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**ROCK**  
& **POP**

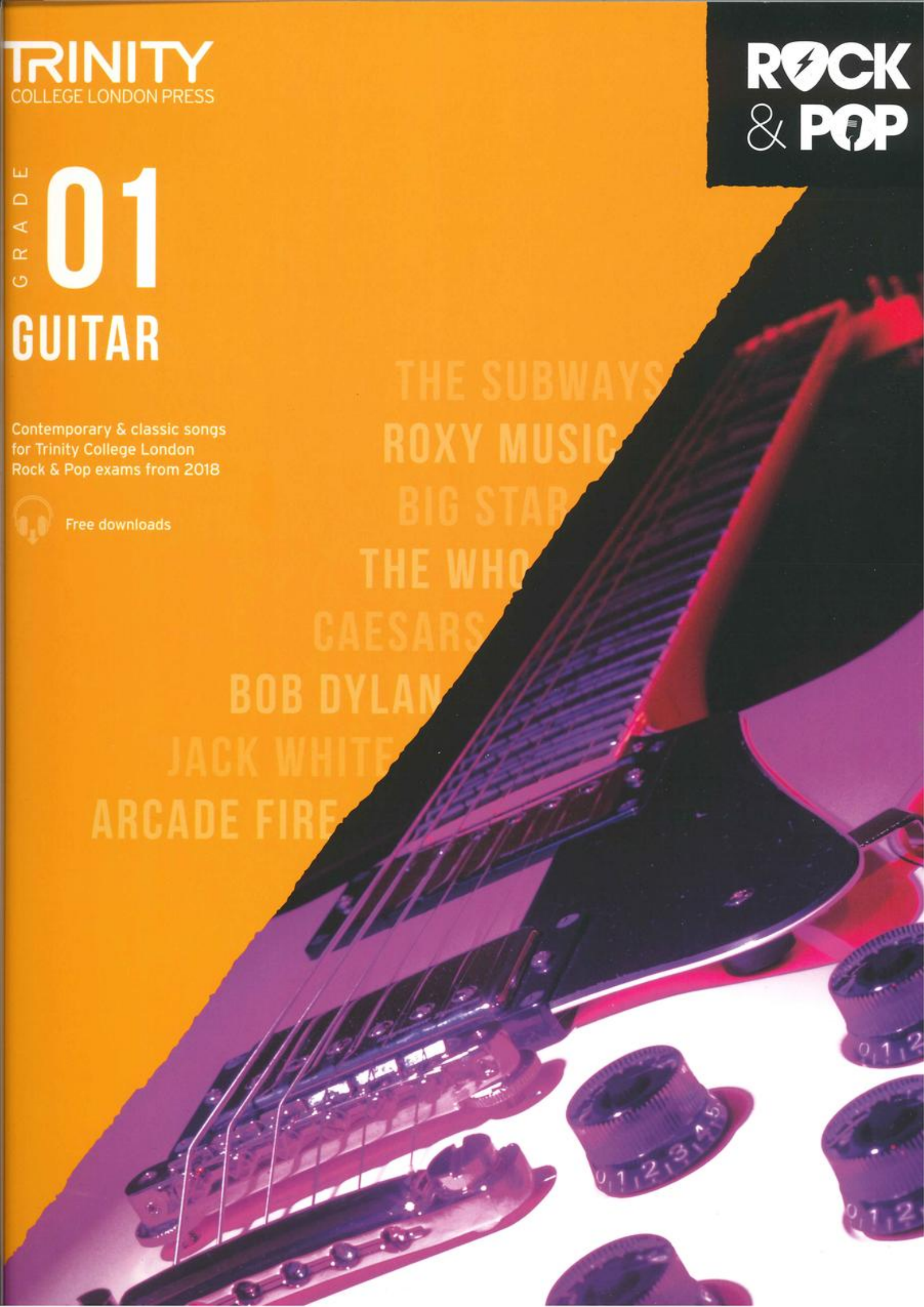
GRADE  
**01**  
**GUITAR**

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



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THE SUBWAYS  
ROXY MUSIC  
BIG STAR  
THE WHO  
CAESARS  
BOB DYLAN  
JACK WHITE  
ARCADE FIRE



# MR. TAMBOURINE MAN

WORDS AND MUSIC: BOB DYLAN

## Intro

Folk rock ♩ = 120 (2 bars count-in)

D A7sus4 D A7sus4

*f*

TAB

## Chorus

*mf*

TAB

9 D G A to Coda 1. 2. D

TAB



### Verse

17

D G D G

TAB

[illegible]

 **Coda**

## Outro

23 D A7sus4 D A7sus4 D

*f*

TAB

# JERK IT OUT

WORDS AND MUSIC: JOAKIM ÅHLUND

**Intro**

Indie Rock ♩ = 132 (no count-in)

2 (organ) Am C G F

*mf*

TAB

**Verse**

5 Am C G F

2 2 1.

