

# 02 GUITAR

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



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BRYAN ADAMS

ELLE KING

OASIS

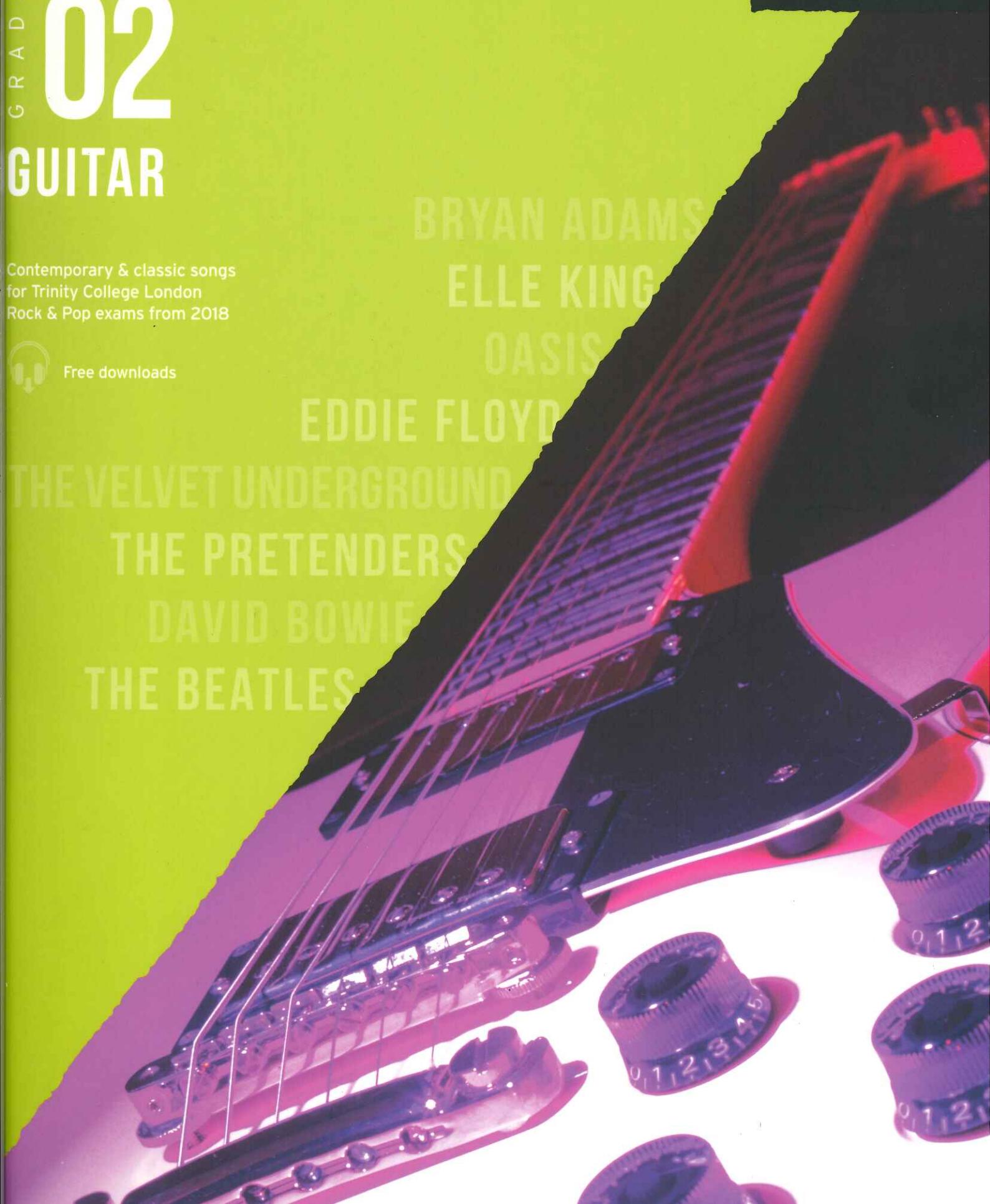
EDDIE FLOYD

THE VELVET UNDERGROUND

THE PRETENDERS

DAVID BOWIE

THE BEATLES



## TECHNICAL FOCUS

**BRASS IN POCKET**

WORDS AND MUSIC:

CHRISSEY HYNDE,

JAMES HONEYMAN-SCOTT

Rock  $\text{J} = 100$  (2 bars count-in)**Verse**Aadd9 A(sus $^2_4$ ) Aadd9

Aadd9 Asus2

A(sus $^2_4$ ) Aadd9*f*  
let ring---|*mf*  
P.M.---|

cont. sim.

