

rockschool®

GUITAR LEVEL/GRADE 4

GUITAR



US LEVEL 4 (UK GRADE 4)



SONGS FROM

BRUNO MARS

BB KING

JAMES BROWN

WALK THE MOON

LYNYRD SKYNYRD

JOHN LEGEND AND THE ROOTS

+ 6 **rockschool® ORIGINALS**



rockschool®

Guitar

US Level 4 (UK Grade 4)

*Performance pieces, technical exercises and in-depth guidance
for Rockschool assessments*



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Input the following code when prompted: **Y4EFQ7T7MY**

For more information, turn to page 4

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CONTACTING ROCKSCHOOL

www.rslawards.com

Telephone: +44 (0)345 460 4747

Email: info@rslawards.com

Syllabus Director

Tim Bennett-Hart

Head of Graded Music & Publishing

Jono Harrison

2018 Syllabus Repertoire

Produced by Nik Preston

Proof reading

Sharon Kelly, Calum Harrison, Jono Harrison, Nik Preston
(and all arrangers/performers)

US Book Editions (2020)

Additional design work by Steven Price (51 Degrees Design)
and Simon Troup (Digital Music Art)
Edited by Jennie Troup (Digital Music Art)

Syllabus Consultants (Hit Tunes 2018 Repertoire)

Guitar: James Betteridge, Andy G Jones
Bass: Joe Hubbard, Diego Kovadloff, Joel McIver
Drums: Paul Elliott, Pete Riley

Arrangers (Hit Tunes 2018 Repertoire)

Guitar: James Betteridge, Andy G Jones, Mike Goodman, Viv Lock
Bass: Diego Kovadloff, Andy Robertson, Joe Hubbard
Drums: Paul Elliott, Stu Roberts, Pete Riley

Publishing (Hit Tunes 2018 Repertoire)

Fact files by Diego Kovadloff
Covers designed by Phil Millard (Rather Nice design)
Music engraving, internal design and layout by
Simon Troup & Jennie Troup (Digital Music Art)

Distribution

Exclusive Distributors: Hal Leonard

Musicians (Hit Tunes 2018 Repertoire)

Guitar: Andy G Jones, James Betteridge, Mike Goodman,
David Rhodes (Peter Gabriel)
Bass: Nik Preston, Joe Hubbard, Stuart Clayton,
Andy Robertson, John Illsley (Dire Straits)
Drums: Paul Elliott, Pete Riley, Peter Huntington, Stu Roberts,
Billy Cobham (Miles Davis, Mahavishnu Orchestra)
Vocals: Kim Chandler
Keys: Jono Harrison, Hannah V (on 'Red Baron'), Andy Robertson
Horns: Tom Walsh (tpt), Martin Williams (sax), Andy Wood (trmb)

Recording & Audio Engineering (Hit Tunes 2018 Repertoire)

Recording engineers: Oli Jacobs, Scott Barnett, Patrick Phillips
Mixing engineer: Samuel Vasanth
Mastering engineer: Samuel Vasanth
Audio production: Nik Preston
Audio management: Ash Preston, Samuel Vasanth
Recording studios: Real World Studios, The Premises

Publishing (Rockschool 2012 Repertoire)

Fact Files written by Joe Bennett, Charlie Griffiths, Stephen Lawson,
Simon Pitt, Stuart Ryan and James Uings
Walkthroughs written by James Uings
Music engraving, internal design and layout by
Simon Troup & Jennie Troup (Digital Music Art)
Proof reading and copy editing by Chris Bird, Claire Davies, Stephen
Lawson, Simon Pitt and James Uings
Publishing administration by Caroline Uings
Additional drum proof reading by Miguel Andrews

Instrumental Specialists (Rockschool 2012 Repertoire)

Guitar: James Uings
Bass: Stuart Clayton
Drums: Noam Lederman

Musicians (Rockschool 2012 Repertoire)

Andy Crompton, Camilo Tirado, Carl Sterling, Charlie Griffiths,
Chris Webster, Dave Marks, DJ Harry Love, Felipe Karam,
Fergus Gerrard, Henry Thomas, Jake Painter, James Arben,
James Uings, Jason Bowld, Joe Bennett, Jon Musgrave, Kishon Khan,
Kit Morgan, Larry Carlton, Neel Dhorajiwala, Nir Z, Noam Lederman,
Norton York, Richard Pardy, Ross Stanley, Simon Troup, Steve Walker,
Stuart Clayton, Stuart Ryan

Recording & Audio Engineering (Rockschool 2012 Repertoire)

Recorded at The Farm (Fisher Lane Studios)
Produced and engineered by Nick Davis
Assistant engineer and Pro Tools operator Mark Binge
Mixed and mastered at Langlei Studios
Mixing and additional editing by Duncan Jordan
Supporting Tests recorded by Duncan Jordan and Kit Morgan
Mastered by Duncan Jordan
Executive producers: James Uings, Jeremy Ward and Noam Lederman

Executive Producers

John Simpson, Norton York

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Welcome to Rockschool Guitar Level/Grade 4

Welcome to Guitar Level/Grade 4

Welcome to the **Rockschool 2018 Guitar syllabus**. This book and the accompanying downloadable audio contain everything you need to play guitar at this level/grade. In the book you will find the scores in both standard guitar notation and TAB, as well as Fact Files and Walkthroughs for each song.

The downloadable audio includes:

- full stereo mixes of six Rockschool compositions and six arrangements of classic and contemporary hits
- backing tracks (minus the assessed guitar part)
- all necessary audio for the complete range of supporting tests

Guitar Assessments

At each level/grade, you have the option of taking one of two different types of assessment:

- **Level/Grade Assessment:** a Level/Grade Assessment is a mixture of music performances, technical work and tests. You prepare three pieces (two of which may be Free Choice Pieces) and the contents of the Technical Exercise section. This accounts for 75% of the assessment marks. The other 25% consists of: *either* a Sight Reading *or* an Improvisation & Interpretation test (10%), a pair of instrument specific Ear Tests (10%), and finally you will be asked five General Musicianship Questions (5%). The pass mark is 60%.
- **Performance Certificate:** in a Performance Certificate you play five pieces. Up to three of these can be Free Choice Pieces. Each song is marked out of 20 and the pass mark is 60%.