TAB

2. **Chorus**

11b FΔ7 Am G Am

*f* It's easy...

TAB

15 **F $\Delta$ 7** **Am** **G**

...and you jerk it out.

TAB

**Riff**

19 **Am** **C** **G** **F**

(drums)

TAB

**Breakdown**

25 **Am** **C** **G** **F** **Am** **C** **G** **F** **G** **F**

*mf*

TAB

**Chorus**

29 **F $\Delta$ 7** **Am** **G** **Am** **F $\Delta$ 7** **Am**

*f*

TAB

35 **G** **Am** **C** **G** **F** **Am**

...and you jerk it out.

TAB

# LOVE IS THE DRUG

WORDS AND MUSIC:  
BRYAN FERRY, ANDY MACKAY

Art Rock ♩ = 124  
(no count-in)

Verse

2 Dm F Am

(bass) *mf*

TAB

1 1 0 0

3 3 1 1

2 2 2 2

7 Dm C Am

TAB

1 1 0 0

3 3 1 1

2 2 0 2

11 Dm F Am

Showing out, showing out...

TAB

1 1 0 0

3 3 1 1

2 2 2 2

15 Em G Am

TAB

0 0 0 3 0 0

0 0 0 0 1 1

0 0 0 0 2 2



# Chorus

19 Dm F Am

*Oh, catch that buzz...*

TAB

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

23 Em G A Fine

*...Love is the drug for me.*

TAB

0	0	0	3	0	0
0	0	0	0	2	2
0	0	0	0	2	2

# Interlude

27 C G N.C. C

*f*

TAB

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

31 G N.C. C D.S. al Fine

TAB

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

# I CAN'T EXPLAIN

WORDS AND MUSIC: PETE TOWNSHEND

## Intro

'60s Pop ♩ = 115 (2 bars count-in)

D C G D C G D

*mf*

TAB

## Verse

5 D C G D C G D A D

*How I feel inside...*

TAB

9 D C G D C G D

TAB

## Bridge

13 D C G D C G D

*Dizzy in the head...*

TAB



17

C G D C A

TAB

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

# Chorus

21

D<sup>5</sup> B<sup>5</sup> G A

TAB

2	2	4	4	3	3	0	0
0	0	2	2	0	0	2	2
				2	2	0	0
				3	3		

25

D C G D C G D

TAB

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

# Instrumental

29

D C G D D C G D

TAB

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

# Chorus

33

D C G D C G D

1. 2.

TAB

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

# OH YEAH

WORDS AND MUSIC:  
BILLY LUNN, CHARLOTTE COOPER  
JOSH MORGAN

## Intro

Rock ♩ = 170 (2 bars count-in)

To Coda   
(after repeat)

Em G D

*f*

2

TAB

## Verse

5 Em

*mf*

(4)

TAB

9 G A C

God bless your soul girl...

TAB

13

Em G D

2

2

TAB

Pre-chorus

17 E<sup>5</sup>

mp Have you ever...

(4)

(4)

TAB

Chorus

21 Em D C

f

1. 2. D.C. al Coda (with repeat)

C

TAB

Coda

25 E<sup>5</sup> Em

TAB



# READY TO START

WORDS AND MUSIC:

WILLIAM BUTLER, WIN BUTLER, RÉGINE CHASSAGNE  
JEREMY GARA, TIM KINGSBURY, RICHARD REED PARRY

## Intro

Indie ♩ = 95 (2 bars count-in)

N.C.

mf

## Verse

5 C G Em Am

## Pre-chorus

9 C D 2

13

(Bm) Em D

Now I'm ready to start...

TAB

Chorus

17 C Em D C Em

*mp*

TAB

22 D C Em D

*f* You're not sure...