**2**

TAB notation below the staff:

T	0	0	0												
A	0	0	0												
B	6	7	7	6											

6 (F#m)

**2**
Dsus2
Dsus2/E

TAB notation below the staff:

T															
A															
B															

**Pre-chorus**

10 Aadd9/E E<sup>5</sup> Esus4 E

P.M.----| let ring-----| P.M.---| let ring-----|

*Gonna use my arms...*

**Chorus**

18 A A sus4 A G<sup>A7</sup>

I gonna make you see...

22 D Dsus2/E

**Outro**

26 Aadd9 A sus2 A(sus<sub>4</sub><sup>2</sup>) Aadd9

*f* cont. sim.

P.M.-----|

2

30 2 Aadd9 A sus2 Aadd9 A(sus<sub>4</sub><sup>2</sup>) Aadd9

P.M.-----|

let ring---|

2

# KNOCK ON WOOD

WORDS AND MUSIC:  
EDDIE FLOYD, STEVE CROPPER

## Intro

Soul  $\text{J} = 105$  (2 bars count-in)

Musical score for the intro of "Knock on Wood". The vocal part starts with a dynamic *f*. The guitar part has chords E<sup>5</sup>, G<sup>5</sup>, A<sup>5</sup>, B<sup>5</sup>, D<sup>5</sup>, and B<sup>5</sup>. The bass line is provided below.

5 A

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

T  
A  
B

2      0      5      0      2      0

2      0      0      2      2      0

4      2      0      2      0      2

2      0      0      2      0      2

4      2      0      2      0      2

## Verse

Musical score for the verse of "Knock on Wood". The vocal part begins at measure 5 with a dynamic *mf*. The guitar part features a repeating eighth-note pattern. The bass line is provided below.

5 A

mf

T  
A  
B

2      0      4      0      2      0

2      0      0      4      0      2

2      0      4      0      2      0

2      0      4      0      2      0

2      0      4      0      2      0

2      0      4      0      2      0

9 E

Musical score for the bridge section of "Knock on Wood". The vocal part starts at measure 9 with an *E*. The guitar part features a repeating eighth-note pattern. The bass line is provided below.

E

T  
A  
B

2      0      4      0      5      0      4      2

2      0      0      4      0      2      0      4

2      0      4      0      5      0      4      2

2      0      4      0      2      0      4      0

2      0      4      0      2      0      4      0

13 A

Musical score for the end of the verse of "Knock on Wood". The vocal part starts at measure 13 with an *A*. The guitar part features a repeating eighth-note pattern. The bass line is provided below.

A

T  
A  
B

2      0      4      0      2      0      4      0

2      0      0      4      0      2      0      4

2      0      4      0      2      0      4      0

2      0      4      0      2      0      4      0

2      0      4      0      2      0      4      0

17

E A E A E<sup>5</sup>

T A B

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

**Chorus**

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

f

T A B

2 0 5 3 | 0 2 | 4 2 0 | 2 0 2 5 | 0 2 | 4 2 0 | 5 3

1. **Instrumental**

26a F<sup>#5</sup> G<sup>#5</sup> A<sup>7</sup> C<sup>7</sup> B<sup>7</sup>

mp f

T A B

4 4 4 4 4 4 | 6 6 6 6 6 6 | 2 2 2 2 2 2 | 0 0 0 0 0 0 | 1 2 | .

2. **Outro**

26b E<sup>5</sup> G<sup>5</sup> A<sup>5</sup> B<sup>5</sup> D<sup>5</sup> B<sup>5</sup> A<sup>5</sup> G<sup>5</sup> E<sup>5</sup>

T A B

2 0 5 3 | 2 0 | 4 2 | 2 0 | 5 2 | 2 0 | 2 0 | .