Book Contents

The book is divided into a number of sections. These are:

- **Assessment Pieces:** in this book you will find six specially commissioned pieces of Level/Grade 4 standard. Each of these is preceded by a *Fact File*. Each Fact File contains a summary of the song, including the style, tempo, key and technical features, along with a list of the musicians who played on it. The song is printed on two pages. Immediately after each song is a *Walkthrough*. This covers the song from a performance perspective, focusing on the technical issues you will encounter along the way. Each song comes with a full mix version and a backing track. Both versions have spoken count-ins at the beginning. Please note that any solos played on the full mix versions are indicative only.
- **Technical Exercises:** you should prepare the exercises set in this level/grade in the keys indicated. There is also a Riff test which should be practised and played to the backing track.
- **Supporting Tests and General Musicianship Questions:** in Guitar Level/Grade 4 there are three supporting tests – *either* a Sight Reading *or* an Improvisation & Interpretation test and two Ear Tests – and a set of General Musicianship Questions (GMQs) asked at the end of each assessment. Examples of the types of tests likely to appear in the assessment are printed in this book. Additional examples of both types of test and the GMQs can be found in the *Rockschool Guitar Companion Guide*.
- **Additional Information:** finally, you will find information on assessment procedures, marking schemes, guitar tone, guitar notation, and the full notation and backing track of a piece from the next level/grade as a taster.

Audio

Audio is provided in the form of backing tracks (minus guitar) and examples (including guitar) for the pieces and the supporting tests where applicable. Audio files are supplied in MP3 format to enable playback on a wide range of compatible devices. Digital versions of the book include audio files in the download. Download audio for hardcopy books from RSL directly at www.rslawards.com/downloads — you will need to input this code when prompted: **Y4EFQ7T7MY**

Syllabus Guide

All candidates should read the accompanying syllabus guide when using this level/grade book. This can be downloaded from the RSL website: www.rslawards.com

Errata

Updates and changes to Rockschool books are documented online. Candidates should check for errata periodically while studying for any assessment. Further details can be found on the RSL website: www.rslawards.com/errata

Bruno Mars

SONG TITLE: TREASURE
ALBUM: UNORTHODOX JUKEBOX
LABEL: ATLANTIC
GENRE: DISCO/FUNK/POP

WRITTEN BY: BRUNO MARS,
PHREDLEY BROWN,
PHILIP LAWRENCE,
ARI LEVINE,
THIBAUT JEAN-MARIE
MICHEL BERLAND AND
IRFANE KHAN CHRISTOPHER
PRODUCED BY: THE SMEEZINGTONS

US CHART PEAK: 5

BACKGROUND INFO

Bruno Mars is a highly successful singer, songwriter and multi-instrumentalist born on the island of Hawaii. Mars has sold over 130 million records worldwide, making him one the best-selling artists of all time. He has won 11 Grammy Awards since launching his career in 2010.

Mars is a very dynamic and exciting performer whose stylistic influences range from pop and rock to reggae and hip hop via soul and R&B. He is a gifted singer with a three octave range, as well an able instrumentalist, known to play a variety of instruments on his recordings. Mars' stage presence is often compared with that of James Brown and Michael Jackson. Before his phenomenally successful solo career Mars wrote songs for artists including Adam Levine (Maroon 5), Alexandra Burke, Sugababes and Flo Rida amongst many others.

'Treasure' was released as a single in May 2013 and became Bruno Mars' seventh Top 10 hit in the US in three years. The song reached the Top 20 in eight countries. 'Treasure' has similarities with 'Baby I'm Yours' by Breakbot and writing credits were given to Jean-Marie Michel Berland (who penned the latter) as a result. 'Treasure' was well received by critics. The song's disco style, borrowing elements from

$\text{♪} = 112$ Pop

A \flat add 9 /B \flat

The image shows musical notation and a guitar tab for the song 'Treasure'. At the top, there is a treble clef, a key signature of A flat major (two flats), and a 4/4 time signature. Below this is a six-string guitar tab with the letters T, A, and B on the left side. The tab shows a repeating pattern of notes: a dotted quarter note followed by a eighth note, then a sixteenth note, then a eighth note, then a sixteenth note, then a eighth note, then a sixteenth note. Below the tab, the strings are labeled with numbers: 6, 6, 6, 6, 6 on the top string, and 4, 4, 4, 4, 4 on the bottom string. The tab also includes vertical tick marks indicating where to press down on each string.

Michael Jackson and Earth, Wind and Fire, is expertly delivered and transmits the feeling of band having a good time.

The album *Unorthodox Jukebox* was a worldwide success and Bruno Mars won the Grammy Award for Best Pop Vocal Album in 2014. The promotional tour that followed the record's release was Mars' second headline tour and was a huge commercial success. In 2013 Mars was the headline performer at *Super Bowl XLVIII* halftime show. In November 2014 Mars collaborated with producer Mark Ronson on the single 'Uptown Funk' which has since become one of the most successful singles of all time. Bruno Mars followed with the album *24K Magic* which was another huge worldwide commercial success followed by a headline world tour.

Bruno Mars is one of only three artists, together with Adele and John Legend, to have a song featuring only piano and vocals in the Hot 100 charts. Mars is an eloquent and vocal advocate of people's right of expression and is very proud of his mixed roots including Hispanic and Jewish ancestry.

B♭ A♭maj⁷ Gm⁷ Fm⁷

[15]

Gm⁷ B♭ Cm⁷ B♭ A♭maj⁷ Gm⁷ Fm⁷

TAB

[18]

A♭add⁹/B♭ Fine

TAB

[21]

C A♭maj⁷ Gm⁷ Fm⁷ Gm⁷ Cm⁷

p

TAB

[24]

Gm⁷ A♭maj⁷ Gm⁷ Fm⁷

TAB

[27]

A♭add⁹/B♭ D.%. al Fine

mf

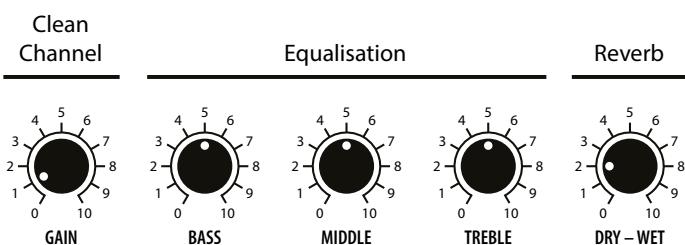
TAB

[30]

Walkthrough

Amp Settings

A bright, clean sound is required for this song. The song was recorded on a Stratocaster using both the bridge and middle pickup. Try experimenting with the levels of Bass, Middle and Treble, and see what settings you prefer. Note that these settings are just suggestions, and depending on the guitar and amplifier you play through the suggested amp EQ settings will change.