TAB

26 C Em D

TAB

# SEPTEMBER GURLS

WORDS AND MUSIC: ALEX CHILTON

## Intro

Power Pop ♩ = 110 (2 bars count-in)

Chords: A G D

*mf*

Tablature (T, A, B lines):

0	0	3	3	2	2	2	2	2
2	2	0	0	3	3	3	3	3
2	2	0	0	2	2	2	2	2
0	0	3	3	0	0	0	0	0

## Verse

Chords: D A G Em

Tablature (T, A, B lines):

2	2	2	2	0	0	0	0	3	3	3	3	0	0	0	0
3	3	3	3	2	2	2	2	0	0	0	0	0	0	0	0
2	2	2	2	2	2	2	2	0	0	0	0	0	0	0	0
0	0	0	0	0	0	0	0	3	3	3	3	0	0	0	0

Chords: D A G Em

Tablature (T, A, B lines):

2	2	2	2	0	0	0	0	3	3	3	3	0	0	0	0
3	3	3	3	2	2	2	2	0	0	0	0	0	0	0	0
2	2	2	2	2	2	2	2	0	0	0	0	0	0	0	0
0	0	0	0	0	0	0	0	3	3	3	3	0	0	0	0



12 D A G To Coda  $\Phi$  D

December boys got it bad...

2

TAB

2	2	0	0	3	3	3	3	3	3	3	3	2	2	2	2	2	2	2	2
3	3	2	2	0	0	0	0	0	0	0	0	3	3	3	3	3	3	3	3
2	2	2	2	0	0	0	0	0	0	0	0	2	2	2	2	2	2	2	2
0	0	0	0	2	2	2	2	2	2	2	2	0	0	0	0	0	0	0	0
				3	3	3	3	3	3	3	3								

18 Bridge A<sup>5</sup>

*mp* When I get to bed...

2 2

TAB

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

25 Solo D G D A<sup>7</sup>SUS4 N.C. D.S. al Coda

*f*

(drums)

2

TAB

0	2	2	0	2	2	0	4	2	0	0	2								

$\Phi$  Coda

31 D A G D G D

*f*

TAB

2	2	0	0	3	3	3	3	3	3	3	3	0	2	2	0	2	2	0	4	2	0	2	3	2	2	0
3	3	2	2	0	0	0	0	0	0	0	0	0	2	2	0	2	2	0	4	2	0	3	3	2	2	0
2	2	2	2	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	
0	0	0	0	2	2	2	2	2	2	2	2	0	0	0	0	0	0	0	0	0	0	0	0	0	0	
				3	3	3	3	3	3	3	3															

# SIXTEEN SALTINES

WORDS AND MUSIC: JACK WHITE

## Intro

Alternative Rock ♩ = 124 (2 bars count-in)

E<sup>5</sup> G<sup>5</sup> A<sup>5</sup> B<sup>5</sup>

*mf*

2

2

TAB

2 2 5 5 2 2 4 4

## Verse

5 E<sup>5</sup> G<sup>5</sup> A<sup>5</sup> B<sup>5</sup>

*She's got stickers on her locker...  
Well every morning I deliver the news...*

2

2

TAB

2 2 5 5 2 2 4 4

9

2

C D

2

TAB

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

13 N.C.

2

2

TAB

0 3 0 0 0 3 0 2

# Chorus 1

17

N.C.

Who's jealous...

23

# Chorus 2

27

Who's jealous...

33



# MR. TAMBOURINE MAN

## BOB DYLAN

WORDS AND MUSIC: BOB DYLAN

Bob Dylan is one of music's most revered figures with an extensive output spanning six decades. His songs expanded the parameters of both folk and rock music, and in 2016 he became the first musician to be awarded the Nobel Prize in Literature 'for having created new poetic expressions within the great American song tradition'.

'Mr Tambourine Man' is from Bob Dylan's fifth album, 1965's *Bringing It All Back Home*. It opened the album's second, more acoustic side, following Dylan's first foray into rock'n'roll on the first side's electric set. The song was a US and UK No. 1 hit for The Byrds, their version following the album just three weeks after its release. Dylan visited the studio as the band were recording, and The Byrds' David Crosby recalled: 'He came there and he heard us playing his song electric, and you could see the gears grinding in his head.' Here lay the beginnings of Dylan's shift into rock, upsetting many diehard folk fans at the time. The lyric was inspired by musician Bruce Langhorne, who had played a large tambourine during an earlier Dylan session.

