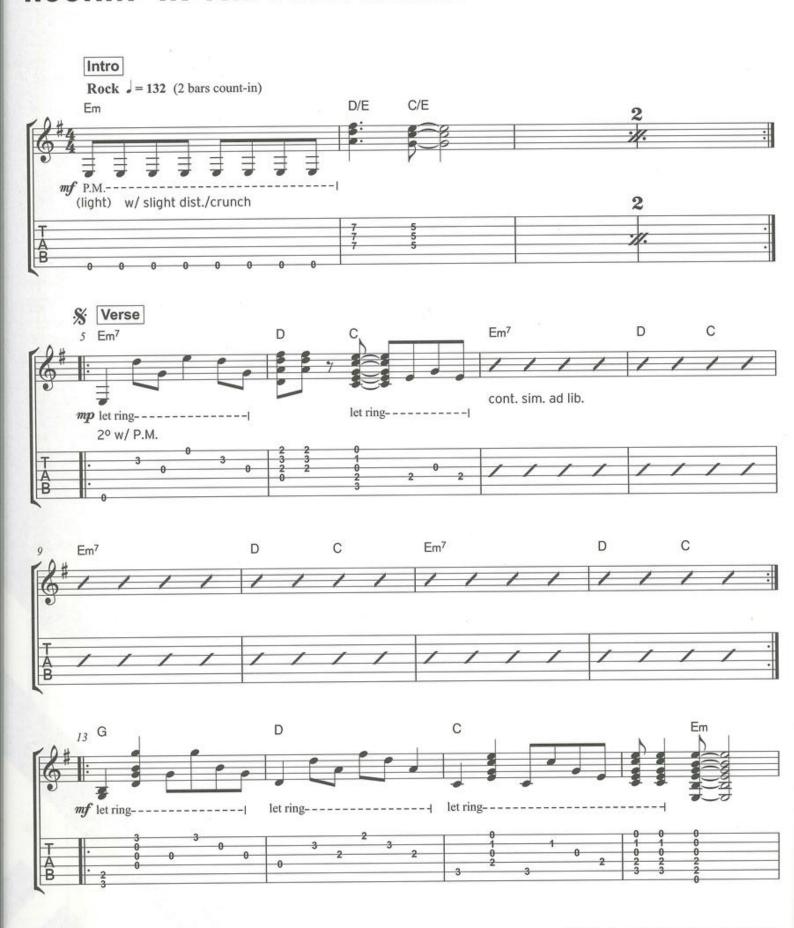






ROCKIN' IN THE FREE WORLD

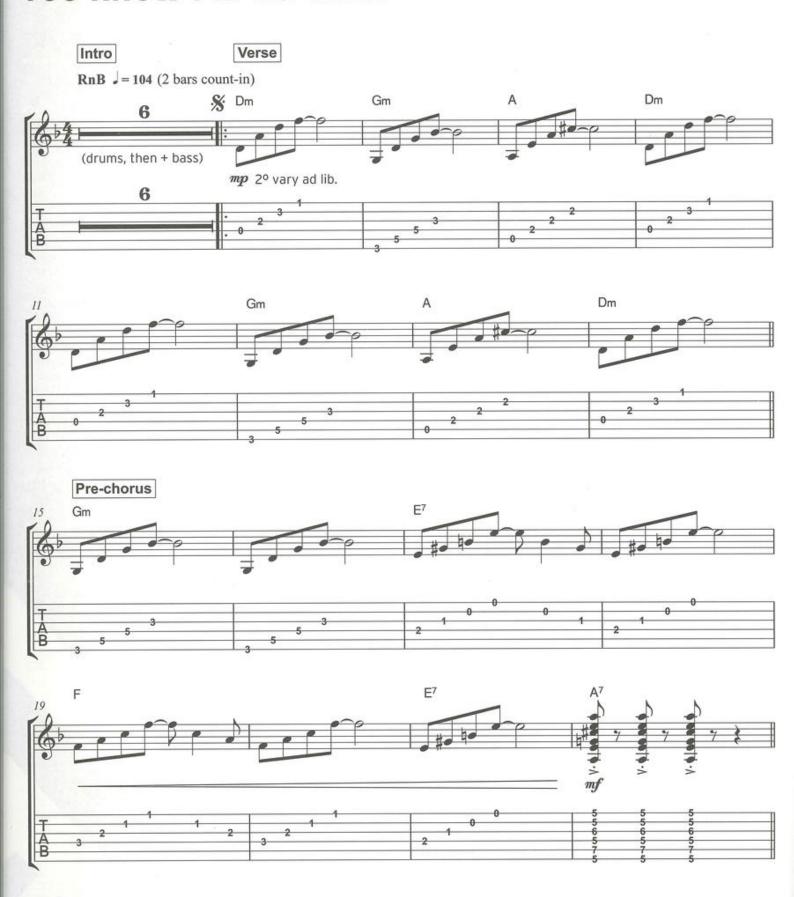
WORDS AND MUSIC: NEIL YOUNG

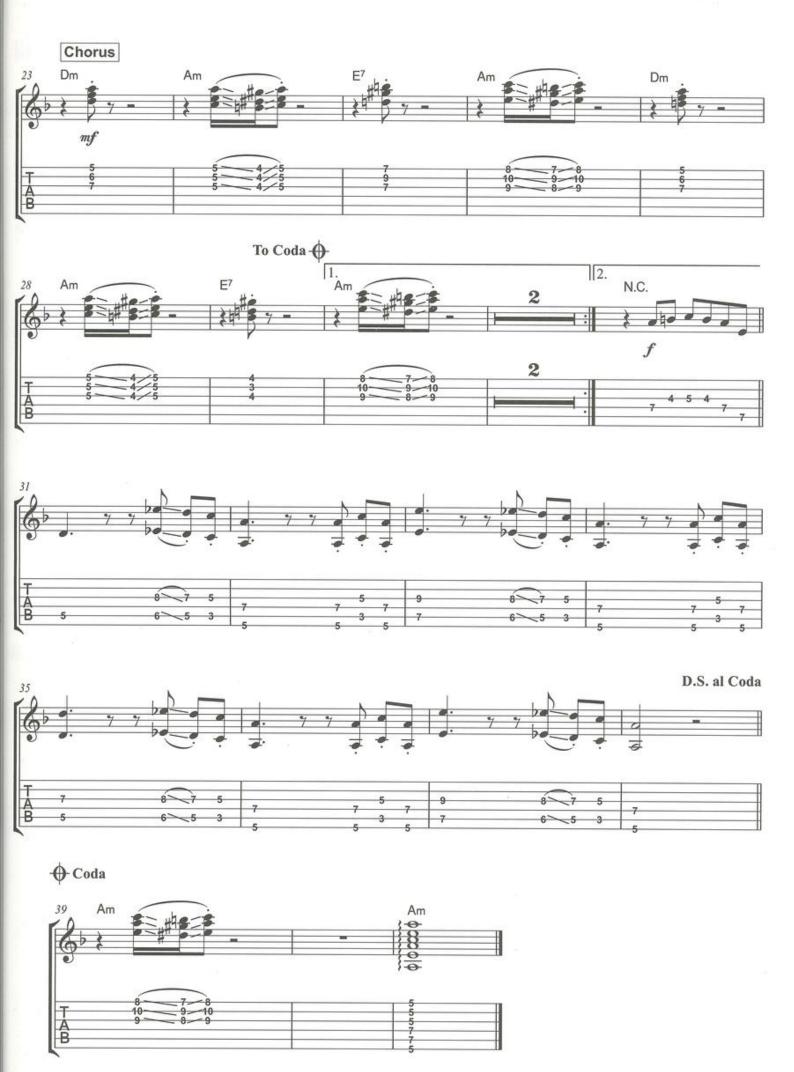




YOU KNOW I'M NO GOOD

WORDS AND MUSIC: AMY WINEHOUSE





COLD SWEAT

JAMES

BROWN

WORDS AND MUSIC: JAMES BROWN, ALFRED 'PEE WEE' ELLIS

The Godfather of Soul and the founder of funk, James Brown was born in South Carolina into a poor family. He started as a gospel singer in Georgia before joining a rhythm and blues group, and by the late '50s he had built a reputation as a dynamic frontman. One of the most important, innovative and prolific figures in music, he was a key influence for both Prince and Michael Jackson, not to mention hip-hop.

