

GRADE
03
GUITAR

Contemporary & classic songs
for Trinity College London
Rock & Pop exams from 2018



Free downloads

AMY WINEHOUSE

DEEP PURPLE

THE CURE

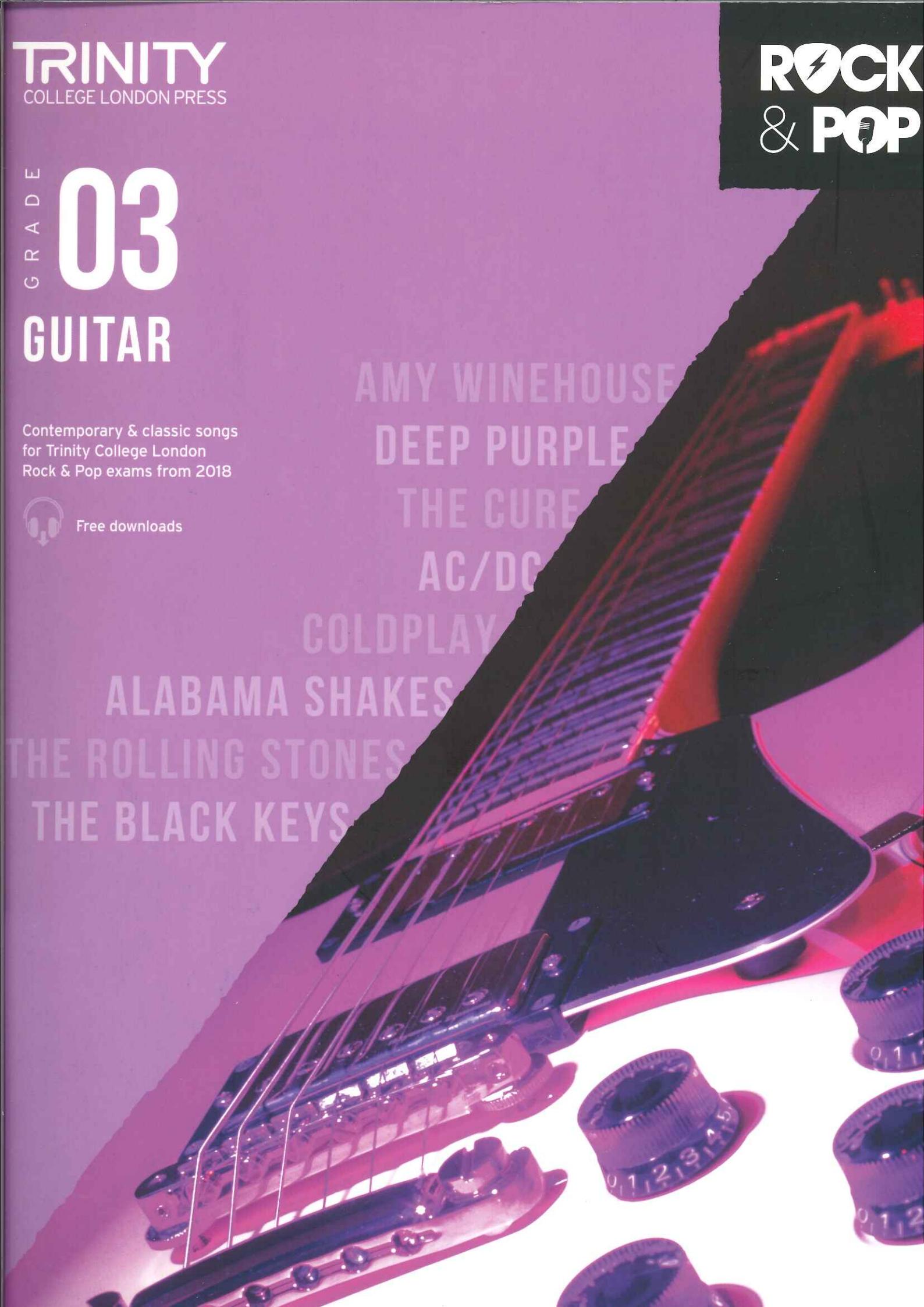
AC/DC

COLDPLAY

ALABAMA SHAKES

THE ROLLING STONES

THE BLACK KEYS



BLACK NIGHT

WORDS AND MUSIC:

RITCHIE BLACKMORE, IAN GILLAN
ROGER GLOVER, JON LORD, IAN PAICE

Intro

Swung $\text{♩} = 136$ (no count-in)

N.C. (E)

(bass & drums) *f* with distortion

7

Verse

11 E⁵ *mf*

1/4

2

15

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

19 A⁷ G⁷ E⁵

T												
A	2	0	2		5	3	0	2	2	2	2	0
B	0				3							0

23 A⁷ G⁷ B⁵

T												
A	2	0	2		5	3	4	4	4	4	4	4
B	0				3		2	2	2	2	2	2

Solo

27 E *f*

T	5	5	5	5	5	5	3	(3)	5	5	4	3	5	2	0	2
A																
B																

31

N.C.

T
A
B

2 2 0 2 | 2 0 2-4 0 | 2 0 2 0 | 4 2 0 2 0 2 |

Keyboard solo

35 A⁵

mp

T
A
B

0 | 3 0 0 0 0 | 3 0 0 0 0 | 3 0 0 0 0 | 3 0 0 0 0 |

D.S. al Coda

39

T
A
B

3 0 0 0 0 | 3 0 0 0 0 | 3 0 0 0 0 | 3 0 0 0 0 |

○ Coda

43 N.C.

T
A
B

7 5 7 5 | 7 5 7 7 5 7 | 5 7 |

TECHNICAL FOCUS

DON'T WANNA FIGHT

WORDS AND MUSIC: ALABAMA SHAKES

IntroBlues rock $\text{♩} = 100$ (2 bars count-in)

Em

Musical notation for the intro section. The top staff shows a treble clef, a key signature of two sharps, and a time signature of 4/4. It consists of two measures of eighth-note patterns followed by a measure of sixteenth-note patterns. The dynamic is marked *mp*. The bottom staff is a guitar neck diagram with three octaves (T, A, B) showing fingerings for the first two measures.

3 Bm 1. 2.

Musical notation for the first two lines of the song. The top staff starts with a treble clef and a key signature of one sharp. It includes a measure of eighth-note patterns, a measure of sixteenth-note patterns, and a measure where the first two notes are eighth notes and the last two are sixteenth notes. The dynamic *f* is indicated at the end. The bottom staff is a guitar neck diagram with three octaves (T, A, B) showing fingerings for the first two lines.

5 Em Em⁹ Bm

Musical notation for the third line of the song. The top staff starts with a treble clef and a key signature of one sharp. It includes a measure of eighth-note patterns, a measure of sixteenth-note patterns, and a measure where the first two notes are eighth notes and the last two are sixteenth notes. The dynamic *let ring-----|* is indicated at the end. The bottom staff is a guitar neck diagram with three octaves (T, A, B) showing fingerings for the third line.

9 Em Em⁶ Em⁷ Bm

Verse

14 Em Bm Bm

mf

§

Chorus

18 Em Em⁹ Bm

f

let ring-----|

To Coda Ø

22 Em Em⁶ Em⁷ Bm

Intro reprise

26 Em

mp

28 Bm

Solo

Em

Bm

Em

○ Coda

36 Bm

D.S. al Coda

f

Em Em⁶ Em⁷ Bm

FRIDAY I'M IN LOVE

WORDS AND MUSIC:
PERRY BAMONTE, SIMON GALLUP
ROBERT SMITH, PORL THOMPSON, BORIS WILLIAMS

Intro

Indie $\text{J} = 135$ (1 bar count-in)

N.C.

D

G⁶

D

A^{7SUS4}



f let ring-----|

Fine

Verse

10

D

G⁶

D

A^{7SUS4}

A⁷

mf

let ring-----|

© 1992 by Fiction Songs Ltd.

All Rights in the United States and Canada Administered by Universal Music - MGB Songs
International Copyright Secured. All Rights Reserved
Reprinted by permission of Hal Leonard LLC. Used by permission of Music Sales Limited

Bridge

18 G⁵ A⁵ B⁵ G⁵

mp P.M.-----

Saturday...