### PERFORMANCE TIPS

This song requires fluent and accurate strumming through a number of different rhythmic patterns. There are some small dynamic contrasts to look out for, and accents feature in the second-time bar towards the end of the song.

01  
GRADE  
GUITAR

SINGLE BY  
Bob Dylan

ALBUM  
Bringing it all Back Home

RELEASED  
22 March 1965

RECORDED  
15 January 1965  
Columbia Recording Studios  
New York City  
New York, USA

LABEL  
Columbia

WRITER  
Bob Dylan

PRODUCER  
Tom Wilson

TECHNICAL FOCUS

# JERK IT OUT CAESARS

WORDS AND MUSIC: JOAKIM ÅHLUND

This Swedish garage rock band take their name from lead singer and guitarist César Vidal who formed the band with childhood friend Joakim Åhlund (vocals and guitar). The purchase of a vintage Farfisa organ during the making of their debut album would lead to the band's signature sound.

Written by Åhlund, 'Jerk It Out' was originally released in 2002 and included on that year's *Love for the Streets*, Caesars' third album. The following year, a compilation of highlights from the band's first three albums, *39 Minutes of Bliss (In an Otherwise Meaningless World)*, was released specifically for the British and American markets. 'Jerk It Out' was included on the album and was released as a single but only reached No. 60 in the UK. However, following its use in TV adverts for Apple, the song became a top ten hit in the UK in 2005 and has since been used for numerous commercials and film, TV and videogame soundtracks.

## TECHNICAL FOCUS

Two technical focus elements are featured in this song:

- Articulation
- Melodic playing

The opening riff and chorus of this song both contain **articulation** challenges – the staccato crotchets in the riff are important for capturing the feel of the music, and the staccato in the chorus helps maintain the driving energy. In the breakdown there is some *melodic playing* which is marked softer than the preceding chorus. This still needs to be clearly heard, however, and played with a strong sense of phrasing.

SINGLE BY  
CaesarsALBUM  
*Love for the Streets*B-SIDE  
*Out of My Hands*  
*She's a Planet*  
*The Cannibals*RELEASED  
22 April 2002 (album)  
7 April 2003 (single)RECORDED  
2001-2002LABEL  
Virgin RecordsWRITER  
Joakim ÅhlundPRODUCER  
Joakim Åhlund



# LOVE IS THE DRUG

## ROXY MUSIC

WORDS AND MUSIC: BRYAN FERRY, ANDY MACKAY

SINGLE BY  
**Roxy Music**

ALBUM  
**Siren**

B-SIDE  
**Sultanesque**

RELEASED  
**September 1975**

RECORDED  
**Summer 1975**

LABEL  
**EG**

WRITERS  
**Bryan Ferry  
Andy Mackay**

PRODUCER  
**Chris Thomas**

Roxy Music were a hugely influential and commercially successful art rock band who made an instant impact with their debut single 'Virginia Plain' in 1972 at the onset of glam rock mania. Fronted by Bryan Ferry and initially featuring Brian Eno on synthesizer, Roxy Music produced ten UK hit singles over the next decade.

Written by Roxy Music's saxophone and oboe player Andy Mackay with lyrics and vocal line by Ferry, 'Love Is the Drug' was the lead single and opening track on the band's fifth album, 1975's *Siren*. The single reached No. 2 in the UK (kept off the top spot by a reissue of David Bowie's 'Space Oddity') and was also the band's first and biggest hit in the US. Grace Jones covered the song for her 1980 *Warm Leatherette* album, and Ferry later reinterpreted the song in a 1920s jazz style for the soundtrack to Baz Luhrmann's 2013 film *The Great Gatsby*.

### PERFORMANCE TIPS

The verse and chorus of this song are characterised by a rhythmic riff featuring three-note chords. You'll need to strike these chords precisely to avoid unwanted strings sounding. The interlude has a syncopated melodic line which will need careful counting.



## TECHNICAL FOCUS

# I CAN'T EXPLAIN THE WHO

WORDS AND MUSIC: PETE TOWNSHEND

SINGLE BY  
The WhoB-SIDE  
Bald Headed WomanRELEASED  
15 January 1965RECORDED  
September 1964  
IBC Studios  
London, EnglandLABEL  
BrunswickWRITER  
Pete TownshendPRODUCER  
Shel Talmy

English band The Who were formed in 1964 by guitarist Pete Townshend, singer Roger Daltrey, bassist John Entwistle and drummer Keith Moon. One of the most powerful and exciting live bands in rock, classic early singles such as 'Substitute', 'I'm a Boy' and 'Pictures of Lily' were followed by ambitious and successful concept albums such as 1969's *Tommy* and 1973's *Quadrophenia*.

