

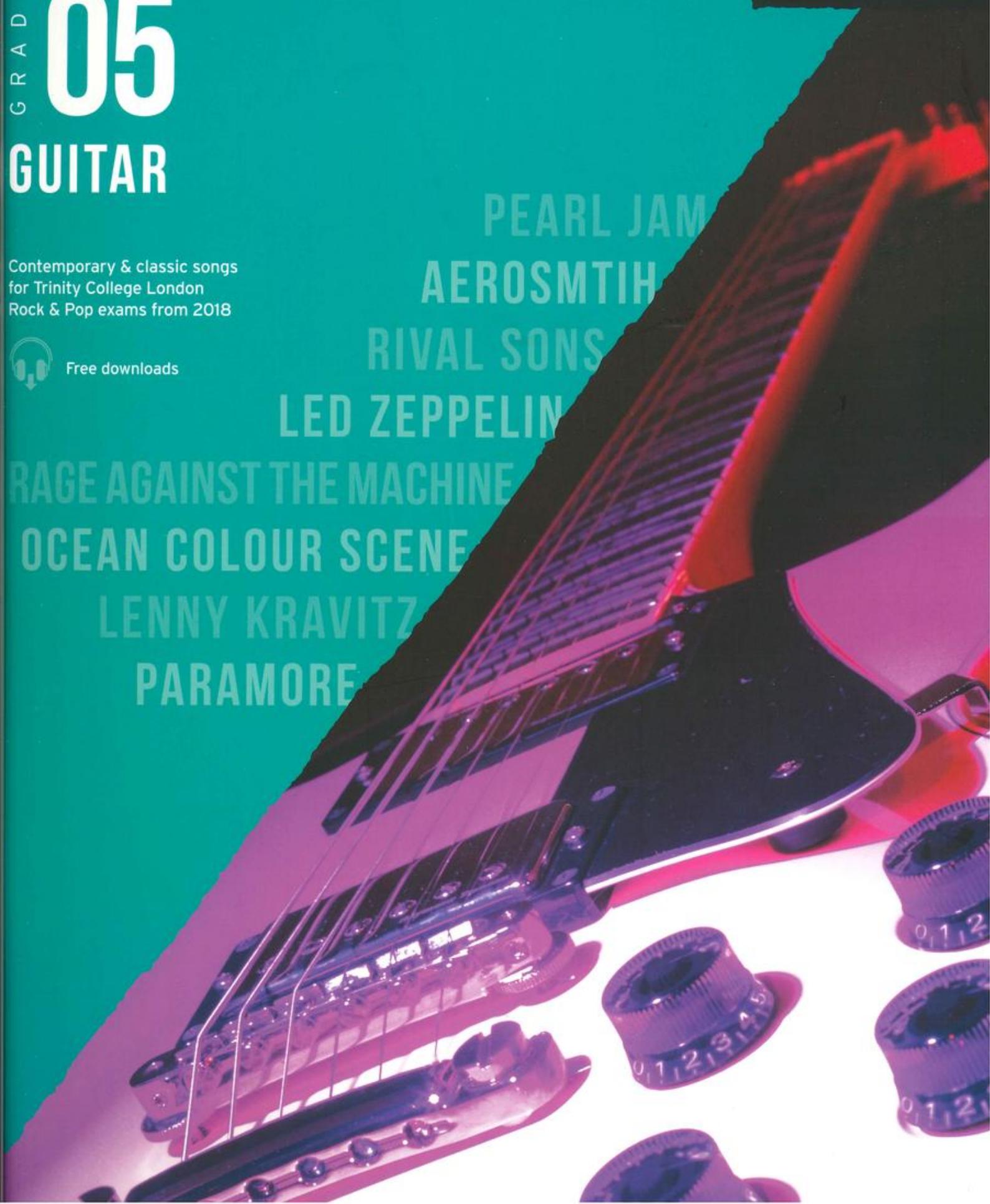
GRADE
05
GUITAR

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



Free downloads

PEARL JAM
AEROSMITH
RIVAL SONS
LED ZEPPELIN
RAGE AGAINST THE MACHINE
OCEAN COLOUR SCENE
LENNY KRAVITZ
PARAMORE



TECHNICAL FOCUS

ARE YOU GONNA GO MY WAY

WORDS AND MUSIC:
LENNY KRAVITZ, CRAIG ROSS

Intro

Rock $\text{♩} = 130$ (2 bars count-in)

E5

Verse

5 E5

(4)

9

(8)

13

N.C.

G5

full

17

E⁵

(4) G⁶

F#m⁷

T
A
B

0 0 0
3 3 3
4 4 4
2 2 2
(2) =

1.

Chorus

23a

E

G⁶

F#m⁷

T
A
B

9 9 7 9 (9) ═
9 9 12 9 (9) ═
0 0 0
3 3 3
4 4 4
2
2

27a

E

T
A
B

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

2.

Chorus

23b

E

G⁶

F#m⁷

T
A
B

9 9 7 9 (9) ═
9 9 12 9 (9) ═
0 0 0
3 3 3
4 4 4
2
2
2

Riff

28 E D A D A E D A D A

Solo

32 E D A D A E D A D A

f

1/4

36 E D A D A E D A D A

cont. solo ad lib.

full

40 E D A D A E D A D A

44

E D A D A E D

Outro

49 E⁵

mf

53 G⁶ F#m⁷ G⁶ F#m⁷

57 E

G⁶ F#m⁷

ALIVE

PEARL JAM

WORDS AND MUSIC: EDDIE VEDDER, STONE GOSSARD

SINGLE BY
Pearl Jam

ALBUM
Ten

RELEASED
27 August 1991

RECORDED
March-April 1991 (album)

LABEL
Epic

WRITERS
Eddid Vedder
Stone Gossard

PRODUCERS
Rick Parashar
Pearl Jam

One of the biggest American rock bands of the last 25 years, Pearl Jam formed in Seattle, Washington in 1990. The longstanding original members are Eddie Vedder (vocals), Mike McCready (lead guitar), Stone Gossard (rhythm guitar) and Jeff Ament (bass). The original drummer Dave Krusen was eventually succeeded by Matt Cameron.