Verse

22 D⁵ A^{7sus4} D G⁶

P.M.----- let ring----- *mf*

26 D A^{7sus4} A⁷ Bm G⁶

Verse

30 D A^{7sus4} Bm Cadd9

let ring----- |

34 D A^{7sus4} A⁷ A^{7sus4} D.S. al Fine

1.2.3. || 4. f let ring----- |

IN MY PLACE

WORDS AND MUSIC:

CHRIS MARTIN, JONNY BUCKLAND,
GUY BERRYMAN, WILL CHAMPION

Intro

Alternative Rock $\text{J} = 72$ (no count-in)

2

(drums)

2

T
A
B

Riff

3 A C#m7/G# C#m E7 A F#m C#m E7

let ring----+ let ring----+ let ring----+ let ring----+ let ring----+ let ring----+ let ring--+

f

Verse

7 A A/G# C#m E7 A F#m7 C#m E7

mp

II

A A/G# C#m E⁷ A F#m⁷ C#m E⁷

let ring-----| cont. sim.

Chorus

15 D A E 2

mf

2

19 2 D E⁷

let ring-----|

2

Outro

23 A A/G# C#m E⁷ A F#m⁷ C#m E⁷ A

mp

LONELY BOY

WORDS AND MUSIC:

DAN AUERBACH, PATRICK CARNEY, BRIAN BURTON

Guitar intro

Garage rock $\text{♩} = 166$ (2 bars count-in)

N.C.

f

mf

1/4

2

Band intro

E

A

mf

E

A

© 2011 McMoore McLesst Publishing (BMI) and Sweet Science (ASCAP)
All Rights on behalf of McMoore McLesst Publishing in the world excluding Australia and New Zealand
Administered by Wixen Music Publishing, Inc.

All Rights on behalf of McMoore McLesst Publishing in Australia and New Zealand Administered by GaGa Music
All Rights on behalf of Sweet Science for the world Administered by Kobalt Songs Music Publishing. All Rights Reserved
Reprinted by permission of Hal Leonard LLC. Used by permission of Music Sales Limited

Verse

13 E

G

A

Play 4 times

TAB Fretboard Fingerings:

T	0	0	0	0	0	3	3	5	5
A	1	1	1	1	1	4	4	6	6
B	2	0				5	7	5	6

Chorus

17 E⁵

G

TAB Fretboard Fingerings:

T	0	0	9	9	9			3	3
A	0	0	7	7	7			5	5
B	0	0	0	0	0	0	0	3	3

1.2.3.

| 4.

To Coda ⊖

TAB Fretboard Fingerings:

T	6	6	6	.		0	0	0	0
A	7	7	7	.		0	0	0	0
B	5	5	5	5	5	1	1	1	1

1/4

D.S. al Coda
(with repeats)

TAB Fretboard Fingerings:

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

1/4

⊖ Coda

TAB Fretboard Fingerings:

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

TECHNICAL FOCUS

LOVE IS A LOSING GAME

WORDS AND MUSIC: AMY WINEHOUSE

Soul $\text{♩} = 82$ (1½ bars count-in)

F⁷ C^{Δ9} G¹¹

(drums) *mp*

TAB

4 F⁶ Fm⁶ C^{Δ9}

cont. sim.

TAB

7 G¹¹ F⁶ Fm⁶ C^{Δ9}

TAB

10 Am Dm Fm C^{Δ7}

TAB

14 C^{Δ9} G¹¹ F⁶ Fm⁶ C^{Δ9} F^{○7}

Solo

19 C^{Δ9} G¹¹ F Fm⁶ C^{Δ9}

mf

23 G¹¹ F Fm⁶ C^{Δ7}

27 Am⁷ Dm⁷ Fm⁷ C^{Δ7}

32 G¹¹ F Fm⁶ C^{Δ9} F^{○7} C^{Δ7}

mp

THE LAST TIME

WORDS AND MUSIC:
MICK JAGGER, KEITH RICHARDS

Intro

'60s Pop, slightly swung $\text{J} = 82$ (2 bars count-in)

Musical score for the intro section. The top staff shows a treble clef, a key signature of two sharps, and a 2/4 time signature. The notes are E, D, A, and a bass note. The bottom staff shows a guitar tab with strings T, A, and B, and fingerings 7, 9, 9, 9, 0, 9, 7, 0, 7, 6. The first measure ends with a fermata over the 6th string. The second measure begins with a bass note. The key signature changes to one sharp at the end of the second measure.

Verse

Musical score for the verse section. The top staff shows a treble clef, a key signature of two sharps, and a 2/4 time signature. The notes are E, D, A, and a bass note. The bottom staff shows a guitar tab with strings T, A, and B, and fingerings 7, 9, 7, 9, 9, 0, 9, 7, 0, 7, 6. The first measure ends with a fermata over the 6th string. The second measure begins with a bass note. The key signature changes to one sharp at the end of the second measure.