## TECHNICAL FOCUS

**EX'S & OH'S**

**WORDS AND MUSIC:**  
ELLE KING, DAVE BASSETT

**Intro**

Soul, swung  $\text{♩} = 140$  (2 bars count-in)

Em

Musical notation for the Intro section. The top staff shows a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The tempo is indicated as  $\text{♩} = 140$ . The first two measures are a count-in. Measure 3 starts with a quarter note (Em) followed by eighth notes. Measure 4 ends with a half note. The bottom staff shows a bass clef, a key signature of one sharp (F#), and a 4/4 time signature. The bass line consists of eighth-note patterns: 2, 0, 2, 2, 0.

**Verse**

5 Em

Musical notation for the Verse section. The top staff shows a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The tempo is indicated as  $\text{♩} = 140$ . The first two measures are a count-in. Measure 3 starts with a quarter note (Em) followed by eighth notes. Measure 4 ends with a half note. The bottom staff shows a bass clef, a key signature of one sharp (F#), and a 4/4 time signature. The bass line consists of eighth-note patterns: ., 2, 0, 2, 2, 0.

9 B<sup>7</sup> Em

Musical notation for the Chorus section. The top staff shows a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The tempo is indicated as  $\text{♩} = 140$ . The first two measures are a count-in. Measures 3 and 4 show a B<sup>7</sup> chord followed by an Em chord. The bottom staff shows a bass clef, a key signature of one sharp (F#), and a 4/4 time signature. The bass line consists of eighth-note patterns: 0, 2, 2, 1, 2, 0, 2, 2, 0.

**Pre-chorus**

13 N.C.

N.C.

mf LH damp  
One, two, three...

Musical notation for the Pre-chorus section. The top staff shows a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The tempo is indicated as  $\text{♩} = 140$ . The first two measures are a count-in. Measures 3 and 4 show a bass line with 'LH damp' (left hand dampening) indicated by 'x' marks on the strings. The bottom staff shows a bass clef, a key signature of one sharp (F#), and a 4/4 time signature. The bass line consists of eighth-note patterns: 2, x, x.

17

**Chorus**

21

G D Em B<sup>7</sup>

25 To Coda ○

G D Am C

29 Em B<sup>7</sup> Em D.S. al Coda

mp

○ Coda

37 Em

mf

v.

# MORNING GLORY

WORDS AND MUSIC: NOEL GALLAGHER

## Intro

Indie Rock  $\text{J} = 135$  (2 bars count-in)

Em

Dsus2

mf

2

2

## Verse

5 Em

Dsus2

mf

2

2

9 Em

Dsus2

A7sus4

Cadd9

let ring-

mf

2

2

**Pre-chorus**

13 Dsus2 Cadd9

Need a little time to wake up...

2 2

19 Dsus2 B<sup>7</sup>

**Chorus**

23 Em Dsus2 A7sus4 Cadd9

let ring  
What's the story, morning glory...

27 Em Dsus2 A7sus4 Cadd9

**Outro**

31 Em

# SUMMER OF '69

WORDS AND MUSIC:  
BRYAN ADAMS, JIM VALLANCE

## Intro

Rock  $\text{♩} = 138$  (2 bars count-in)

D<sup>5</sup>

Musical score for the intro section. It consists of two staves. The top staff is a treble clef staff with eighth-note patterns. The bottom staff is a standard guitar TAB staff showing fingerings (2, 0, 0, 2, 0, 0, 2) across six strings. A dynamic marking 'mf' is present. The tempo is indicated as Rock  $\text{♩} = 138$  with a note that it's a 2-bar count-in. The key signature is F# major (one sharp). The section ends with a repeat sign and a first ending instruction.

## Verse

D<sup>5</sup>

Musical score for the verse section. It consists of two staves. The top staff is a treble clef staff with eighth-note patterns. The bottom staff is a standard guitar TAB staff showing fingerings (2, 0, 0, 2, 0, 0, 2) across six strings. The key signature changes to D major (no sharps or flats). The section ends with a repeat sign and a first ending instruction.

cont. sim.

Musical score for the verse section continuation. It consists of two staves. The top staff is a treble clef staff with eighth-note patterns. The bottom staff is a standard guitar TAB staff showing fingerings (2, 0, 0, 2, 0, 0, 2) across six strings. The key signature changes to D major (no sharps or flats). The section ends with a repeat sign and a first ending instruction.