Gossard wrote the music for 'Alive' in 1990 while still a member of the band Mother Love Bone. Then titled 'Dollar Short', it was part of a three-song instrumental demo made by Gossard, McCready and Ament following Mother Love Bone's demise to find a vocalist and drummer. The tape reached Vedder via Red Hot Chili Peppers' Jack Irons. Vedder wrote lyrics and added vocals to all three songs, taking just 12 hours to write and record the songs that would lead to him becoming the band's frontman. When Pearl Jam recorded 'Alive' for their 1991 debut album *Ten* they decided to use the original demo, only adding Vedder's vocal and the lengthy guitar solo at the end (rated by *Guitar World* as one of the '100 Greatest Guitar Solos' and performed by McCready in one take). *Ten* went on to sell over 13 million copies in the US alone.

⚡ PERFORMANCE TIPS

The riff at the start of this song is full of interesting features - slides, hammer-ons and bends. Take extra care with the groups of three semiquavers, for example on the last beat of the first full bar - it's easy to delay these and arrive late at the next bar. Towards the end, the solo develops some of the techniques from the opening riff, and on the repeat you are given the chance to ad lib. Make sure that you play at least some parts of the solo differently here - additional complexity could give this section more excitement.

ALIVE

WORDS AND MUSIC: EDDIE VEDDER, STONE GOSSARD

Intro

Grunge $\text{♩} = 75$ (2 bars count-in)

A⁵

The score consists of two staves. The top staff is a treble clef staff with a key signature of A major (two sharps). It shows a 4/4 time signature, a tempo of $\text{♩} = 75$, and a dynamic of *f* with distortion. The bottom staff is a bass clef staff with a key signature of A major. It shows a 4/4 time signature and a dynamic of *f* with distortion. The bass staff has tablature below it, showing fingerings (0, 2, 0, 7, 9, 7, 0, 0, 0) and a 1/2 note bend at the end.

The score consists of two staves. The top staff is a treble clef staff with a key signature of A major (two sharps). It shows a 4/4 time signature and a dynamic of *mp*. The bottom staff is a bass clef staff with a key signature of A major. It shows a 4/4 time signature. The bass staff has tablature below it, showing fingerings (2, 0, 7, 9, 7, 0, 0, 0) and a 1/2 note bend at the end.

Verse

The score consists of two staves. The top staff is a treble clef staff with a key signature of A major (two sharps). It shows a 4/4 time signature and a dynamic of *mp*. The bottom staff is a bass clef staff with a key signature of A major. It shows a 4/4 time signature. The bass staff has tablature below it, showing fingerings (2, 0, 7, 9, 7, 0, 0, 0) and a 1/2 note bend at the end.

The score consists of two staves. The top staff is a treble clef staff with a key signature of A major (two sharps). It shows a 4/4 time signature and a dynamic of *mp*. The bottom staff is a bass clef staff with a key signature of A major. It shows a 4/4 time signature. The bass staff has tablature below it, showing fingerings (2, 0, 7, 9, 7, 0, 0, 0) and a 1/2 note bend at the end.

15 F C F C

f

T A B T A B

6 6 6 6 8 5 6 6 6 6 8 5 5 5 5 5
5 5 5 5 7 7 7 7 5 5 5 5 5 5 5 5

Chorus

17 E G D A E G D A

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

T A B T A B

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

21 E G D A Bsus4 B

1.

T A B T A B

7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7
9 9 9 9 9 9 9 9 9 9 9 9 9 9 9 9

23b E G D A B

2.

T A B T A B

7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7
8 8 8 8 8 8 8 8 8 8 8 8 8 8 8 8

Instrumental

Play 3 times ad lib.

26 F# B F#

T A B T A B

11 11 11 11 11 11 11 11 11 11 11 11 11 11 11 11
11 11 11 11 11 11 11 11 11 11 11 11 11 11 11 11
11 11 11 11 11 11 11 11 11 11 11 11 11 11 11 11
9 9 9 9 9 9 9 9 9 9 9 9 9 9 9 9

7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7
8 8 8 8 8 8 8 8 8 8 8 8 8 8 8 8
9 9 9 9 9 9 9 9 9 9 9 9 9 9 9 9

7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7
8 8 8 8 8 8 8 8 8 8 8 8 8 8 8 8
9 9 9 9 9 9 9 9 9 9 9 9 9 9 9 9

11 11 11 11 11 11 11 11 11 11 11 11 11 11 11 11
11 11 11 11 11 11 11 11 11 11 11 11 11 11 11 11
11 11 11 11 11 11 11 11 11 11 11 11 11 11 11 11
9 9 9 9 9 9 9 9 9 9 9 9 9 9 9 9

Bridge

29 A⁷ A^{7sus2} Dsus2 A⁷ A^{7sus2} D⁵ 2

mp distortion off let ring----- vary freely

33 B⁷ B^{7sus2} Esus2 B⁷ B^{7sus2} E⁵ 2

let ring----- vary freely 2

Solo 1^o as written
2^o continue solo ad lib.

E G D A

37 ff distortion on, add wah (optional)

E G D A E C

39

HEARTBREAKER

WORDS AND MUSIC:
JIMMY PAGE, ROBERT PLANT
JOHN PAUL JONES, JOHN BONHAM

Intro

Heavy rock $\text{♩} = 96$ (2 bars count-in)

N.C.

f with medium-heavy distortion

3 N.C.

(bass & drums in)

Verse

16 A D A D A D A D A |

T 5 7 5 7 5 7 5 7 5 .
A 6 7 6 7 6 7 6 7 6 .