Musical score for the bridge section. The top staff shows a treble clef, a key signature of two sharps, and a 2/4 time signature. The notes are E, D, A, and a bass note. The bottom staff shows a guitar tab with strings T, A, and B, and fingerings 7, 9, 7, 9, 9, 0, 9, 7, 0, 7, 6. The first measure ends with a fermata over the 6th string. The second measure begins with a bass note. The key signature changes to one sharp at the end of the second measure.

Chorus

Musical score for the chorus section. The top staff shows a treble clef, a key signature of two sharps, and a 2/4 time signature. The notes are A, E, C, G, and a bass note. The bottom staff shows a guitar tab with strings T, A, and B, and fingerings 5, 5, 6, 5, 6, 5. The first measure ends with a fermata over the 6th string. The second measure begins with a bass note. The key signature changes to one sharp at the end of the second measure.

17 D

cont. sim.

22 E D A To Coda

mf

Oh no...

Solo

26 E D A E D A

f let ring-----|

D.S. al Coda

E D A E D A

let ring-----|

Coda

34 E D A E

The last time...

TECHNICAL FOCUS

YOU SHOOK ME ALL NIGHT LONG

WORDS AND MUSIC:

ANGUS YOUNG, MALCOLM YOUNG,
BRIAN JOHNSON**Guitar intro**Classic Rock $\text{J} = 126$ (2 bars count-in)

1. **2.**

Band intro
Verse

1. **2.**

Chorus

17 G⁵ C^{SUS2} G/B D⁵ C^{SUS2} G/B

Play 3 times

21 G⁵ C^{SUS2} G/B D⁵ D C^{SUS4}

24 D

Solo

27 G⁵ C^{SUS2} G/B D⁵ C^{SUS2} G/B

f

full

let ring-----

1/4

31 G⁵ C^{SUS2} G/B D⁵ C^{SUS2} G/B

1/2

1/4

Chorus

35 G⁵ C^{sus2} G/B D⁵ C^{sus2} G/B

Play 3 times

mf

39 G⁵ C^{sus2} G/B D⁵ C^{sus2}

42 G/B D C^{sus2} G/B D

45

GRADE
03
GUITAR

SINGLE BY
Deep Purple

B-SIDE
Speed King

RELEASED
5 June 1970

RECORDED
May 1970
De Lane Lea Studios,
London, England

WRITERS
Ritchie Blackmore
Ian Gillan
Roger Glover
Jon Lord
Ian Paice

PRODUCER
Deep Purple

BLACK NIGHT DEEP PURPLE

WORDS AND MUSIC: RITCHIE BLACKMORE, IAN GILLAN
ROGER GLOVER, JON LORD, IAN PAICE

English rock band Deep Purple formed in 1968, their second and most successful line-up from 1969 to 1973 consisting of Ian Gillan (vocals), Ritchie Blackmore (guitar), Roger Glover (bass), Jon Lord (keyboards) and Ian Paice (drums). Alongside Led Zeppelin and Black Sabbath they form a trio of highly influential 70s British heavy-rock bands.

Although their 1968 debut album had cracked the top 30, and their debut single 'Hush' had hit No. 4 in the US, Deep Purple's first three albums and singles failed to chart in their native UK. 1970's *In Rock* album gave the band their UK top-five breakthrough, and 'Black Night', released the same month but not included on the album, became their first hit single. According to Glover, its guitar riff was lifted from the bassline of Ricky Nelson's 1962 version of the Gershwin standard 'Summertime': 'It happened one night in the studio and the management were screaming for a single, because there wasn't an obvious single on the album. So we thought that we'd humour them, because we never thought of ourselves as a singles band.' The band's biggest UK hit, it reached No. 2 for two weeks in October 1970, kept from the top by Freda Payne's 'Band of Gold'.

⚡ PERFORMANCE TIPS

This song requires a solid distorted tone and confident articulation. The intro is the place to capture the swing feel, which should be maintained throughout the verse, where the quaver rests are important. Enjoy the solo, which contains a number of effects to enjoy – vibrato, a bend and a slide grace note.