A Section (Verse)

This song is in the key of C minor and begins with a quarter note rhythm, on an A^badd⁹/B^b (V) chord into the A section, where the guitar plays triads over the changes A^bmaj⁷ (IV), Gm⁷ (iii), Fm⁷ (ii) and Cm⁷ (vi). Notice that the chord voicings omit the root note of each chord. This is common practice in a lot of styles of music, especially funk, soul, and jazz. The bass in the song outlines the root movement, so it is unnecessary for the guitar to play them too. If we look closer you will notice that the voicings may seem like unrelated triads compared to the chords written above. For instance, over the A^bmaj⁷ chord the guitar is playing a C minor triad. If we look at the notes in the A^bmaj⁷ chord we'll see why this works.

	R	3rd	5th	7th
A ^b maj ⁷	=	A ^b	C	E ^b
Cm Triad	=	C	E ^b	G

We can see that a C minor triad is the 3rd, 5th, and 7th of an A^b major 7 chord. We can also look at this chord as a slash chord, Cm/A^b (C minor Triad with an A^b in the bass).

If we rewrite all the chords as slash chords, we get the following.

A ^b maj ⁷	=	Cm/A ^b
Gm ⁷	=	B ^b /G
Fm ⁷	=	A ^b /F

At the second time ending measure the guitar plays a 16th-note B^b octave figure in unison with the bass. You may want to practise getting the strumming hand moving in time with the 16th note subdivision at a slower tempo, then building up to tempo once you feel comfortable. Be careful not to let any other strings ring out here.

B Section (Chorus)

The B section follows the same chord progression as in section A, but the guitar switches to playing the chord voicings in a higher register. A good exercise is to analyse the chord progression and work out how each triad works against each chord.

C Section (Breakdown)

The C section is a breakdown where the guitar plays a single note line, based around the C minor pentatonic scale. Watch out for the variation in measure 27, before taking the repeat back to measure 24. Take the *D.S. al Fine* marking at the end of this section back to the sign at the beginning of section B (chorus), then play to the *Fine* sign at measure 23.

If you are struggling with any parts in the song, try isolating the measures that you want to focus on, and practice them in isolation without the backing track. It may also help to play along with just a metronome to help focus on the areas that you feel may need attention. Try keeping time yourself by tapping your foot or nodding your head in time with the music. This will help develop your 'inner clock'.

Walk The Moon

SONG TITLE: SHUT UP AND DANCE
ALBUM: TALKING IS HARD
LABEL: RCA
GENRE: POP ROCK / DANCE ROCK

WRITTEN BY: BEN BERGER, ELI MAIMAN,
RYAN MCMAHON, NICOLAS
PETRICCA, KEVIN RAY AND
SEAN WAUGAMAN
PRODUCED BY: TIM PAGNOTTA

US CHART PEAK: 4

BACKGROUND INFO

'Shut Up And Dance' was released as a single in September 2014. It was the first single from *Talking Is Hard* by Cincinnati band Walk The Moon. The band's name is an adaptation of 'Walking On The Moon', the 1979 UK no.1 single by The Police. The band draw much of their inspiration from late 1970s and early 1980s acts including The Cars, The Police, Pat Benatar, Tears For Fears, U2 and Talking Heads.

'Shut Up And Dance' reached the no.4 spot on the Billboard Hot 100 chart in the US and reached the Top Ten in many territories. The song's lyrics, written by lead singer Nicolas Petricca, recall the feeling of awkwardness produced by being asked to dance by his girlfriend at a night club and explore the need to let go of one's inhibitions. *Talking Is Hard* reached the no.1 spot on the Billboard Top Alternative Albums and sold over half a million copies in the US alone.

The success of the single cemented the band's reputation as a relevant pop act and they have supported their work with extensive touring since, having performed at many venues and festivals across the US, Europe and Asia. 'Shut Up And Dance' is featured in the video games *Guitar Hero Live* and *Just Dance 2016* and was also featured on *Strictly Come Dancing*.

$\text{♩} = 128$ Pop/Rock

Guitarist Eli Maiman uses many effects in order to emulate synth sounds and is an endorsee of Kauer guitars. He studied jazz guitar at music school. All band members studied music at college.

Walk The Moon's first hit single was 'Anna Sun' and the video featured the band with their faces painted, this is something that they started doing on stage thereafter and it is now a ritual for fans at live shows. During their live shows Walk The Moon open up their songs and reinvent them. In 2017 the band released *What If Nothing*. The record explores a different sonic landscape and lyrical content, based on the band's perception of the current political shifts taking place in the US and Europe.

Shut Up And Dance

Walk The Moon

Words & Music by Nicholas Petricca, Benjamin Berger,
Ryan McMahon, Kevin Ray, Eli Maiman & Sean Waugaman

$\text{♩} = 128$ Pop/Rock

A

Guitar part A consists of two staves. The top staff is a treble clef staff with sixteenth-note patterns. The bottom staff shows the guitar strings with fingerings: T (13), A (12), B (12), T (12), A (12), B (12). The section ends with a repeat sign.

The continuation of part A starts with a treble clef staff and a bass staff below it. The bass staff shows fingerings: T (13), A (12), B (12), T (12), A (12), B (12). The section ends with a repeat sign.

[4]

B

Guitar part B starts with a treble clef staff and a bass staff below it. The bass staff shows fingerings: T (9), A (9), B (9), T (9), A (9), B (9). The section ends with a repeat sign.

[7]

The continuation of part B starts with a treble clef staff and a bass staff below it. The bass staff shows fingerings: T (9), A (9), B (9), T (9), A (9), B (9). The section ends with a repeat sign.