20 N.C.

2

1/4

1/4

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

2

Musical score for guitar, measures 24-27. The score consists of two staves. The top staff is a treble clef staff with sixteenth-note patterns. The bottom staff is a standard six-string guitar staff with fingerings (T, A, B) and string numbers (5, 6, 7). Measure 24: Treble staff has wavy lines above the notes. Bottom staff: T5, A8, B5. Measure 25: Treble staff has wavy lines above the notes. Bottom staff: T5, A5, B5, B8. Measure 26: Treble staff has wavy lines above the notes. Bottom staff: T5, A6, B7. Measure 27: Treble staff has wavy lines above the notes. Bottom staff: T7, A10, B7, B9. Measure 28: Treble staff has wavy lines above the notes. Bottom staff: T7, A7, B7, B10. Measure 29: Treble staff has wavy lines above the notes. Bottom staff: T7, A8, B9. Measure 30: Treble staff has wavy lines above the notes. Bottom staff: T10, A10.

Instrumental

♩ = 210 Swung

33 A⁷

2

2

37

D/A

T A B

A⁷

T A B

Solo

45 A (4)

improvise solo ad lib.

(4)

T A B

49

(8)

D

(8)

T A B

7 7 5

54 A D A D A D

T A B

5 6 7
7 7 7
7 5 7
5

7 5 6
7 7 7
5 7 5
5

7 7 7
7 7 7
5 7 5
5

60 A D A D A D A D A D A

T A B

5 7 | 5 7 5 7 5 7 5 |
6 7 | 7 6 7 6 7 6 7 |
7 5 | 7 7 5 7 5 7 5 |
5 5 | 5 7 5 7 5 7 5 |

7 5 7 5 7 5 7 5 |
6 7 6 7 6 7 6 7 |
7 5 7 5 7 5 7 5 |
5 5 5 7 5 7 5 7 |

64 N.C.

T A B

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

MISERY BUSINESS

WORDS AND MUSIC:
HAYLEY WILLIAMS, JOSH FARRO

Intro

Rock $\text{J} = 174$ (2 bars count-in)

F#m

E

F#m

D

(snare) **f** with distortion

The music consists of four measures. The first measure starts with a rest followed by a eighth note. The second measure has an eighth note followed by a sixteenth note. The third measure has an eighth note followed by a sixteenth note. The fourth measure has an eighth note followed by a sixteenth note.

Guitar tab staff:

E	T	B	G	A	D	B	A	D
2 2 2 4 2 4 2	1 1 1 1 1 1	2 2 2 4 2 4 2	4 4 4 4 4 4 4					

Drop D tuning (tune low E down to D)

5 F#m E F#m A E/G#

The music consists of five measures. The first measure starts with a rest followed by a eighth note. The second measure has an eighth note followed by a sixteenth note. The third measure has an eighth note followed by a sixteenth note. The fourth measure has an eighth note followed by a sixteenth note. The fifth measure has an eighth note followed by a sixteenth note.

Guitar tab staff:

T 2 2 2 4 2	A 1 1 1 1 1	B 2 2 2 4 2 4 2	2 4 2 4 2 5 5 2
-------------	-------------	-----------------	-----------------

Verse

9 F#m

E

F#m

D

mp P.M.-

- cont. sim.

The music consists of five measures. The first measure starts with a rest followed by a eighth note. The second measure has an eighth note followed by a sixteenth note. The third measure has an eighth note followed by a sixteenth note. The fourth measure has an eighth note followed by a sixteenth note. The fifth measure has an eighth note followed by a sixteenth note.

Guitar tab staff:

T 4 4 4 2 4 2 4	A 2 2 2 2 2 2	B 2 4 4 4 2 4	0 0 0 0 0 0 0
-----------------	---------------	---------------	---------------

13 F#m E F#m A E/G#

17 F#m E F#m D

21 F#m E F#m

24 A E/G# F#m E

release palm mute

f

Chorus

27 D A⁵ E⁵ F#m F#sus2

T
A
B

4 4 4 4 4 4 4	7 7 7 7 7 7 7	2 2 2 2 2 2 2	7 7 7 6 6 6 6
0 0 0 0 0 0 0	7 7 7 7 7 7 7	2 2 2 2 2 2 2	4 4 4 4 4 4 4
0 0 0 0 0 0 0	7 7 7 7 7 7 7	2 2 2 2 2 2 2	4 4 4 4 4 4 4

31

T
A
B

4

4

35 D E

God, does it feel so good...

T
A
B

4 4 4 4	4 4 4 4	6 6 6 6	6 6 6 6
0 0 0 0	0 0 0 0	2 2 2 2	2 2 2 2
0 0 0 0	0 0 0 0	2 2 2 2	2 2 2 2

39 D E A⁵ E/G#

T
A
B

4 4 4 4	4 4 4 4	6 6 6 6	7 7 7 7 7 7
0 0 0 0	0 0 0 0	2 2 2 2	2 2 2 2
0 0 0 0	0 0 0 0	2 2 2 2	2 2 2 2

43a 1.

F#m E F#m D

T
A
B

2 2 2 4 2 4 2	1 1 1 1 1 1	2 2 2 4 2 4 2	4 4 4 4 .
2 2 2 4 2 4 2	1 1 1 1 1 1	2 2 2 4 2 4 2	4 4 4 4 .
2 2 2 4 2 4 2	1 1 1 1 1 1	2 2 2 4 2 4 2	4 4 4 4 .

2.

43b D^{△9} A sus2 E F#m¹¹ F#m¹¹/G#

let ring-----| let ring-----| let ring-----|

T	2	0	2	0	0	0	0	0
A	2	2	2	4	6	4	2	2
B	0	2	0	6	4	4	0	0

clean chorus (optional)

The image shows a guitar tablature page with the following details:

- Chord Progression:** D^{Δ9}, A sus 2, E, F#m¹¹, F#m^{11/G#}, F#m¹¹, F#m^{11/G#}.
- String Octave Markings:** The first two strings are marked with a '3' above them.
- Performance Instructions:** "let ring" is written below the first three measures.
- Tablature:** The bottom half of the page shows a six-string tablature with the strings labeled T (top) to B (bottom). The tablature includes note heads and vertical bar lines corresponding to the measures above.