## Pre-chorus

Musical score for the pre-chorus section. It consists of two staves. The top staff is a treble clef staff with eighth-note patterns. The bottom staff is a standard guitar TAB staff showing fingerings (2, 3, 3, 4, 4, 0, 0) across six strings. The key signature changes to G major (no sharps or flats). The section ends with a repeat sign and a first ending instruction.

*f Oh, when I look back now...*

15

Bm A D G Bm A

**Chorus**

21 D<sup>5</sup> A<sup>5</sup> To Coda

*mf* P.M.- | P.M.- | cont. sim.

**Bridge**

25 F<sup>5</sup> B<sub>b</sub><sup>5</sup> C<sup>5</sup> B<sub>b</sub><sup>5</sup>

*f*

**Keyboard riff**

29 D A

**Coda**

33 D<sup>5</sup> A<sup>5</sup> D

*P.M.-* | *P.M.-* | cont. sim.

# SWEET JANE

WORDS AND MUSIC: LOU REED

## Verse

Art Rock  $\text{J} = 104$  (2 bars count-in)

D A G Bm A D

*mf*

**2**

Guitar tablature for the first verse section. The top staff shows a treble clef, a key signature of two sharps, and a 4/4 time signature. The bottom staff shows a standard six-string guitar neck with the letters T, A, and B on the left. The tab indicates a count-in of two bars before the main section begins.

Guitar tablature for the second verse section. The top staff shows a treble clef and a key signature of two sharps. The bottom staff shows a standard six-string guitar neck with the letters T, A, and B on the left. The tab shows a continuation of the melody with specific fingerings indicated by the number '2' above certain strings.

Guitar tablature for the third verse section. The top staff shows a treble clef and a key signature of two sharps. The bottom staff shows a standard six-string guitar neck with the letters T, A, and B on the left. The tab shows a continuation of the melody with specific fingerings indicated by the number '2' above certain strings.

## Chorus

Guitar tablature for the first chorus section. The top staff shows a treble clef, a key signature of one sharp, and a 9 in the measure number. The bottom staff shows a standard six-string guitar neck with the letters T, A, and B on the left. The tab shows a rhythmic pattern of eighth-note chords followed by a sustained note on the G string. The dynamic is marked 'f'.

cont. sim.

**2**

**2**

Guitar tablature for the second chorus section. The top staff shows a treble clef and a key signature of one sharp. The bottom staff shows a standard six-string guitar neck with the letters T, A, and B on the left. The tab shows a rhythmic pattern of eighth-note chords followed by a sustained note on the G string. The dynamic is marked 'f'.

**2**

**2**

**Bridge**

15 D C♯m G♯ A

*mp*

This section starts at measure 15. It features a treble clef, a key signature of two sharps, and a common time signature. The chords are D, C♯m, G♯, and A. The bass line consists of eighth-note chords. The guitar part is tabulated below the staff, showing fingerings (e.g., 2, 3, 2, 2) and string numbers (T, A, B). The dynamic marking 'mp' is present.

19 B D C♯m G♯

*f mp*

This section begins at measure 19. It includes a treble clef, a key signature of three sharps, and a common time signature. The chords are B, D, C♯m, and G♯. The bass line shows eighth-note chords. The guitar part is tabulated with fingerings and string numbers. The dynamic 'f' (fortissimo) and 'mp' (mezzo-forte) are indicated.

23 A B

*f*

This section starts at measure 23. It has a treble clef, a key signature of three sharps, and a common time signature. The chords are A and B. The bass line consists of eighth-note chords. The guitar part is tabulated with fingerings and string numbers. The dynamic 'f' (fortissimo) is shown.

**Chorus**

27 D G 2 2 D

This section begins at measure 27. It features a treble clef, a key signature of one sharp, and a common time signature. The chords are D, G, 2, 2, and D. The bass line consists of eighth-note chords. The guitar part is tabulated with fingerings and string numbers.

## TECHNICAL FOCUS

**TWIST AND SHOUT**

WORDS AND MUSIC:

PHIL MEDLEY, BERT RUSSELL

**Intro**'60s Pop  $\text{J} = 120$  (1½ bars count-in)

D      G      A

*mf*

2

**Verse**

5      D      G      A

2

1.

2.