The band's debut single, 'I Can't Explain' was recorded in November 1964 and became their first of 14 top-ten UK hit singles. Townshend was inspired to write it after hearing The Kinks' 'You Really Got Me' and 'All Day and All of the Night', both of which were driven by power chords and had been big hits earlier that year. The producer of those songs, Shel Talmy, was brought in to produce 'I Can't Explain' and also produced the band's next few hits, including 'My Generation'. Covered by David Bowie on his 1973 No 1 album *Pin Ups*, 'I Can't Explain' was a regular concert opener for The Who, including their first headline appearance at the Glastonbury Festival in 2007.

## TECHNICAL FOCUS

Two technical focus elements are featured in this song:

- Staccato
- Picking precision

The opening riff of this song features a **staccato** chord. Play it the same length every time, stopping the sound to make way for the rest that follows it. You will also need to think about **picking precision** in this song, as many chords in this arrangement do not use all six strings. Take care that unwanted strings do not sound in these chords.

# OH YEAH

# THE

# SUBWAYS

WORDS AND MUSIC: BILLY LUNN, CHARLOTTE COOPER  
JOSH MORGAN

SINGLE BY  
**The Subways**

ALBUM  
**Young for Eternity**

B-SIDE  
**I Am Young  
Take Me Away**

RELEASED  
**21 March 2005**

RECORDED  
**2005  
Elevator Studios  
Liverpool, England  
(album)**

LABEL  
**Infectious**

WRITERS  
**Billy Lunn  
Charlotte Cooper  
Josh Morgan**

PRODUCER  
**Ian Broudie**

The Subways are a rock trio from Hertfordshire, England, comprising Charlotte Cooper (bass/vocals) and brothers Billy Lunn (guitar/vocals) and Josh Morgan (drums). The Subways' big break came after winning an unsigned slot at the 2004 Glastonbury Festival. Barely out of their teens, they signed a major label deal the same year.

Released as a single four months ahead of their debut album *Young for Eternity*, 'Oh Yeah' reached No. 25 on the UK singles chart in March 2005. The album was produced by Ian Broudie, previously known for his own work as frontman of The Lightning Seeds and producer for Echo & The Bunnymen, The Fall, The Coral, The Zutons, Dodgy, and The Wedding Present. Legendary BBC Radio 1 DJ John Peel gave the band their first national radio airing, and the band built an ardent following through their intense, energetic performances and relentless touring.

## PERFORMANCE TIPS

The guitar plays a supporting role in this song with a variety of two-, three-, four-, five- and six-string chords. Play each chord carefully to avoid unwanted strings sounding, and aim for fluent changes. There is also a big dynamic contrast between the pre-chorus and the chorus to look out for.



# READY TO START

## ARCADE FIRE

WORDS AND MUSIC: WILLIAM BUTLER, WIN BUTLER  
RÉGINE CHASSAGNE, JEREMY GARA  
TIM KINGSBURY, RICHARD REED PARRY

Based in Montreal, Quebec, Canada's Arcade Fire are fronted by multi-instrumentalist married couple Win Butler and Régine Chassagne. Along with instrument-switching bandmates Richard Reed Perry, Will Butler, Tim Kingsbury, Jeremy Gara and Sarah Neufeld, they have released five critically acclaimed and commercially successful albums since 2004.

Arcade Fire's tour for their second album, *Neon Bible*, came to an end in February 2008 after a total of 122 shows in 75 cities and 19 countries. They reunited a year later in the spring of 2009 to work on a third album, and the first product of initial jam sessions was the song they aptly titled 'Ready to Start'. It was released as the third single from 2010's *The Suburbs*, the band's first No. 1 album in both the US and UK. The album went on to win a number of major honours, including the Polaris Music Prize, a Juno Award for Album of the Year, a Brit Award for Best International Album and a Grammy for Album of the Year.

### PERFORMANCE TIPS

You'll need to achieve a fluent strumming rhythm in this song with clean chords and smooth changes. There's an opportunity to make an effective dynamic contrast at the chorus, which drops down to *mp* before building back up to *f*. Aim for neat and even picking at the very beginning.