Instrumental

51 **D** **A** **E** **F#m¹¹** **F#m^{11/G#}**

ff dist. on

T 9 11 11 11 11 11 11 11	9 11 11 11 11 11 11 11	9 11 11 11 11 11 11 11	10 10 10 10 9 9 9 9
A	7 7 7 7 6 6 6 6		
B 7 9 9 9 9 9 9 9	7 9 9 9 9 9 9 9	7 9 9 9 9 9 9 9	

Musical score page 55, measures 4 and 5. The key signature is A major (no sharps or flats). Measure 4 starts with a whole note on the 5th line, followed by a fermata. Measure 5 starts with a whole note on the 4th line, followed by a fermata.

The image shows a guitar tablature for measures 63 and 64. The key signature is A major (no sharps or flats). Measure 63 starts with a section labeled 'D' consisting of 12 eighth-note chords. Measure 64 starts with a section labeled 'E' consisting of 14 eighth-note chords. Both sections end with a downward bend. The tablature uses a six-string guitar neck with fret numbers above the strings. The TAB labels 'T' and 'B' are on the far left.

67

(drums & vocals)

4

Chorus

71 D A⁵ E⁵ F♯m F♯sus2

75

4

4

79 D E

God, does it feel so good...

83 D E A⁵ E/G♯

87 F♯m E F♯m D

T
A
B

2 2 2 4 2 | 1 1 1 1 1 1 | 2 2 2 4 2 2 | 4 4 4 4 4 4 |

91 F♯m E F♯m D

T
A
B

2 2 2 4 2 | 1 1 1 1 1 1 | 2 2 2 4 2 2 | 4 4 4 4 4 4 |

PRESSURE & TIME

RIVAL SONS

WORDS AND MUSIC: SCOTT HOLIDAY, JAY BUCHANAN
ROBIN EVERHART, MICHAEL MILEY

SINGLE BY
Rival Sons

ALBUM
Pressure & Time

RELEASED
28 June 2011

RECORDED
2010-2011

LABEL
Earache

WRITERS
Scott Holiday
Jay Buchanan
Robin Everhart
Michael Miley

PRODUCER
Dave Cobb

Rival Sons hail from Long Beach, California, a hard rock quartet formed in 2009 by vocalist Jay Buchanan, guitarist Scott Holiday, bassist Robin Everhart and drummer Michael Miley. The band have released five albums since 2009 and in 2016 were announced as main support act for heavy metal icons Black Sabbath's final tour.

The bluesy rock belter 'Pressure & Time' evokes the epic, riff-heavy, drum-pounding sound (complete with soaring, wailing vocals) of formidable forebears Led Zeppelin. The title track of Rival Sons' 2011 second album, it was the band's first to be released on Earache Records, an independent UK label primarily known for its extreme metal output. Produced by Dave Cobb, *Pressure & Time* went on to be voted *Classic Rock* magazine's No. 2 in their poll of the 50 Best Albums Of 2011 (behind Mastodon's *The Hunter*). The album's cover was designed by the legendary Storm Thorgerson, famous for his artwork for the covers of albums by artists including Pink Floyd, Led Zeppelin, Peter Gabriel and Muse.

⚡ PERFORMANCE TIPS

You'll need a strong sense of timing at the start of this song, placing each group of four semiquavers precisely on the first beat of the bar. There's another rhythmic challenge at bar 21 in the form of triplet semiquavers – aim for precise coordination between the pull-offs and picking. The solo section features a chance to ad lib on the repeat – listen to the original for inspiration or create your own ideas!

17

F5 A_b⁵ B_b

1. 2.

let ring-----|

T 5 6 1 3 3 3

A 1 3 3 3

B 6 8 6 8

21

Fm

f

T 3 3 1 3 3 1 3 3 1 3 3 1

A 3 3 1 3 3 1 3 3 1 3 3 1

B 3 3 1 3 3 3 1 3

23

Solo

Fm

ff 10 as written
2^o solo ad lib.

full

hold bend-----

full full full full

T . 3 3 (3) 1 3 1

A (3) 1 3 1 3 3 1 3

B 3 3 1 3 3 1 3

25

1. B_b⁵ A_b⁵

2. B_b⁵ A_b⁵

let ring----|

full

full

T 16 15 13 15 13 15

A 13 15 13 15

B 15 13 15 15

27

Breakdown chorus

F5 A_b⁵ B_b

mp

let ring--|

T 3 6 6 7 6 8 6 7 8 10 10 8

A 4 6 8 6 7 8 10 10 8

B 1 3 3 1 3 3 1 3

Chorus

35 F⁵ A_b⁵ B_b | 8 | 7 8 8 7 8 6 6 6 7 6 | let ring-----|

T
A
B
3 1
6 4
6
7 8
8 7
8 6
7 6

39 F⁵ A_b⁵ B_b D_b E_b | let ring-----|

T
A
B
5 6
1
3
6 6 6 6 8 8 8 8 6 6 6 6

Outro

43 F_m B_b⁵ (A_b⁵) |

T
A
B
1 4
3 3
1 4
3 1
4

47 F_m gtr. break |

T
A
B
1 4
3 3
1 4
3 3

50 B_b⁵ (A_b⁵) F⁵ |

T
A
B
1 4
3 3
3 1
6 4
3 3 1

TECHNICAL FOCUS

SWEET EMOTION

AEROSMITH

WORDS AND MUSIC: STEVEN TYLER, TOM HAMILTON

SINGLE BY
AerosmithALBUM
Toys in the AtticB-SIDE
Uncle SaltyRELEASED
19 May 1975RECORDED
14 March 1975
New York City
New York, USALABEL
ColumbiaWRITERS
Steven Tyler
Tom HamiltonPRODUCER
Jack Douglas

American rock band Aerosmith formed in Boston, Massachusetts, in 1970, and by the following year comprised Steven Tyler (vocals), Joe Perry (guitar), Brad Whitford (guitar), Tom Hamilton (bass) and Joey Kramer (drums). They are the best-selling American heavy rock band in music history with worldwide sales of over 150 million, almost half of that in the US alone.