To Coda

9      2      2

D      G      A

2      2

2      2

2      3      3      0

3      0      0      2

2      0      0      2

0      0      0      2

2      2      0      0

3      3

2      2      2      2      2      2      2

0      0      0      2      0      0      0      0

2      2      2      2      2      2      2

**Instrumental**

13 D G A

**Vocal build**

17 A

*mp*  
Ah...

**D.S. al Coda**  
(with repeat)

20 A<sup>7</sup>

*f*

**Coda**

A

23

*mp*

A<sup>7</sup> D D<sup>9</sup>

# ZIGGY STARDUST

WORDS AND MUSIC: DAVID BOWIE

## Intro

Glam Rock  $\text{♩} = 80$  (2 bars count-in)

Treble staff chords: G<sup>5</sup>, D, C<sup>sus2</sup>, G/B, D<sup>sus4/A</sup>. Bass staff: T 3, A 0, G 0, B 3. Dynamics: *mf*. Text: let ring-----|

Bass staff: T 3, A 0, G 0, B 3. Chords: 2, 3, 2, 3, 2 | 3, 0, 0, 2 | 3, 2, 0 | 2.

Treble staff chords: G<sup>5</sup>, D, C<sup>sus2</sup>, G/B, D<sup>sus4/A</sup>. Bass staff: T 3, A 0, G 0, B 3. Dynamics: *mf*. Text: let ring-----|

Bass staff: T 3, A 0, G 0, B 3. Chords: 3, 2, 3, 2, 3 | 3, 0, 0, 2 | 3, 2, 0 | 2.

## Verse

Treble staff: 9, G<sup>5</sup>, Bm, C, D. Dynamics: *mp*. Bass staff: T 3, A 0, G 0, B 3. Chords: 3, 2, 1 | 0, 4, 0 | 2, 3, 4 | 0, 2, 0 | 2, 0.

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13 G<sup>5</sup> Em A C

17 A<sup>5</sup> G<sup>5</sup> F<sup>5</sup> G<sup>5</sup>

*mf* So where were The Spiders...  
Making love with his ego...

2

21 A<sup>5</sup> G<sup>5</sup> F<sup>5</sup> D E

*f*

25 G<sup>5</sup> D CSUS2 G<sup>5</sup>

*mf* let ring-----|

TECHNICAL FOCUS

# BRASS IN POCKET

## PRETENDERS

WORDS AND MUSIC: CRISSIE HYNDE, JAMES HONEYMAN-SCOTT

SINGLE BY  
**Pretenders**ALBUM  
**Pretenders**B-SIDE  
**Swinging London**  
**Nervous but Shy**RELEASED  
**November 1979**RECORDED  
**1979**  
**Wessex Studios**  
**London, England**  
**AIR Studios, London**  
**England (album)**LABEL  
**Real Records**WRITERS  
**Chrissie Hynde**  
**James Honeyman-Scott**PRODUCER  
**Chris Thomas**

Pretenders were formed in 1978 by American musician Chrissie Hynde (vocals, guitar) with English musicians James Honeyman-Scott (guitar, keyboards), Pete Farndon (bass) and Martin Chambers (drums), a line-up that would last until 1982. Thirteen of the band's albums have made the UK top 40, from their 1980 self-titled debut to 2016's *Alone*.

Pretenders' third single 'Brass in Pocket' was released at the beginning of November 1979. By the middle of January 1980 it had replaced Pink Floyd's 'Another Brick in the Wall (Part II)' at the top of the UK singles chart to become the first new No. 1 of the 1980s. In 2004, Hynde said:

When we recorded the song I wasn't very happy with it and told my producer that he could release it over my dead body, but they eventually persuaded me. So I remember feeling a bit sheepish when it went to No. 1.

The song also made it to No. 14 on the Billboard Hot 100, making it the band's first US hit.

### TECHNICAL FOCUS

Two technical focus elements are featured in this song:

- Palm muting
- Playing open strings and fretted notes together

**Palm muting** is an important feature of this song. Observe the written music carefully to ensure that you only use palm muting on the notes that are marked.

**Playing open strings and fretted notes together** is required in the first and last bars. This means letting the open B and E strings ring as you play the fretted notes on the third string. It is very easy to accidentally mute the open strings, so keep your fretting finger bent and arched.