[10]

ad lib rhythm -

C

Guitar part C starts with a treble clef staff and a bass staff below it. The bass staff shows fingerings: T (9), A (9), B (9), T (9), A (9), B (9). The section ends with a repeat sign.

[13]

The continuation of part C starts with a treble clef staff and a bass staff below it. The bass staff shows fingerings: T (9), A (9), B (9), T (9), A (9), B (9). The section ends with a repeat sign.

[16]

[PM] - - - - I

T A B

11 11 11 9 9 9 9 9 9 | 7 7 7 7 5 5 5 5 5 | 11 11 9 9 0
9 9 9 7 7 7 7 7 7 | 5 5 5 5 5 5 5 5 5 | 9 9 7 7 2 2
[20] D C#m7 E A B C#m7 E A B C#m7 E

T A B

BU BD 12-(14)(12)10 9 11-9 9 12-9 7 9 7-10(12) BU 14-12 14-12 16-12 17-12 16-12 12
[25] A B

T A B

14-12 12 14-12 12 16-12 12 17-12 12 16-12 12 12-(14) 12-(14) 15-(17) 15-(17) 14-(16) 14-(16) BU BU BU BU BU BU

[30] E

T A B

13 12 12 12 12 14 12 13 12 12 12 11 12 13 12 12 12 14 12 13 12 12 12 11 12 .

[33] F

T A B

7 7 7 7 4 4 5 5 9 9 9 6 6 9 9 7 7 4 4 5 5 9 9 9 7 7 11 11 9 9 7 7 5 5 5 5 9 9 7 7 11 11 9 9 7 7
[37]

T A B

7 7 7 7 4 4 5 5 9 9 9 6 6 9 9 7 7 4 4 5 5 9 9 9 7 7 11 11 9 9 7 7 5 5 5 5 9 9 7 7 11 11 9 9 7 7
[41] G

T A B

12-(14) 12-(14) 9 15-(17) 15-(17) 12 14-(16) 14-(16) BU BU BU BU BU BU

[45]

Walkthrough

Amp Settings

For this performance a clean, bright tone with some added reverb will be suitable in the initial measures. The main verses and chorus sections require an overdriven sound, in order to compliment the driving rhythms. Some additional chorus and delay effects may be complimentary to the overall presentation if used tastefully.

A Section (Measures 1–6)

The opening melodic passage (between measures 1–6) utilises the top three strings – firstly with a partial barre (played with the first finger at the 12th fret) and an alternation of notes between the 13th, 14th and 11th fret of the G string. Eighth-note rhythmic phrases keep the melody riff tightly locked to the pulse. Alternate picking is generally suited to the intro section, however, fingerstyle technique can also be applied using thumb and fingers – just be sure to keep the tone clear and the articulation consistent.

B Section (Measures 7–14)

The B section has a similar rhythmic pattern throughout measures 7–14, with opportunity to vary the rhythmic structure (ad lib.) in measures 13–14. The fretboard notation features two notes, including a root on the 7th fret of the A string and the octave at the 9th fret on the G string. Rhythmic control is required for these measures due to the tempo of 128 BPM throughout, and the written notation mostly containing 16th-notes. The down and upstrokes are shown in Fig. 1. A clean sound is required here, along with the ability to mute the other strings whilst applying the rhythm. Normally the muting is produced from the fretboard hand by gently resting the palm onto the open strings whilst holding the two notes to produce the sound.

C Section (Measures 15–24)

The C section mostly features power-chord shapes with some additional root variations and a combination of eighth-note rhythms. This section drives the tune along, and the application of palm-muting techniques along with distortion gives a tightness to the sound. Downstrokes are usually best here, in order to support this tight, driving approach.

D Section (Measures 25–32)

This section covers the solo – an anthemic melody taken from the E major and C# minor pentatonic scales. A distorted sound similar to the power-chord sections will assist with the sustain for this part. Measures 31–32 require string bends at the 12th and 15th fret of the B string and 14th fret on the G string. When bending strings, it may be worth considering using two fingers to push the bend as this should make it a little easier to assist with pitch accuracy and tone control.

E Section (Measures 33–36)

The following measures repeat Section A and again consist of the three note patterns on the top three strings. Be careful to change sound precisely at the right point when coming out of the solo.

F Section (Measures 37–44)

The F section features power-chord shapes with additional root variations and a combination of eighth-note rhythms. Distortion will be suitable for this section.

G Section (Measures 45–46)

In the final measures the string bends are identical to those applied in measures 31–32. Again, it's worth considering using two fingers to push the bend, to support tonal consistency and pitch accuracy.

Fig. 1: Strumming direction

James Brown

SONG TITLE: MY THANG

ALBUM: HELL

LABEL: POLYDOR

GENRE: SOUL FUNK

WRITTEN BY: JAMES BROWN

PRODUCED BY: JAMES BROWN

US CHART PEAK: 1 (R&B SINGLES CHART)

BACKGROUND INFO

'My Thang' was released as a single in April 1974 and topped the US R&B Singles chart. It was Brown's second consecutive no.1 single, following 'The Payback'. 'My Thang' was later released as part of the album *Hell*.

The song has been sampled by DJ Jazzy Jeff and The Fresh Prince for their song 'Brand New Funk', by Lords of the Underground for their song 'Funky Child', by Guy for 'Groove Me', by Heavy D & The Boyz for 'We Got Our Own Thang' and by Bell Biv DeVoe for 'Something In Your Eyes'.

James Brown is, arguably, the most sampled musician of all time. The list of vocal and instrumental sections sampled from his tunes is enormous and ongoing. His influence on music and musicians the world over is beyond doubt. He is regarded as the Godfather of Soul. Brown demanded extreme discipline from his musicians and drove a hard line. If any musician did not comply fully with his musical and performance requirements they were fired. His live performance schedule was gruelling until the end of his life.