Recorded in May 1967 and released two months later, 'Cold Sweat' is often cited as the first true funk song, and its radical innovations changed the face of popular music. It was developed from an earlier Brown song called 'I Don't Care', from the 1962 album *Tour the USA*, the last of seven albums released under the name James Brown and the Famous Flames. In his 1986 autobiography, Brown said:

It was a slow, bluesy tune then. It was good that way, but I was really getting into my funk bag now, and it became an almost completely different tune, except for the lyrics.

It was worked up by Brown with his bandleader, Pee Wee Ellis, who said:

Between the two of us, we put it together one afternoon. He put the lyrics on it. The band set up in a semicircle in the studio with one microphone. It was recorded live in the studio. One take. It was like a performance. We didn't do overdubbing.

≠ PERFORMANCE TIPS

A consistent rhythmic groove is a vital part of funk. Remember that you are part of the rhythm section, and here this means that you can make percussive sounds as well as melodic ones. This is partly notated for you in the muted notes, and you get a chance to create your own subtle variations from bar 23 onwards. Timing is everything with the hits in bars 29 and 31. The solo offers you a chance to ad lib – keep the groove strongly in mind as you do this.

04

SINGLE BY James Brown

> ALBUM Cold Sweat

B-SIDE Cold Sweat - Part 2

July 1967

RECORDED May 1967 King Studios, Cincinnati Ohio, USA

LABEL King

James Brown Alfred 'Pee Wee' Ellis

James Brown



HOLD ON ALABAMA SHAKES

WORDS AND MUSIC: BRITTANY HOWARD

Alabama Shakes are a blues-rock quartet from Athens, Alabama. Led by powerhouse vocalist and guitarist Brittany Howard, the band also includes Heath Fogg on guitar, Zac Cockrell on bass and Steve Johnson on drums. 'Hold On' was the band's first single, and the opening song on their 2012 debut album Boys & Girls. The album reached No. 3 in the UK and No. 6 in the US, earning the band three Grammy nominations and the main support slot on a number of US tour dates with one of their heroes, Jack White.

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≠ PERFORMANCE TIPS

You'll need to settle quickly into this song's laid-back groove, an important part of establishing its blues-rock feel. The chorus features a more complex semiquaver riff, which uses hammer-ons to give an accented, cross-rhythm feel. Look out for the held bend in bar 19, which will help you to create an authentic bluesy sound. The outro chords will require precision.

04

SINGLE BY Alabama Shakes

Boys & Girls

RELEASED 6 February 2012

PECOBOEO

2011 The Bomb Shelter Nashville, Tennessee USA

LABEL

ATO (USA) Rough Trade (UK)

WRITER

Brittany Howard

PRODUCER

Andrija Tokic Alabama Shakes



SINGLE BY The Cult

B-SIDE

She Sells Sanctuary (Long Version) The Snake She Sells Sanctuary (Howling Mix) Assault On Sanctuary

17 May 1985

Beggars Banquet

lan Astbury

TECHNICAL FOCUS

SHE SELLS SANCTUARY

THE GUILT

WORDS AND MUSIC: IAN ASTBURY, WILLIAM DUFFY

Following the demise of his early-80s band Southern Death Cult, singer Ian Astbury joined forces with guitarist Billy Duffy to form Death Cult before finalising their name as The Cult in 1984. Inspired by Led Zeppelin and The Doors, their finely honed hard rock sound has yielded a successful career, still going strong after more than 30 years.

'She Sells Sanctuary' was released in May 1985 and climbed to No. 15 in the UK within three months. It was the first single to be released from their top-five hit album Love and the last song to be recorded with drummer Nigel Preston who was replaced by Mark Brzezicki of Big Country. Its distinctive sound came about after Duffy found a violin bow in the studio, he comments:

I started to play the guitar with the bow like Jimmy Page. I just hit every pedal I had on the pedal board. Then once I stopped banging the strings I played the middle section of the song, which was kind of a pick thing with all the BOSS pedals on, and that sound just leaped out. The producer went, 'Hold it, that's great!' And we decided to start the song with that mystical sound. If I hadn't found that violin bow lying around, we wouldn't have gone there.