GRADE
03
GUITAR

SINGLE BY
Alabama Shakes

ALBUM
Sound & Color

RELEASED
10 February 2015

LABEL
ATO (USA)
Rough Trade (UK)

WRITER
Alabama Shakes

PRODUCER
Blake Mills

TECHNICAL FOCUS

DON'T WANNA FIGHT

ALABAMA SHAKES

WORDS AND MUSIC: ALABAMA SHAKES

Alabama Shakes formed in 2009 with a blend of fiery blues-rock and hard-hitting Southern soul, quickly bringing them international attention. With a formidable live reputation and two hit albums they have become one of the biggest bands to emerge in the 2010s.

'Don't Wanna Fight' was the first taste of Alabama Shakes' second album, 2015's US chart-topper *Sound & Color*. An electrifying mix of funky guitar riffs, soulful bass, chunky drums and the passionately raspy vocal performance of singer Brittany Howard, the impressive track expanded the band's range into more diverse, genre-bending territory. Likening the singer's opening howl to a hurricane, *Rolling Stone* magazine wrote, 'After reintroducing herself with a spine-tingling squeal, singer-guitarist Brittany Howard goes on to deliver a dizzying vocal performance that splits the difference between James Brown and Barry Gibb.' The song received two Grammy Awards in February 2016 for Best Rock Song and Best Rock Performance, with *Sound & Color* also picking up the Best Alternative Music Album honour.

TECHNICAL FOCUS

Two technical focus elements are featured in this song:

- Rhythmic accuracy
- Solo playing

The opening requires considerable **rhythmic accuracy**. As well as the syncopated semiquavers there are also rests to observe, both of which should combine to create the driving – yet also somewhat laid back – feel of this song. Later there is a different challenge: **solo playing**. Move to the musical foreground when playing the solo and be sure to bring out the slides, bends and vibrato effects.

FRIDAY I'M IN LOVE

THE CURE

WORDS AND MUSIC: PERRY BAMONTE, SIMON GALLUP
ROBERT SMITH, PORL THOMPSON
BORIS WILLIAMS

SINGLE BY
The Cure

ALBUM
Wish

B-SIDE
Halo

RELEASED
21 April 1992 (album)
11 May 1992 (single)

LABEL
Fiction

WRITERS
Perry Bamonte
Simon Gallup
Robert Smith
Porl Thompson
Boris Williams

PRODUCERS
David M. Allen
Robert Smith

English rock band The Cure formed in 1976, fronted by singer, guitarist and main songwriter Robert Smith. Smith has been the only constant member, though bassist Simon Gallup has been with the band for most of their existence. More than 40 years later they remain one of the world's most successful alternative rock bands.

'Friday I'm in Love' was released as the second single from The Cure's first album of the 90s and their ninth studio set, *Wish* (1992). The album was their most commercially successful, debuting at No. 2 in the US and No. 1 in the UK (the only UK No. 1 of the band's career). The overtly upbeat track became one of the band's most popular songs and their 18th top-40 hit in the UK, peaking at No. 6 and No. 18 in the US. In an interview with *Spin* magazine around the time of the single's release, Smith said:

It's a dumb pop song, but it's quite excellent actually, just because it's so absurd. It's so out of character – very optimistic and really out there in happy land. It's nice to get that counterbalance.

⚡ PERFORMANCE TIPS

The intro of this song needs accurate picking and careful counting – there is a lot of syncopation and you'll need to be comfortable with this to establish a good groove. The bridge contains palm-muted power chords – take care to bring out the accents within the softer sound of the palm muting.

IN MY PLACE

COLDPLAY

WORDS AND MUSIC: CHRIS MARTIN, JONNY BUCKLAND
GUY BERRYMAN, WILL CHAMPION

SINGLE BY
Coldplay

ALBUM
A Rush of Blood to the Head

B-SIDE
One I Love
I Bloom Blaum

RELEASED
5 August 2002

RECORDED
September 2001-May 2002
(album)

LABEL
Parlophone

WRITERS
Chris Martin
Jonny Buckland
Guy Berryman
Will Champion

PRODUCERS
Ken Nelson
Coldplay

After breaking through in 2000 with the single 'Yellow', Coldplay quickly became one of the biggest bands of the new millennium. Their melodic mix of introspective ballads and anthemic rock has earned the British quartet sales in the millions, as well as worldwide popularity and numerous awards.