Towards the end of sessions for Aerosmith's third album, 1975's *Toys in the Attic*, producer Jack Douglas asked the band for any additional musical ideas they might have. Bassist Hamilton dusted off a riff he had been playing with for several years, inspired by Jeff Beck's 1969 instrumental track 'Rice Pudding'. After presenting an arrangement to the band Hamilton explained:

Steven took the intro, turned it around, changed key, and we used it as the tag, the resolution of the song. Brad, Joey and I went home. Next time we heard 'Sweet Emotion' it had the overdubs, the vocals, and I flipped out. I loved what they did with it.

TECHNICAL FOCUS

Two technical focus elements are featured in this song:

- Hybrid picking
- Slow bend

The big challenge of the opening riff is the **hybrid picking**. This is clearly notated, and you will need to incorporate it into the riff without sacrificing other important details like the palm muting and quarter-tone bends. The **slow bend** in bars 21–23 should be more than just a pitch change – play it strongly so that it also creates a feeling of discord and tension, with enough energy to carry you through to the next riff.

TECHNICAL FOCUS

SWEET EMOTION

WORDS AND MUSIC:
STEVEN TYLER, TOM HAMILTON

IntroRock $\text{J} = 100$ (2 bars count-in)

The intro section starts with two bars of count-in. The first bar shows a G⁵ chord followed by an A⁵ chord. The second bar shows an A⁵ chord. The third bar begins with a F chord, followed by a P.M. (palm muted) sequence of F, P, F, P, P, P, P. This is followed by a P.M. sequence of F, P, P, P, P, P, P. The instruction "cont. sim." indicates a sustained sound. The fourth bar ends with a (4) measure repeat sign. The fifth bar begins with a hybrid picking pattern: "w/ medium distortion/crunch". The guitar tab below shows the strings T, A, B with corresponding fingerings: 0, 2, 2; 0, 0, 0; 0, 0, 3. Arrows point from the tab to the 1/4 note in the score. The sixth bar ends with a (4) measure repeat sign.

Hybrid picking:

F = fingers

P = pick

The verse section starts with a (5) measure repeat sign. The first five bars show sustained notes (A⁵, D, A⁵) followed by (8) measure repeat signs. The guitar tab below shows the strings T, A, B with corresponding fingerings: 0, 2, 2; 0, 0, 0; 0, 0, 3. Arrows point from the tab to the 1/4 note in the score.

Verse

The verse section continues with a (9) measure repeat sign. The first nine bars show a G⁵ chord followed by a D chord, then an A⁵ chord. The instruction "mf no palm mute" is present. The guitar tab below shows the strings T, A, B with corresponding fingerings: 0, 2, 2; 0, 0, 3; 0, 3, 3. Arrows point from the tab to the 1/4 note in the score. The tenth bar ends with a (8) measure repeat sign.

13 D A A⁵

(4) (4)

Riff 1

17 N.C.

To Coda ⊕

20a

1. 2.

D.C. al Coda

⊕ Coda

21 N.C. (E)

Riff 2

N.C. (E)

(4)

24

Solo

28 (E)

f
1^o as written
2^o cont. solo ad lib.

full 15 12 15 full 12 15 12 15 12 15 14 12 12 14 14 12 12 14 12

30

32

ending ad lib.

12 12 10 10 5 5

36

WAKE UP

WORDS AND MUSIC:

TIM COMMERFORD, ZACK DE LA ROCHE
TOM MORELLO, BRAD WILK

Intro

Funk metal $\text{J} = 84$ (2 bars count-in)

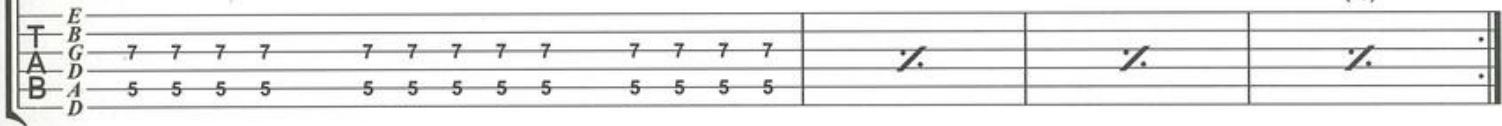
N.C. (D⁵)



ff with distortion

Drop D tuning (tune low E down to D)

(4)



5 D⁵

w/ pot if necessary

ff

A musical staff in 4/4 time. It features a sustained note on the 5th fret of the A string. After a rest, there is a sixteenth-note run. The instruction "w/ pot if necessary" is written below the staff. The instruction "***ff***" is placed below the sixteenth-note run. Below the staff is a guitar neck diagram with fingerings: 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0.

Theme I

9 (D⁵)

mf

A musical staff in 4/4 time. It shows a rhythmic pattern with grace notes and eighth-note pairs. The instruction "***mf***" is placed below the staff. Below the staff is a guitar neck diagram with fingerings: 0, 0, 0, 3, 0, 2, 3, 0, 3, 5, 0, 3, 2.

A musical staff in 4/4 time. It shows a sustained note on the 5th fret of the A string. After a rest, there is a sixteenth-note run. Below the staff is a guitar neck diagram with fingerings: 0, 0, 0, 3, 0, 5, 7, 0, 7, 8, 0, 8, 10.