$\text{♪} = 95$ Funk



The guitarists featured on the recording of 'My Thang' are Joe Beck and Sam Brown. Joe Beck was an extraordinary player, fluent in jazz, rock and bop, who recorded and played with the likes of Esther Phillips, Monty Alexander, David Sanborn, Ali Ryerson, Jimmy Bruno, John Abercrombie, Louis Armstrong, Miles Davis, Maynard Ferguson, Tom Scott and Larry Coryell, during a long career that included 20 solo albums. He is also credited with the development of the alto guitar. Guitarist Sam Brown was a well-respected jazz guitarist with many notable recorded performances. He performed and recorded with Keith Jarrett, Ars Nova, Charlie Haden's Liberation Music Orchestra, Astrud Gilberto, Peter Allen and Barry Manilow, amongst many others.

James Brown's importance as an American cultural icon cannot be underestimated. His stance during the Civil Rights era was significant and his lyrics to 'Say It Loud, I'm Black and I'm Proud' became an anthem for the Civil Rights Movement. His social commentary was expanded with songs like 'World' and 'Get Up, Get Into It, Get Involved', 'Talking Loud And Saying Nothing' and 'I Don't Want Nobody To Give Me Nothing', pleading for equal opportunities and self-reliance rather than entitlement.

My Thang

James Brown

Words & Music by James Brown

$\text{♩} = 95$ Funk

T A B

T A B

[4]

T A B

[7]

T A B

[10]

A

T A B

[13]

B

Fm⁷ B^b Fm⁷ B^b Fm⁷ B^b Fm⁷ B^b

T 8 9 10 10 11 10
A 10 10 10 10 10 10
B 10 10 10 10 10 10

[17]

C

Fm⁷

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

[21]

D

Fm B^b Fm B^b Fm B^b

T 5 3-1 3-1 3
A 3-1 3-1 3
B 3

[25]

Fm B^b Fm B^b Fm B^b

T BU 15-(17) BU 15-13 16(18)
A
B

[28]

Fm B^b

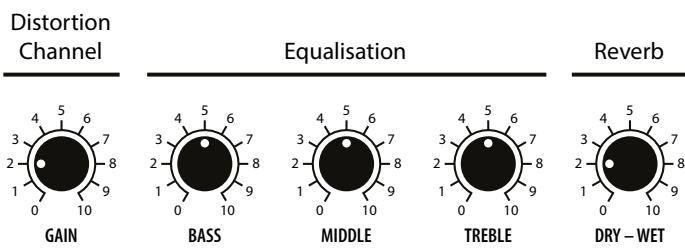
T 1 4 1 3-1 3
A
B

[31]

Walkthrough

Amp Settings

A clean sound with a small amount of drive/gain is required for this song. The song was recorded on a Stratocaster using both the bridge and middle pickup. Try experimenting with the levels of Bass, Middle and Treble, and see which settings you prefer. Note that the amp EQ settings are just suggestions – depending on the guitar and amplifier you play through, these settings will change. As a rough guide, pickups near the neck of the guitar will help produce a “warmer” sound, and pickups nearer the bridge will produce a ‘bright’ tone. It’s important to become familiar and experiment with all the controls on your guitar to find sounds that you like!



Intro

The song starts with a B^b minor pentatonic figure, played in unison with the bass guitar. From measures 3 to 6 the guitar plays a classic blues chordal figure based around the A^b dominant 7th chord, which involves hammering on from the b3rd to the major 3rd within the chord voicing. The guitar continues to play the same lick over the B^b7 and the C7 chords. From measure 9 the guitar plays a rhythm figure involving eighth and 16th note rhythms moving through the chords, F minor, A^b major, and B^b major.

A Section (Verse)

The A section is a one chord vamp played over an Fm⁷ chord, with the guitar playing an eighth note figure based around the root, b3rd and 5th of the Fm⁷ chord. As this section is based around one static chord, it can be easy to get lost in the form, so practice counting along with each measure to make sure you know where you are! Notice all the notes have staccato markings above them, so make sure these note lengths are played short. You may find the use of palm muting helpful with this.

B Section (Chorus)

In the B section the guitar plays an A^b major (with an F in the bass, which makes it an Fm⁷) to B^b major triad. Watch out for the tied rhythms on the ‘and’ and beat 2 tied to the minim on beat 3 of each measure.

C Section

The C section returns to the vamp on the Fm⁷ chord, with the guitar playing a two measure repeated Dorian scale melodic figure. The first measure starts with the root note and then moves to the 5th (C) and b7 (E^b) before ending on the perfect 4th (B^b) and major 6th (D). The second measure begins with an F (root) playing 16th notes on beat 1, before moving to the C and E^b and then finishing on the B^b and D.

D Section

In the D section the guitar plays licks based around the minor pentatonic scale in first position, then shifting to the same position an octave above. Work on creating a consistent vibrato on the string bend in measures 29 and 31. The song ends with the unison minor pentatonic lick to finish the song.

If you are struggling with any parts in the song, try isolating the measures that you want to focus on, and practice them in isolation without the backing track. It may also help to play along with just a metronome to help focus on the areas that you feel may need attention. Try keeping time yourself, by tapping your foot or nodding your head in time with the music. This will help you develop good time ,and help develop your ‘inner clock’.

Lynyrd Skynyrd

SONG TITLE: I NEED YOU
ALBUM: SECOND HELPING
LABEL: MCA
GENRE: SOUTHERN ROCK

WRITTEN BY: ED KING,
GARY ROSSINGTON
AND ED VAN ZANT
PRODUCED BY: AL KOOPER

US CHART PEAK: 12

BACKGROUND INFO

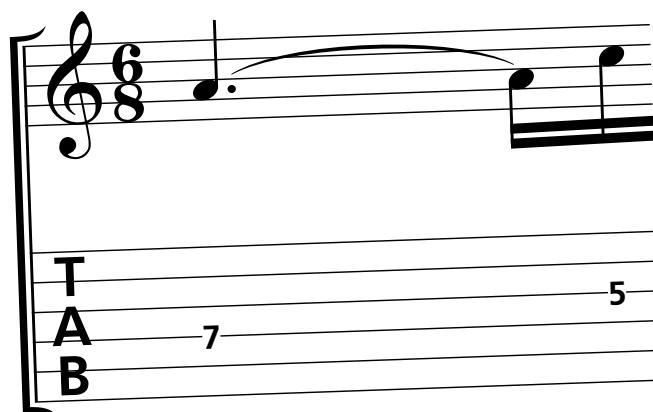
'I Need You' is the second track on *Second Helping* by Lynyrd Skynyrd. It was written by guitarist Gary Rossington and lead vocalist Ronnie van Zant. Gary Rossington is a founder member of Lynyrd Skynyrd and its only constant member to date. He also formed the Rossington Collins Band with Lynyrd Skynyrd bandmate Allen Collins. Rossington's instrument of choice was a 1959 Gibson Les Paul he purchased from a woman who sold it after her boyfriend abandoned her, leaving the guitar behind. He named the guitar Bernice in honour of his mother, whom he was extremely close to after the death of his father.