'In My Place' was the first single to be released from Coldplay's second album, 2002's *A Rush of Blood to the Head*, preceding the album by three weeks. It peaked at No. 2 on the UK singles chart and helped propel the album to No. 1 in the UK, Europe and Australia. 'In My Place' was the first song recorded for the album and chosen as its lead single 'because it was the song that made us want to do a second album. It kept us going and made us think we could still write songs,' according to frontman Chris Martin. The band were performing the song some time before the release of *Rush of Blood to the Head*, including as an encore at their first Glastonbury Festival headline set in June 2002, two months before the album was released.

⚡ PERFORMANCE TIPS

This is an iconic opening riff, and you'll need to let each group of four quavers ring to achieve the right sound. The verse requires accurate picking, and from bar 11 there is detailed rhythm to take care over. This is an accompanying motif but it also helps the song build, so think carefully about the level of sound here.

LONELY BOY THE BLACK KEYS

WORDS AND MUSIC: DAN AUERBACH, PATRICK CARNEY
BRIAN BURTON

Childhood friends Dan Auerbach (guitar, vocals) and Patrick Carney (drums) formed The Black Keys in Akron, Ohio, in 2001. Extensive touring over the next decade earned them a growing audience, and working with producer Brian 'Danger Mouse' Burton from 2005's *Attack & Release* album onwards brought increasing commercial success, every album from 2010 onwards reaching the US top five.

The lead single from 2011's *El Camino*, The Black Keys' seventh album, 'Lonely Boy' was partly inspired by The Johnny Burnette Trio's 1956 version of 'Train Kept A-Rollin'', one of the earliest examples of deliberately distorted guitar in rock. Auerbach said:

It started with that riff and we just built it from the ground up and the vocals came at the end. We wrote this record from scratch in the studio, which isn't the norm for us. We were listening to old rock'n'roll records... Music that was very simple and fun.

The Black Keys performed 'Lonely Boy' at the 2013 Grammy Awards together with Dr John and the Preservation Hall Jazz Band. The song won for Best Rock Performance and Best Rock Song, while *El Camino* won for Best Rock Album.

⚡ PERFORMANCE TIPS

Rhythmic accuracy is the key to success in this song. Right from the start the opening riff needs to be tight, followed by some careful counting in the band intro section. There's some lighter, staccato playing to look out for in the verse, and then you'll need to be precise when switching between single notes and four-note power chords in the chorus.

SINGLE BY
The Black Keys

ALBUM
El Camino

B-SIDE
Run Right Back

RELEASED
26 October 2011

RECORDED
2011
Easy Eye Sound Studio
Nashville, Tennessee, USA

LABEL
Nonesuch

WRITERS
Dan Auerbach
Patrick Carney
Brian Burton

PRODUCERS
Danger Mouse
The Black Keys

TECHNICAL FOCUS

LOVE IS A LOSING GAME

AMY WINEHOUSE

WORDS AND MUSIC: AMY WINEHOUSE

Born in London, English singer-songwriter Amy Winehouse found success with her 2003 debut album *Frank*. Her 2006 follow-up *Back to Black* brought her international stardom and multiple awards, including five Grammys, and featured the four UK top-20 hit singles 'Rehab', 'You Know I'm No Good', 'Tears Dry on Their Own' and the title track.

The fifth and final single from *Back to Black*, 'Love is a Losing Game' was Amy Winehouse's last hit before her untimely death at the age of 27. Winner of an Ivor Novello award for Best Song Musically and Lyrically, the song was a personal favourite of many artists. In 2007 George Michael chose it as his favourite when he appeared on BBC Radio's *Desert Island Discs*, and in the same year, Prince said:

I love the song 'Love is a Losing Game' by Amy Winehouse. I'm hoping that she's going to show up to one of the gigs. I'm a big fan.

At his final after-show performance on 21 September that year, the curtains parted to reveal a lone Winehouse singing the song, with Prince soon joining her on guitar. 'I got tears, I'm gonna have to get my shades on,' he said at the end, adding: 'Y'all take care of her, she's real special.'

TECHNICAL FOCUS

Two technical focus elements are featured in this song:

- Articulation
- Melodic playing

One technical focus here is **articulation**, and this is closely connected to the general lightness and precision required at the opening. Observe the rests and staccato dots to create a sparkling, decorative motif over the main groove. Later there is some **melodic playing** to enjoy – there are some slide and vibrato effects here, but the main emphasis should be on beautiful, connected phrasing.