SINGLE BY  
**Arcade Fire**

ALBUM  
**The Suburbs**

RELEASED  
2 August 2010 (album)  
3 October 2010 (single)

RECORDED  
2008-2010  
Petite Église, Farnham  
Quebec, Canada  
The Magic Shop, New  
York City, New York, USA  
Studio Frisson, Montreal  
Quebec, Canada  
Public Hi-Fi, Austin,  
Texas, USA (album)

LABEL  
**Merge  
Mercury**

WRITERS  
William Butler  
Win Butler  
Régine Chassagne  
Jeremy Gara  
Tim Kingsbury  
Richard Reed Perry

PRODUCERS  
Markus Dravs  
Arcade Fire



# SEPTEMBER GURLS BIG STAR

WORDS AND MUSIC: ALEX CHILTON

SINGLE BY  
**Big Star**

ALBUM  
**Radio City**

B-SIDE  
**Mod Lang**

RELEASED  
**February 1974**

RECORDED  
**Autumn 1973**  
**Ardent Studios, Memphis**  
**Tennessee, USA**

LABEL  
**Ardent Records**

WRITER  
**Alex Chilton**

PRODUCERS  
**John Fry**  
**Big Star**

Formed in Memphis, Tennessee in 1971 by Alex Chilton (guitar, vocals), Chris Bell (guitar, vocals), Alex Hummel (bass, vocals) and Jody Stephens (drums), Big Star created a seminal body of work in less than four years (1972-4). Their influence, acclaim and reputation far exceeded their commercial success.

Labelled by *Rolling Stone* as the 'quintessential American power pop band', the first two Big Star albums are included by the magazine in its 500 greatest albums of all time. 'September Gurls' was penned by Chilton for the band's second album, 1974's *Radio City*. Neither album nor single charted, despite receiving excellent reviews, and by the year's end the band had split up. They were introduced to a new generation of fans in the 80s when The Bangles covered the song on their biggest-selling album, *Different Light* (1986). Katy Perry spelled her 2010 US and UK No. 1 hit 'California Gurls' as a tribute to Chilton (who had died that year) at the suggestion of her manager. In 2011 the song was rated 180 in *Rolling Stone*'s 500 greatest songs of all time.

## PERFORMANCE TIPS

Clean, even chords are needed at the beginning of this song. There is a syncopated pattern at the bridge, followed by a short solo which reappears in the coda. Take care to make the solos more prominent than the accompanying chordal sections.

## TECHNICAL FOCUS

# SIXTEEN SALTINES

## JACK WHITE

WORDS AND MUSIC: JACK WHITE

Jack White first found success as frontman of The White Stripes, the Detroit duo formed in 1997 whose immense popularity took them as far as headlining the Glastonbury Festival. This singer, songwriter, musician, producer and label founder also formed two successful bands in the 2000s, The Raconteurs and The Dead Weather, and has since established himself as a solo artist.

White unveiled the raucous 'Sixteen Saltines' for the first time in March 2012 during an appearance on US TV's Saturday Night Live. It was the second single (after 'Love Interruption') to be taken from and released ahead of his debut solo album *Blunderbuss*. The next month the album debuted at No. 1 both in the US and the UK. White said of the inspiration for 'Sixteen Saltines':

My daughter asked for a snack, and I said, 'What do you want to have?' and she said, 'I think I'll have 16 saltine crackers.'

White wrote the song shortly after and played it to his daughter the next day. In Rolling Stone's 50 Best Songs Of 2012 poll it came in at No. 8, described in the poll as 'frisky, loud and utterly unhinged' and 'his most aggressive riff since "Seven Nation Army"'.

## TECHNICAL FOCUS

Two technical focus elements are featured in this song:

- Power chord riff
- Single note riff

This song begins with a **power chord** riff that needs to be played neatly and accurately but still with a driving energy. The **single note riff** at bar 13 also needs accuracy, and you'll also need to ensure that notes don't ring on into the rest.

SINGLE BY  
Jack WhiteALBUM  
BlunderbussB-SIDE  
Love is BlindnessRELEASED  
13 March 2012RECORDED  
2011  
Third Man Studios  
Nashville, Tennessee  
USALABEL  
Third Man Records  
XL RecordingsWRITER  
Jack WhitePRODUCER  
Jack White