# KNOCK ON WOOD

## EDDIE FLOYD

WORDS AND MUSIC: EDDIE FLOYD, STEVE CROPPER

SINGLE BY  
**Eddie Floyd**

ALBUM  
**Knock on Wood**

B-SIDE  
**Got to Make a Comeback**

RELEASED  
**September 1966**

RECORDED  
**July-December 1966**  
**Stax Recording Studios**  
**Memphis, Tennessee, USA**

LABEL  
**Stax Records**

WRITERS  
**Eddie Floyd**  
**Steve Cropper**

PRODUCER  
**Steve Cropper**

A founder member of Detroit vocal group The Falcons, Eddie Floyd moved to Memphis, Tennessee in 1965 as a staff songwriter for the legendary Stax Records. Early success came in collaboration with Booker T & The MGs' guitarist Steve Cropper, the pair responsible for the Wilson Pickett hit '634-5789'.

Floyd and Cropper wrote 'Knock on Wood' with Otis Redding in mind, though it would become the launching point for Floyd's enduring solo career. The weather in Memphis proved a source of inspiration: 'It's like thunder, lightning, the way you love me is frightening' (composed in the Lorraine Motel, where Martin Luther King was assassinated two years later). 'Knock on Wood' has been described as the archetypal Stax record and the peak of 60s soul, hitting No. 1 on the US R&B chart in 1966. Redding did record a hit version of the song with Carla Thomas for their 1967 duets album *King & Queen*. A disco version by Amii Stewart was the most successful, reaching No. 1 in the US and No. 6 in the UK in 1979.

### ⚡ PERFORMANCE TIPS

The opening power chords require accuracy – try not to allow the sound to spill into the rests. The verse features staccato articulation and syncopated rhythms, both of which will require careful attention. Towards the end, play the long crescendo evenly over its three-bar duration.

TECHNICAL FOCUS

# EX'S & OH'S ELLE KING

WORDS AND MUSIC: ELLE KING, DAVE BASSETT

SINGLE BY  
Elle KingALBUM  
Love StuffRELEASED  
13 February 2015 (album)  
23 October 2015 (single)RECORDED  
May 2015  
Sun Studio, Memphis  
Tennessee, USALABEL  
RCAWRITERS  
Elle King  
Dave BassettPRODUCER  
Dave Bassett

Born in Los Angeles, California, in 1989, Elle King (daughter of comedian and actor Rob Schneider) taught herself guitar and banjo inspired by a mix of country, bluegrass, rock'n'roll, soul, blues and heavy rock. Signed to RCA, her debut release was 2012's *The Elle King EP* followed by 2015's *Love Stuff* album.

Released in September 2014 five months ahead of *Love Stuff*, this sassy song marked Elle King's debut single following her introductory EP of 2012. King wrote 'Ex's & Oh's' with its producer Dave Bassett, a veteran songwriter who also co-wrote and produced the album's second single 'Under the Influence'. The song came to life when Bassett asked King about her love life, and she started talking about various ex-boyfriends. They started writing the song as a joke, but when King's label heard it they immediately pegged it as a hit single. Showcasing her powerhouse vocals (described as a 'raspy, Adele-esque wail' by *Billboard* magazine), the label was proved right as 'Ex's & Oh's' became a worldwide hit, earning King her first Grammy Award nominations for Best Rock Song and Best Rock Performance.

## TECHNICAL FOCUS

Two technical focus elements are featured in this song:

- Switching between single notes and chords
- Left hand damping

The pre-chorus of this song includes a passage of percussive strumming with **left-hand damping**. Ensure that all six strings are muted to achieve this effect fully. Accuracy in **switching between single notes and chords** is important in bars 9 and 10 – this includes ensuring that the rests are observed.

# MORNING GLORY

## OASIS

WORDS AND MUSIC: NOEL GALLAGHER

SINGLE BY  
**Oasis**

ALBUM  
**(What's the Story)  
Morning Glory?**

RELEASED  
**2 October 1995**

RECORDED  
**March, May-June 1995**  
Rockfield Studios  
Monmouthshire, Wales

LABEL  
**Creation**

WRITER  
**Noel Gallagher**

PRODUCERS  
**Oasis**  
**Noel Gallagher**

Formed in Manchester in 1991, Oasis would come to dominate the British music scene by the middle of the decade. By 1995 the band comprised Liam Gallagher (vocals), Noel Gallagher (guitar, vocals, songwriter), Paul 'Bonehead' Arthurs (guitar), Paul McGuigan (bass) and Alan White (drums).