13

T A B

0 0 0 3 0 2 3 0 3 5 0 3 2 0 0 0 15 15 15 15 15 15 15 15 15 15 15 15 15
12 12 12 12 12 12 12 12 12 12 12 12 12 12 12

Verse

17 D⁵ C⁵ (4)

T A B

3 5 x x 3 5 x x 5 3 3 4 (4)

21

T A B

3 5 x x 3 5 x x 3 3 4 -

25 D⁵ C⁵ (Dm⁷)

T A B

3 5 x x 3 5 x x 5 3 3 4 x 10
x 10 x 10 x 10 x 10 x 10 x 10 x 10 x 10 x 10
x 8 x 8 x 8 x 8 x 8 x 8 x 8 x 8

29 D⁵ C⁵

T A B

3 5 x x 3 5 x x 5 3 3 4 -

Instrumental

33 D⁵ C⁵ F⁵

cleaner sound with optional effects
(wah/talk box etc)

T A B

1. 2.

36a D⁵ D⁵ A_b⁵ G⁵ F⁵ G⁵ D⁵ F⁵ G⁵

P.M. ----- | **ff** distortion on
effects off

T A B

37 D⁵ A_b⁵ G⁵ F⁵ G⁵ D⁵ F⁵ G⁵ F⁵ A_b⁵ G⁵ F⁵ G⁵ D⁵ F⁵ G⁵ D⁵ A_b⁵ G⁵ F⁵ G⁵ D⁵ F⁵ G⁵

T A B

Double Time $\text{♩} = \text{♪}$

40 A_b⁵ G⁵ F⁵ G⁵ D⁵ F⁵ G

T A B

43 D⁵ A_b⁵ G⁵ F⁵ G⁵ D⁵ F⁵ G (4)

T A B

47

(8)

gradually release P.M.

(8)

Tempo I $\text{♩} = \text{♩}$

51 D⁵ Em/D

mp cleaner sound with optional effects
(chorus & delay)

2

2

55

2 2 D⁵ 2

w/ pot

ff distortion on
effects off

full 10 13 full 10 13

2 2

Chorus

61 (D⁵)

(4)

(4)

Solo

65 N.C. (D⁵)

(4) //

solo ad lib.

(4)

...is what
you sow

TECHNICAL FOCUS

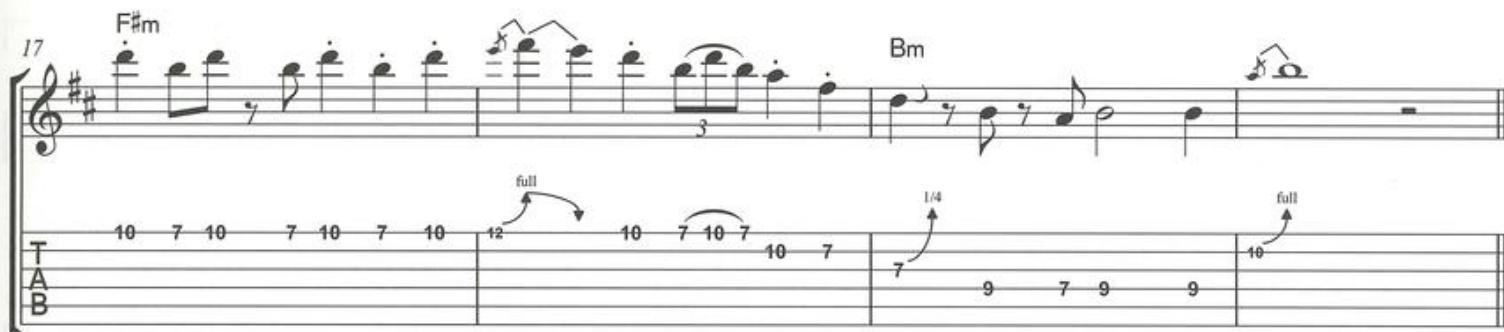
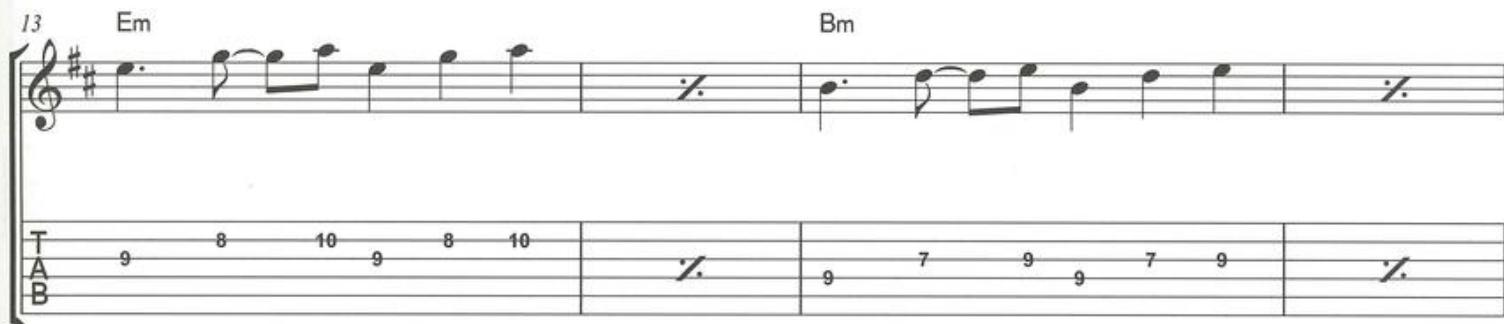
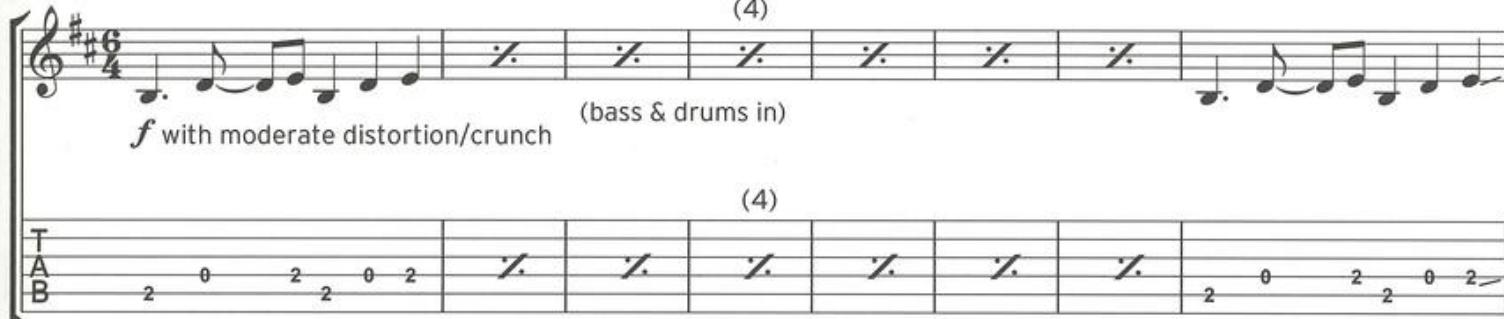
THE RIVERBOAT SONG