Lynyrd Skynyrd is amongst a number of seminal Southern Rock groups including The Allman Brothers, The Marshall Tucker Band and ZZ Top. Lynyrd Skynyrd formed in 1964 in Jacksonville, Florida and build a solid reputation through live work and some recordings on the Muscle Shoals label. A number of line-up changes took place around the late 1960s and early 1970s. In 1972 the band was discovered by songwriter and producer Al Kooper, who had worked with Blood, Sweat & Tears. He signed them to his label, Sounds of the South, that was distributed by MCA.

♩ = 42 Southern Rock

Intro

Am



The band released an eponymous album in 1973 and secured an opening slot on The Who's *Quadrophenia* Tour. They achieved great success and the record went gold, selling over a million copies in the US alone. The band followed the success of their record with *Second Helping*, released in 1974. By then the band was writing collaboratively and the line up was made of Ronnie Van Zant (vocals), Ed King, Gary Rossington, and Allen Collins (guitars), Leon Wilkeson (bass), Bob Burns (drums) and Billy Powell (piano). The second single from *Second Helping* was 'Sweet Home Alabama' which reached the Top Ten propelling the band into greater fame. The record sold millions.

Further personnel changes followed the release of *Second Helping*. Drummer Bob Burns left to be replaced by Artimus Pyle and the band parted company with producer Al Kooper in the midst of completing their third album, *Nuthin' Fancy*.

In November 2005 Lynyrd Skynyrd were inducted into the Rock and Roll Hall of Fame, alongside Black Sabbath, Blondie, Miles Davis and the Sex Pistols.

I Need You

Lynyrd Skynyrd

Words & Music by Edward King, Gary Rossington & Ronald Zant

$\text{J.=} 42$ Southern Rock

Intro

Verse

[21]

[24]

[27]

[30]

[33]

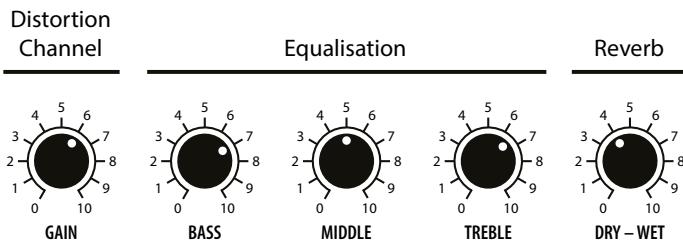
[36]

[39]

Walkthrough

Amp Settings

The sound needs to have just a little grit to it, but full on overdrive would probably detract from the bluesy/gospel influenced southern rock vibe. A classic American type combo or a late 60s British amp would both work for this song.



Intro Section (Measures 1–20)

The first thing to note is the time signature. This piece is in 6/8 so the measure is split into two groups of three eighth notes. Try counting “One, and, a...2, and, a”. It’s worth taking time to internalise the grid of 16th notes before starting to figure this piece out.

Measure 1

This is a really strong bluesy idea. The notes in the lick in the second half of the measure are derived from A minor pentatonic. The bend from D to E and back is featured again and again in this song. The whole tune is peppered with licks that could be used in many other contexts.

Measure 3

This measure shows real control over the changes by hitting the root of the IV chord D. Practise the bend from C to D and back by sounding the D that you’re aiming for before attempting the bend and keep checking that you’re hitting exactly the right pitch. This will train you to judge your pitch control and perfect your technique.

Measure 4

Note the use of the double stop at the start of the measure. Double stops are a useful way to fill out the harmony. Note that we’re still using the A minor pentatonic scale.

Measure 9

The bend here sounds like it’s derived from country music. Again practise this bend by sounding the destination note before trying the bend.

Measure 10

This is another great country influenced bend. This lick is played by all sorts of blues rock guitarists.

Verse Section (Measures 21–41)

This is a great piece of gospel and R&B influenced rhythm guitar, which sounds almost like something a piano player would play.

Measure 22

This is a classic rhythm guitar idea singular to parts played by Jimi Hendrix and Curtis Mayfield. The hammer on from the open D to E with G held above is worth checking out.

Measure 23

Measure 23 features a strident G note against the D chord, which hammers on to an A.

Measure 24

The second half of this measure has a great walk down from D to approach the A minor chord in the next measure. The last two chords of the measure are really Cadd⁹ (with no third) and G with B in the bass. The wide Cadd⁹ voicing seems almost reminiscent of Eric Johnson’s chordal playing.

Measure 28

This measure features some bold and quite unexpected chords. The Am is followed by a Dadd²sus⁴, then a D voicing with the third and fourth both in the chord (Dadd⁴). As a held chord it’s fairly dissonant, but the effect here is really dramatic. The idea in the last beat of the measure is impressive – the stock open position C chord voicing is approached from a tone above while the open G string rings out. This brings to mind Jimi Hendrix’ rhythm and chord solo style.

Measure 34–35

These widely spaced arpeggios are really powerful. Again this approach could be very useful in a trio setting.

A lifetime of experience has gone into this piece, and by studying it you will uncover facets of gospel, R&B, blues, soul and southern rock.

John Legend and The Roots

SONG TITLE: OUR GENERATION
ALBUM: WAKE UP!
LABEL: GOOD/COLUMBIA
GENRE: R&B/SOUL/FUNK/NEO-SOUL

WRITTEN BY: LEON MOORE
AND COREY PENN
PRODUCED BY: JOHN LEGEND
AND THE ROOTS

US CHART PEAK: 8

BACKGROUND INFO

'Our Generation' was originally recorded by Ernie Hines in 1971. It was released as a single on a subsidiary of Stax, but achieved little commercial success. The success of *Wake Up!* by John Legend and The Roots, featuring a version of 'Our Generation', created a whirlwind of interest in Ernie Hines' work that led to a re-release of his 1972 album *Electrified* by UK label Ace Records.