Oasis's second album, 1995's *(What's the Story) Morning Glory*, spent ten weeks at No. 1 in the UK and went on to outsell both *Thriller* and *The Dark Side of the Moon* to become the UK's fifth biggest-selling album ever. It featured the hits 'Some Might Say', 'Roll With It', 'Wonderwall' and 'Don't Look Back in Anger'. The song 'Morning Glory' was released as a single in Australia only and was included on the band's first ever 'best of' collection, 2006's *Stop the Clocks*. A snippet of Noel Gallagher performing the song's chorus was first heard at the start of the song 'Acquiesce', a fan favourite and a B-side to the band's first No. 1 single 'Some Might Say', released six months before the album and the first of their eight UK No. 1 hits. In 2010 *Morning Glory* was named Best British Album of the Last 30 Years in a special category created to celebrate the 30th anniversary of the Brit Awards.

### ⚡ PERFORMANCE TIPS

Aim to make a strong first impression when you play the opening riff, which will need to lock tightly into the groove right from the first notes. Thereafter, aim for consistency each time the riff appears. You'll need to employ some clean picking in the pre-chorus as you alternate between four- and five-note chords.

# SUMMER OF '69 BRYAN ADAMS

WORDS AND MUSIC: BRYAN ADAMS, JIM VALLANCE

SINGLE BY  
**Bryan Adams**

ALBUM  
**Reckless**

B-SIDE

**Kids Wanna Rock (live)**  
The Best Was Yet to Come

RELEASED

**5 November 1984 (album)**  
**17 June 1985 (single)**

LABEL  
**A&M**

WRITERS  
**Bryan Adams**  
**Jim Vallance**

PRODUCERS  
**Bob Clearmountain**  
**Bryan Adams**

Once labelled 'the Groover from Vancouver', Canada's Bryan Adams was actually born in Kingston, Ontario. He has sold over 100 million albums and singles worldwide and still holds the record for the most consecutive weeks (16 weeks) at No. 1 on the UK singles chart with 1991's '(Everything I Do) I Do It for You'.

'Summer of '69' was the fourth single from Bryan Adams' 1984 album *Reckless*. His fourth and sole US No. 1 album, it proved to be his international breakthrough thanks to the success of lead single 'Run to You', a No. 6 hit in the US and his first top 40 hit in the UK (reaching No. 11). Follow-up singles 'Somebody' and 'Heaven' bolstered its success, the latter becoming his first US No. 1. The nostalgic 'Summer Of '69' followed in June 1985, peaking at No. 5 in the US, and although not his biggest hit it is considered one of Adams's signature songs and a classic of 80s rock. Adams wrote it with regular co-writer Jim Vallance, who said:

Looking back, I think 'Summer Of '69' was us at our best. We hadn't had any real 'success' yet ... In January 1984 Bryan and I were still writing songs for all the right reasons, for the pure love and joy of it.

## ⚡ PERFORMANCE TIPS

The opening power chords are a memorable feature of this song. Aim to make the accents sound much stronger than the other notes – the accents should be sharp jerks among the softer repeated quavers. The chords at the pre-chorus echo the rhythm of the accents, but here you should aim for a fuller, more sustained sound. Throughout this rhythmically driving song, you'll need an accurate sense of the pulse.

# SWEET JANE

## THE VELVET UNDERGROUND

WORDS AND MUSIC: LOU REED

SINGLE BY  
**The Velvet Underground**ALBUM  
**Loaded**B-SIDE  
**Rock & Roll**RELEASED  
**15 November 1970 (album)**  
**August 1973 (single)**RECORDED  
**April-August 1970**  
**Atlantic Studios, New York City, New York, USA**LABEL  
**Cotillion**  
**Atlantic**WRITER  
**Lou Reed**PRODUCERS  
**Geoff Haslam**  
**Shel Kagan**  
**The Velvet Underground**

One of the most influential bands in rock, The Velvet Underground started out as house band at legendary pop artist Andy Warhol's New York studio The Factory. The line-up for their first two albums comprised singer, guitarist and main songwriter Lou Reed, multi-instrumentalist John Cale, guitarist Sterling Morrison and drummer Mo Tucker. Cale was replaced by Doug Yule for their second two albums.