SINGLE BY
Amy WinehouseALBUM
Back to Black

B-SIDE

Love is a Losing Game
(Kardinal Beats Remix)
(Moody Boyz Original
Ruffian Badboy Remix)
(Truth & Soul Remix)

RELEASED
27 October 2006 (album)
10 December 2007 (single)

RECORDED
2005-2006

Allido Studios, Chung
King Studios and Daptone
Studios, New York City
New York, USA
Instrument Zoo
Miami, Florida, USA
Metropolis Studio, London
England, UK (album)

LABEL
IslandWRITER
Amy WinehousePRODUCERS
Mark Ronson

THE LAST TIME THE ROLLING STONES

WORDS AND MUSIC: MICK JAGGER, KEITH RICHARDS

SINGLE BY
The Rolling Stones

B-SIDE
Play with Fire

RELEASED
26 February 1965

RECORDED
11-12 January 1965
RCA Studios, Hollywood
Los Angeles, California
USA

LABEL
Decca

WRITERS
Mick Jagger
Keith Richards

PRODUCER
Andrew Loog Oldham

The Rolling Stones are one of the most successful and enduring groups in the history of rock. They formed in London, England in 1962 when childhood friends and future writing partners Mick Jagger (vocals) and Keith Richards (guitar) hooked up with multi-instrumentalist Brian Jones before adding Bill Wyman (bass) and Charlie Watts (drums).

Released in 1965, 'The Last Time' was the first song written by Mick Jagger and Keith Richards to be released as a single and their third UK No. 1 hit (following the covers 'It's All Over Now' and 'Little Red Rooster'). The song had been inspired by a 1950s recording by The Staple Singers of a traditional gospel song called 'This May Be the Last Time'. In the band's 2003 book *According to the Rolling Stones*, Richards said of the song:

'The Last Time' was kind of a bridge into thinking about writing for the Stones. It gave us a level of confidence, a pathway of how to do it. And once we had done that we were in the game.

They went on to score five further self-penned No. 1s that decade.

⚡ PERFORMANCE TIPS

This rock'n'roll classic offers plenty for the guitarist to tackle. Firstly, the opening riff – this contains wide leaps and could sound awkward if not cleanly played. Then the chorus, which develops the riff pattern and requires an equally clean playing approach. There is also a short solo passage featuring a bend – play this section strongly but without losing the laid-back feel.

GRADE
03
GUITAR

SINGLE BY
AC/DC

ALBUM
Back In Black

B-SIDE
Have a Drink On Me

RELEASED
25 July 1980 (album)
19 August 1980 (single)

RECORDED
April-May 1980
Compass Point Studios,
Nassau, Bahamas

LABEL
Atlantic

WRITERS
Angus Young
Malcolm Young
Brian Johnson

PRODUCER
Robert John "Mutt" Lange

TECHNICAL FOCUS

YOU SHOOK ME ALL NIGHT LONG AC/DC

WORDS AND MUSIC: ANGUS YOUNG, MALCOLM YOUNG
BRIAN JOHNSON

Australia's AC/DC are one of the most popular rock acts in the world, their longest-lasting line-up consisting of Brian Johnson (vocals), Angus Young (guitar), Malcolm Young (guitar), Cliff Williams (bass) and Phil Rudd (drums).

'You Shook Me All Night Long' was the first AC/DC single to feature the band's new lead singer Brian Johnson, who replaced original frontman Bon Scott following his untimely death in February 1980. Johnson said:

It was the first song I wrote with the guys, and it has a special groovy beat that won't let you go. It has such a special place in my heart. To me, it might be one of the best rock songs ever written.

The song appears on *Back in Black*, the band's seventh album, released five months after Scott's death. Within two weeks it topped the UK chart, and after a slow start in the US the album was certified platinum by October 1980. *Back in Black* remains the world's second best-selling album of all time, second only to Michael Jackson's *Thriller*.

TECHNICAL FOCUS

Two technical focus elements are featured in this song:

- Combining single notes and chords
- Dexterity

The guitar is important throughout this song, but the technical focus elements focus on the chorus and solo sections. The chorus involves combining **single notes and chords** in a powerful rhythmic motif, requiring precision and balance to make sure the single notes come through as clearly as the chords. The solo passage features rhythmic complexity against a driving groove, as well as bends, slides and a two-octave melodic range. Considerable **dexterity** across both hands is needed for this.