Wake Up! was released in September 2010 and features a selection of lesser known soul and funk covers with themes of social awareness. Critics and fans praised it for the authenticity of its interpretation and production. The record reached no. 8 in the Billboard 200 chart and won a Grammy Award for Best R&B Album. The idea for the *Wake Up!* stemmed from the climate surrounding the 2008 presidential campaign, leading Legend and The Roots to collaborate on something they felt reflected the moment.

Captain Kirk Douglas from The Roots and Randy Bowland recorded the guitars. Douglas joined The Roots in 2003 and in 2006 assumed the role as sole guitarist and vocalist. He is a Gibson user and can be seen as house band guitarist on *The Tonight Show Starring Jimmy Fallon*. Randy Bowland was a

A $\text{♩} = 100$ Soul/Blues

The musical notation shows a treble clef, a key signature of one flat, and a 4/4 time signature. It consists of two measures. The first measure has a single eighth note followed by a sixteenth-note grace note and a sixteenth-note eighth-note pattern. The second measure starts with a dynamic 'f' and continues the sixteenth-note pattern. Below the staff is a guitar tablature (TAB) showing a sixteenth-note eighth-note pattern across the strings, with the notes numbered 3, 5, 5, 5, 5.

seasoned session player whose credits included Jill Scott, Al Green, Al Jarreau, Will Downing, Grover Washington, Smokey Robinson and Patti Labelle amongst many others.

John Legend met Lauryn Hill whilst studying English at the University of Pennsylvania in the late 1990s and played piano on 'Everything Is Everything', a track from *The Miseducation Of Lauryn Hill*, released in 1998 to great critical and commercial acclaim. It was Legend's first appearance on a commercial recording. In 2004 he released his debut album *Get Lifted*. The record was produced by Kanye West, Dave Tozer and Will.i.am. and was a commercial and critical success. Legend's association with Kanye West began in 2001 when West was an up and coming hip hop artist. After his debut album Legend became a sought after collaborator and has released five solo albums to date.

The Roots are a seminal group who pioneered much of the neo soul revolution of the 1990s. In 2009 they became the house band on *Late Night with Jimmy Fallon* with whom they moved to *The Tonight Show* in 2014.

Our Generation

John Legend and The Roots

Words & Music by Leon Moore

A $\text{♩} = 100$ Soul/Blues

Sheet music for guitar and bass. The top staff shows a treble clef, a key signature of one flat, and a 4/4 time signature. The bottom staff shows a bass clef and a 4/4 time signature. The music consists of two measures of eighth-note patterns. The bass part has a sustained note on the first measure followed by a repeating eighth-note pattern.

Sheet music for guitar and bass. The top staff shows a treble clef, a key signature of one flat, and a 4/4 time signature. The bottom staff shows a bass clef and a 4/4 time signature. The music consists of two measures of eighth-note patterns. The bass part has a sustained note on the first measure followed by a repeating eighth-note pattern.

[3]

Sheet music for guitar and bass. The top staff shows a treble clef, a key signature of three sharps, and a 4/4 time signature. The bottom staff shows a bass clef and a 4/4 time signature. The music consists of four measures of eighth-note patterns. The bass part has a sustained note on the first measure followed by a repeating eighth-note pattern. Measure 5 starts with a dynamic of *mf*.

† Play all three notes together as a chord followed by the hammer-ons

[5]

Sheet music for guitar and bass. The top staff shows a treble clef, a key signature of three sharps, and a 4/4 time signature. The bottom staff shows a bass clef and a 4/4 time signature. The music consists of four measures of eighth-note patterns. The bass part has a sustained note on the first measure followed by a repeating eighth-note pattern.

[9]

Sheet music for guitar and bass. The top staff shows a treble clef, a key signature of three sharps, and a 4/4 time signature. The bottom staff shows a bass clef and a 4/4 time signature. The music consists of four measures of eighth-note patterns. The bass part has a sustained note on the first measure followed by a repeating eighth-note pattern.

[13]

The image shows a musical score and its corresponding tablature for a guitar part labeled 'D'. The score consists of two staves: the top staff is a treble clef staff with a key signature of two sharps and a time signature of common time; the bottom staff is a bass clef staff with a key signature of one sharp and a time signature of common time. The tablature is a six-string guitar tab with a standard tuning of E-A-D-G-B-E. The score and tablature are aligned by measure number, with measures 1 through 8 shown. Measure 1 starts with a dotted half note followed by an eighth note. Measures 2 and 4 start with a quarter note. Measures 3 and 5 start with a dotted half note followed by an eighth note. Measures 6 and 8 start with a quarter note. The tablature includes numerical and fractional values indicating fingerings and strumming patterns. The score includes a dynamic marking of $\hat{\text{p}}$ (pianissimo) over the first measure.

E

BU

T A B

5 7 5 7 | 7(9) 7 5 | 7 5/7 5/7 5 | 7 5 5 7 |

[21]

A

C[#]7

F[#]m⁷

Vary on repeat

TAB

5	5	7	8	8 / 9		5 / 6	5 / 7	5	2	2
6	6	7	8	9 / 10		5 / 6	4 / 6	4	2 - 4	2 - 4
.						

Musical score for "The Star-Spangled Banner". The score consists of two staves. The top staff is for treble clef instruments and shows measures 1 and 2. Measure 1 starts in D major (4 sharps) and ends in F#m7 (1 sharp). Measure 2 begins with a repeat sign and continues in F#m7. The bottom staff is for bass clef instruments and shows the harmonic progression: 7 (5/7), . (5/7), 7, 4, 2, 3-2, 0, 2.

G

Play 4 times

T A B

3 5 5 5 5 3 5 5 5 5 3 5 5 5 5 3 5 5 5 5 3 5 5 5 5 1 3

10
13 (15)
BU

[34]

Walkthrough

Amp Settings

A clean tone is very suitable for this soul-funk tune, with a touch of reverb to add warmth to the picking and chordal textures throughout the verse and chorus sections. The bass and treble settings should be set moderately with some middle to cut through. The solo has a relaxed feel and some gain or soft overdriven settings will help to sustain the notes in this section. Additional chorus and delay in places may compliment the overall performance.