Recorded in 1970 in New York, 'Sweet Jane' originally appeared on The Velvet Underground's fourth album (and first for Atlantic Records), *Loaded*. Over the previous three years the band had put out three of rock's most seminal albums but to little commercial success, and by the time of *Loaded* they were on the verge of splitting up. Reed would actually quit the band three months before its release in November 1970, and was subsequently irked to discover that the released version had edited out the song's bridge (the full-length version was eventually released on 1995's *Peel Slowly and See* box set). Nevertheless, both song and album would come to be regarded as rock classics.

### ⚡ PERFORMANCE TIPS

This song features a lot of syncopation right from the start, so count carefully and be sure to observe the rests between notes. Later on there are some dynamic contrasts to look out for, including gradual crescendos which should be spread evenly across their duration.

TECHNICAL FOCUS

# TWIST AND SHOUT

## THE BEATLES

WORDS AND MUSIC: PHIL MEDLEY, BERT RUSSELL

SINGLE BY  
The BeatlesALBUM  
Please Please MeB-SIDE  
A Taste of Honey  
Do You Want to Know  
a Secret?  
There's a PlaceRELEASED  
22 March 1963 (album)  
12 July 1963 (EP)RECORDED  
11 February 1963  
EMI Studios, London  
EnglandLABEL  
ParlophoneWRITERS  
Phil Medley  
Bert RussellPRODUCER  
George Martin

Undoubtedly the most successful and influential group in the history of popular music, English rock band The Beatles incited 'Beatlemania' across the globe during their live touring years.

At 10am on 11 February 1963, The Beatles began work on their debut album *Please Please Me* at London's Abbey Road, and by 10.45pm they had recorded 10 songs. The amazingly productive session culminated with their blistering take on 'Twist and Shout', with just one shot at capturing it due to the demands of the song on Lennon's voice, combined with the fact that he had a cold. This performance prompted their producer George Martin to say: 'I don't know how they do it. We've been recording all day but the longer we go on the better they get.' The title track of an EP in the UK, 'Twist and Shout' was released as a single in the US and reached No. 2 in April 1964 during a week in which the band held all top five chart positions.

### TECHNICAL FOCUS

Two technical focus elements are featured in this song:

- Opening riff
- Crescendo

The well-known **opening riff** of this song combines single notes and chords, requiring accuracy and balance to make sure the single notes sound as strongly as the chords. Another challenge is the **crescendo** in bars 17-20 which needs to be evenly gradated over its four-bar duration.

# ZIGGY STARDUST

## DAVID BOWIE

WORDS AND MUSIC: DAVID BOWIE

SINGLE BY  
David Bowie

ALBUM  
The Rise and Fall of  
Ziggy Stardust and the  
Spiders from Mars

RELEASED  
16 June 1972 (album)

RECORDED  
November 1971  
Trident Studios  
London, England

LABEL  
RCA

WRITER  
David Bowie

PRODUCERS  
David Bowie  
Ken Scott

An English singer, songwriter, musician and producer whose career spanned more than 50 years of restless reinvention, David Bowie was one of the world's most influential and commercially successful solo artists. In the UK alone he scored 24 top-ten singles, five of them No. 1s, and 32 top-ten albums, 11 of them No. 1s.

Prior to 1972, Bowie's only commercial success had been the 1969 No. 5 hit single 'Space Oddity'. This changed with the release of *The Rise and Fall of Ziggy Stardust and the Spiders from Mars* album and an unforgettable performance of its first single 'Starman' on BBC TV's weekly music show *Top of the Pops*. The album introduced Bowie's alter ego Ziggy Stardust, of whom Bowie said in 1977:

I wanted to define the archetype messiah rock star, and I used the trappings of kabuki theatre, mime technique, fringe New York music – like, my references were Velvet Underground.

It was his first hit album, its impact launching him to stardom.

I wasn't at all surprised that Ziggy Stardust made my career, Bowie later said. I packaged a totally credible plastic rock star.

### ⚡ PERFORMANCE TIPS

The iconic opening riff of this song is a spotlight moment for the guitar. Play the semiquavers rhythmically and clearly so that none of them are lost, and give them enough sound to match the full chords that make up the rest of the riff. Later in the song there are some semiquaver power chords that will need precise picking.