TECHNICAL FQCUS

Two technical focus elements are featured in this song:

- String crossing
- cross-beat accents

This song features an iconic riff for the guitar, which includes lots of position shifts up and down the neck. Watch for accuracy at the start as you cross between the open D string and the other fretted notes and think about which fingers to use as you change position. Be sure to feel the placement of the cross-beat accents at the verse with precision. Note also the use of palm muting here to emphasise the difference between the accented and non-accented notes.



TECHNICAL FOCUS

ROCKIN' IN THE FREE WORLD

NEIL YOUNG

WORDS AND MUSIC: NEIL YOUNG

Neil Young is a Canadian musician and internationally successful solo artist from Toronto whose recording career spans six decades. One of the most distinctive voices and guitarists in rock, he first gained recognition for his involvement with the band Buffalo Springfield in the mid-60s and then as one quarter of Crosby, Stills, Nash and Young.

'Rockin' in the Free World' was both the first and last song on his 1989 album Freedom, the first a solo acoustic version performed live in concert, the second an electric studio version recorded with a band. Acoustic/electric bookends of the same song were something Young had introduced on 1979's Rust Never Sleeps album. The title was inspired by a comment from Frank 'Poncho' Sampedro, guitarist with his regular backing band Crazy Horse, who was later given a songwriting credit for providing the title. Young performed 'Rockin' in the Free World' at London's Wembley Stadium as part of the Nelson Mandela tribute concert on 16 April 1990, two months after the South African leader's release from prison after 27 years of captivity.

TECHNICAL FQCUS

Two technical focus elements are featured in this song:

- · Clean picking
- · Unison bend

Clean picking is needed in the verse of this song, which combines arpeggio figures with chords. You'll need to avoid striking unwanted strings, and aim to create an even sound where the single notes are not too quiet compared to the chords. The solo features **unison bends**, held for one bar of repeated quavers. These need to be rhythmically accurate, with both notes of the unison clearly audible.

04

SINGLE BY Neil Young

Freedom

B-SIDE

Rockin' in the Free World (live acoustic)

RELEASED

2 October 1989 (album) 14 November 1989 (single)

RECORDED

25 July 1988 - 10 July 1989

Redwood Digital, Broken Arrow Ranch, Woodside California, USA

The Hit Factory, New York City, New York, USA (album)

Reprise

WRITER Neil Young

PRODUCERS

Neil Young Niko Bolas

YOU KNOW I'M NO GOOD AMY

MEHOUSE

WORDS AND MUSIC: AMY WINEHOUSE

One of the most distinctive and successful singer-songwriters of her generation, Amy Winehouse was born in London, England in 1983. She followed her 2003 debut album Frank with 2006's hugely successful and Grammy Award-winning Back to Black, a critical and commercial hit that launched her to international stardom but would prove to be her final release.

One of the highlights of Winehouse's Back to Black, 'You Know I'm No Good' was released as the second single from the Mark Ronson-produced album after the instant classic 'Rehab'. Both recordings featured many members of Brooklyn funk/ soul band The Dap-Kings, including drummer Homer Steinweiss, keyboard player Victor Axelrod, guitarists Binky Griptite and Thomas Brenneck and bandleader/ arranger Gabriel Roth. Dap-Kings members also provided the notable brass parts. The album topped the UK album chart on four occasions, becoming the UK's bestselling album of 2007 and returning to the top, one final time, for three weeks following Winehouse's tragic death in July 2011. It remains the second best-selling album of the 21st century in the UK, only Adele's 21 having outsold it.

PERFORMANCE TIPS

This song has a number of technical challenges to keep you busy. At the start, play the quavers evenly and accurately, counting the syncopations carefully in bars 17 and 19. Later there are lots of slides, first on three-note chords and then on parallel octaves. These will need to be played with accuracy and confidence.

SINGLE BY Amy Winehouse

Back to Black

To Know Him is to Love Him (live) Monkey Man You Know I'm No Good (Skeewiff Mix)

27 October 2006 (album) 5 January 2007 (single)

2005-2006 Chung King Studio **New York City** New York, USA **Daptone Studios** Brooklyn, New York, USA Metropolis Studios London, England

Island

Amy Winehouse

Mark Ronson