WORDS AND MUSIC:
STEVE CRADOCK, SIMON FOWLER
OSCAR HARRISON, DAMON MINCHELLA

Intro

Rock, slightly swung $\text{J} = 215$ (2 bars count-in)

Bm



Verse

21 Bm

(4)

mf

25 Em

Bm

let ring-----|

29 Em

Bm

let ring-----|

33 F#5

G5

A5

N.C.

1.

Bm

2

2. Chorus

36b Bm D E A

f

full 7 9 10 12 10 9

40 Bm D E A

full 7 9 10 12 12 14 15 15 12 15 15 12 15 full

44 Bm D E A

full 12 14 10 13 12 15 15 12 15 15 14 12 12

48 Bm Bm/A E/G# N.C. Bm

7 7 7 7 5 5 5 5 4 4 4 4 4 0 2 0 2 0 2

TECHNICAL FOCUS

ARE YOU GONNA GO MY WAY

LENNY KRAVITZ

WORDS AND MUSIC: LENNY KRAVITZ, CRAIG ROSS

New York-born Lenny Kravitz is a singer, songwriter, multi-instrumentalist and producer who has released 11 albums since 1989. As well as scoring big hits such as 'It Ain't Over 'Til It's Over' and 'Fly Away', he has also co-written and produced hit singles for Madonna ('Justify My Love') and Vanessa Paradis ('Be My Baby').

The title track and lead single from his third album, the Hendrix-like 'Are You Gonna Go My Way', helped secure Kravitz his first top-20 album in the US and his first No. 1 album both in the UK and Australia, achieving worldwide sales of over four million. Released in February 1993, this classic rock anthem reached No. 4 in the UK and No. 1 in Australia. The song was co-written by Kravitz with guitarist Craig Ross, who had joined Kravitz's band for the tour to promote his 1991 album *Mama Said*. Kravitz said:

It was one of those songs that happened in five minutes. We were jamming. I thought there was something happening. I told Henry [Hirsch, engineer and keyboard player] to turn the tape machines on, and we played it. And that was it.

Ross played all the guitar parts on the recording, Kravitz taking on the role of drummer.

TECHNICAL FOCUS

Two technical focus elements are featured in this song:

- Bends
- Complex soloing

This song's classic riff kicks off with a short pattern featuring **bends**. These need to be exactly the same each time and played with a feeling of intensity to build up the tension. Later there is some **complex soloing**, involving rapid semiquavers combined with bends, slides and vibrato. There is also an ad lib section, after which you'll need to transition neatly back into the notated section starting at bar 46.

SINGLE BY
Lenny KravitzALBUM
Are You Gonna Go My WayB-SIDE
It Ain't Over 'Til It's Over
Always on the Run
Let Love Rule
My Love
All My Life
Someone Like YouRELEASED
22 February 1993RECORDED
1992, Waterfront Studios
Hoboken, New Jersey, USALABEL
VirginWRITERS
Lenny Kravitz
Craig RossPRODUCER
Lenny Kravitz

HEART-BREAKER

LED ZEPPELIN

WORDS AND MUSIC: JIMMY PAGE, ROBERT PLANT
JOHN PAUL JONES, JOHN BONHAM

SINGLE BY
Led Zeppelin

ALBUM
Led Zeppelin II

RELEASED
22 October 1969

RECORDED
1969 A&R Studios
New York City
New York, USA

LABEL
Atlantic

WRITERS
Jimmy Page
Robert Plant
John Paul Jones
John Bonham

Robert Plant (vocals), Jimmy Page (guitar), John Paul Jones (bass) and John Bonham (drums) pioneered the concept of album-oriented rock as Led Zeppelin, releasing no singles in the UK but eight albums that all reached No. 1. Splitting in 1980, the band is one of the most successful, innovative and influential in rock history.

'Heartbreaker' is from *Led Zeppelin II*, the band's second album, originally released in October 1969. Kicking off with Page's ascending, twangy riff, the song demonstrates Zeppelin's visceral power as an ensemble. The first recorded instance of his famous Gibson Les Paul/Marshall Stack combination, Page's guitar solo inspired many of the next generation of legendary guitarists. These included Eddie Van Halen and Steve Vai, the latter claiming that 'Heartbreaker' had the biggest impact on me as a youth. It was defiant, bold and edgier than hell. It really is the definitive rock guitar solo. Page told *Guitar World* in 1998:

The interesting thing about the guitar solo is that it was recorded after we had already finished 'Heartbreaker' – it was an afterthought. That whole section was recorded in a different studio and it was sort of slotted in the middle. If you notice, the whole sound of the guitar is different.

⚡ PERFORMANCE TIPS

Right from the start, the riff should sound strong and arresting, and you'll need to keep it consistent as it travels through different keys. Later, parallel slides at the interval of a sixth will need care – note that the rhythmic feel also changes to swing when these appear. The section from bar 45 gives you a chance to improvise a solo – try to give this a feeling of building as you solo over the 16-bar duration.

MISERY BUSINESS

PARAMORE

WORDS AND MUSIC: HAYLEY WILLIAMS, JOSH FARRO

SINGLE BY
Paramore

ALBUM
Riot!

B-SIDE
Stop this Song
(Love Sick Melody)

RELEASED
4 June 2007

RECORDED
January-March 2007
House Of Loud, Elmwood Park, New Jersey, USA
(album)

LABEL
Fueled by Ramen

WRITERS
Hayley Williams
Josh Farro

PRODUCER
David Bendeth

Paramore were formed in Tennessee in 2004 by Hayley Williams (vocals), Jeremy Davis (bass) and brothers Josh and Zac Farro (guitar and drums respectively). The band have released four albums since 2005, their commercial breakthrough coming with 2007's *Riot!*

'Misery Business' was released as the lead single from *Riot!*, reaching No. 17 in the UK and No. 26 in the US (eventually going on to sell over three million copies in their homeland alone). Williams wrote the lyrics when she was 17 years old, based on real events she experienced in high school. The origins of the song concerned the singer enough to post a message on the band's social media page, asking fans to post what they are ashamed of. She later said: 'I found that people really were reaching out to someone to spill their guts to, so I did the same thing lyrically in the song and let everything out. It's more honest than anything I've ever written, and the guys matched that emotion musically.' The ear-catching intro, made to sound like an old sample, is performed by the Mexican band Mariachi Real de Mexico.

⚡ PERFORMANCE TIPS

Precision and variety of sound are both important in this song. The rhythm needs to be absolutely secure at the start, and make a real contrast with the sound of the palm muting at the verse, before the dramatic crescendo in bars 24-26. The rests from bar 35 should be clearly heard, creating the stabbing effect of the quavers. The octaves in the instrumental section are another test for your picking accuracy – aim for a euphoric quality with the *ff* distorted sound here.

WAKE UP RAGE AGAINST THE MACHINE

WORDS AND MUSIC: TIM COMMERFORD, ZACK DE LA ROCH
TOM MORELLO, BRAD WILK

The American rock band Rage Against the Machine formed in Los Angeles in 1991, comprising singer/rapper Zack de la Rocha, guitarist Tom Morello, bassist Tim Commerford and drummer Brad Wilk. The band have released four studio albums, including the US No. 1s *Evil Empire* (1996) and *The Battle of Los Angeles* (1999). Their 1992 song 'Killing in the Name' topped the UK Singles Chart in 2009.

'Wake Up' was recorded for Rage Against the Machine's incendiary, self-titled debut album, released in November 1992 as one of the first examples of rap metal. The song was inspired by a famous speech by the late Martin Luther King Jr, delivered on 25 March 1965 in Montgomery, Alabama. De la Rocha references the speech at the song's end. Although the song was not released as a single, it remains one of their best-known numbers and a climactic staple of their live shows. Its popularity was also enhanced by its inclusion on the soundtrack of the 1999 sci-fi film *The Matrix*, featuring over the end credits.

⚡ PERFORMANCE TIPS

This epic showcase for the guitar calls on a range of effects and tight ensemble with the band. After the dramatic and distorted opening, theme 1 is in unison with the bass and makes full use of the lowest string, which should be down-tuned to D. Look out for occasional double stopping here, requiring precision. Listen to the original for ideas for effects in the instrumental if you choose to use these. The tempo change at bar 40 is written rather than heard. Enjoy the final ad lib section, which can have a wild quality.

SINGLE BY
Rage Against the
Machine

ALBUM
Rage Against the
Machine

RELEASED
3 November 1992

RECORDED
April-May 1992,
Sound City, Van Nuys,
California, USA
Scream Studios, Studio
City, California, USA
Industrial Recording,
Hollywood, California,
USA (album)

LABEL
Epic

WRITERS
Tim Commerford
Zack de la Rocha
Tom Morello
Brad Wilk

PRODUCERS
Garth Richardson
Rage Against the
Machine

GRADE
05
GUITAR

SINGLE BY
Ocean Colour Scene

ALBUM
Moseley Shoals

B-SIDE
So Sad
Charlie Brown Says

RELEASED
5 February 1996

RECORDED
1995
Moseley Shoals Studio
Birmingham, England

LABEL
MCA

WRITERS
Steve Cradock
Simon Fowler
Oscar Harrison
Damon Minchella

PRODUCER
Brendan Lynch

TECHNICAL FOCUS

THE RIVERBOAT SONG OCEAN COLOUR SCENE

WORDS AND MUSIC: STEVE CRADOCK, SIMON FOWLER
OSCAR HARRISON, DAMON MINCHELLA

Formed in Moseley, Birmingham in 1989, English rock band Ocean Colour Scene attained success at the height of the '90s Britpop era. They comprised Simon Fowler (vocals, acoustic guitar), Steve Cradock (guitar, piano), Damon Minchella (bass) and Oscar Harrison (drums).

Featuring Paul Weller on organ, 'The Riverboat Song', the lead single from Ocean Colour Scene's second album, 1996's *Moseley Shoals*, was the band's debut UK top-20 hit. It was championed by BBC Radio 1 DJ Chris Evans, who played it frequently on his breakfast show as well as using the opening instrumental section as the theme for his TV programme *TFI Friday*. It was released the same week that *TFI Friday* debuted, and the band performed the song live as the show's first musical guests. *Moseley Shoals* was released two months later and rose to No. 2 on four separate occasions and for a total of seven weeks between April and September 1996, kept off the top for six of those weeks by Alanis Morissette's *Jagged Little Pill*.

TECHNICAL FOCUS

Two technical focus elements are featured in this song:

- Counting
- Unison bends

This song features an unusual time signature, requiring confident **counting**. At times it can feel like the six crotchets in each bar are divided into two groups of three (for example at the opening) while at other times there is a feeling of three groups of two (for example at the verse – take extra care with the rhythms in bars 26, 28, 30 and 32). Play the **unison bends** at the chorus strongly with both notes clearly audible.