A Section (Measures 1–4)

The opening section (measures 1–4) consists of tight, riff-based rhythmic picking that drives along with the bass and drums. The rhythmic structure for each measure is identical, and alternate picking is generally required to achieve good timing and control throughout the initial measures (See Fig. 1).

B Section (Measures 5–12)

The rhythmic pattern throughout measures 5–12 has a different feel from the previous measures 1–4 and has a more relaxed approach. The rhythmic structure and notation for measures 5 and 7 are identical, however, additional rhythmic and notational changes are applied to measures 6 and 8 to vary the feel and direction of the tune. Expressive slides and pull-offs are applied in measure 6 with quick rhythmic and melodic changes for the fretboard hand, however, measure 8 is a little more relaxed in approach with the application of a chordal hammer-on.

C Section (Measures 13–16)

The C section (measures 13–16) features the application of range of techniques throughout the chorus, with additional use of 6th intervals in measure 13 and quick expressive changes in measures 15–16. The intervals applied in measure 13 are a selection of minor and major 6ths and generally played with a combination of plectrum and fingers, or fingerstyle technique. The intervals can also be strummed however, the open B string will require muting with the fretboard hand. Measures 15–16 have a range of expressive changes including slides, hammer-ons and pull-offs which assist with the rhythmic flow and feel of this soul-funk tune. The slide note is indicated by an acciaccatura and commonly known as a grace note. It has no notational value and only placed as an indicator to display the starting place of a slide.

D Section (Measures 17–20)

The rhythmic patterns used throughout measures 17–20 are the same patterns used in measures 5–12. The rhythmic structure and notation for measures 17 and 19 are identical with rhythmic and notational changes applied to measure 18 and 20. Expressive slides and pull-offs are applied in measure 18 with quick rhythmic-melodic changes applied. A chordal hammer-on is applied again in measure 20.

E Section (Measures 21–28)

This section contains a relaxed solo played using the A minor pentatonic scale, lending a bluesy-soul feel to the tune. A slightly overdriven sound with reverb from the amp or external effects with a choice of neck pickup keeps the sound warm, and helps to sustain the notes.

F Section (Measures 29–33)

This section repeats the earlier ideas in measures 13–14 with use of minor and major 6ths intervals and quick expressive changes. These are generally played with a plectrum and fingers, or fingerstyle technique.

G Section (Measures 34–35)

This outro section returns to the earlier measures in 1–4 and consists of tight, riff-based rhythmic picking. Again, the rhythmic structure for each measure is identical and alternate picking is generally required to achieve good timing and plectrum control. In measure 36 a string bend is applied on the fourth upbeat eighth-note at the end of the measure.

The musical notation for Section A consists of two parts. The top part shows a treble clef staff with a key signature of one flat (B-flat). It contains eight measures of rhythmic picking, with vertical strokes indicating the direction of each pick. The bottom part shows a guitar neck with three strings labeled T (Top), A (Middle), and B (Bottom). Below the neck are six sets of numbers: 3-5, 5-5, 5-5, 3-5, 5-5, 5-5, 3-5. The first five sets correspond to the measures above, while the last set corresponds to the eighth measure. The '3' in each pair indicates a downward pick (upstroke), and the '5' indicates an upward pick (downstroke). The number '5' in the eighth measure's pair is positioned below the '3', indicating a change in pick direction.

Fig. 1: Section A – Picking direction

B.B. King

SONG TITLE: THE THRILL IS GONE
ALBUM: COMPLETELY WELL
LABEL: BLUESWAY / ABC RECORDS
GENRE: BLUES/R&B

WRITTEN BY: RICK DARNELL
PRODUCED BY: AND ROY HAWKINS
BILL SZYM CZYK

US CHART PEAK: 15

BACKGROUND INFO

'The Thrill Is Gone' is one of B.B. King's signature songs. He recorded it for his *Completely Well* album in 1969 and the song became a major hit, reaching no.15 in the Billboard Hot 100 chart. In the R&B charts the song reached the no. 3 slot. The 'Thrill Is Gone' earned B.B. King a Grammy Award for Best Male R&B Vocal Performance.

'The Thrill Is Gone' is a simple, slow tempo Blues in B minor and King's delivery brings much poignancy and urgency to it. The instrumentation is a departure from King's previous recordings. On *Completely Well* he included strings and lusher instrumentation, all in the context of an altogether more polished production style. His subtle and immediately recognisable guitar playing sits on the tracks just as well.

'The Thrill Is Gone' was written by Rick Darnell and Roy Hawkins in 1951. They were both well known West Coast Blues musicians and their original release reached no. 6 on the Billboard R&B charts in the same year. Many other versions of the song have been released by various artists, most notably by Aretha Franklin, Stan Webb, Jerry Garcia and David Grisman, Diamanda Galas, Willie Dixon, Marshall Tucker Band and Pappo. M.C. Hammer sampled

$\text{♩} = 90$ Blues

Intro Bm⁷

T
A
B

King's version. B.B. King also released a number of live versions of the song, featured on different live albums, in 1971, 1976 and 1991.

B.B. King's legendary singing and playing styles earned him the nickname 'The King Of Blues'. He is regarded as one of the most influential blues guitarists and together with Albert King and Freddie King he was labelled one of the 'Three Kings of The Blues Guitar'.

B.B. King introduced a highly sophisticated yet subtle soloing style that included a fluid use of string bends and vibrato, a distinctive tone and cunning use of space. He collaborated with many artists in his long and productive career, and his live performance and touring schedules were relentless. He performed an average of 200 shows a year and in 1956 he reportedly played 342.

B.B. King's legacy is regarded as significant the world over. His contribution to American culture is beyond dispute and his philanthropy and campaigning on issues of race of equality, the rehabilitation of jailed inmates and tackling poverty are well known. King died aged 89 and was buried at the already existing B.B. King museum.

The Thrill Is Gone

B.B. King

Words & Music by Roy Hawkins & Rick Darnell

$\text{♩} = 90$ Blues

Intro **Bm⁷**

Em⁷

[5]

Bm⁷

[8] † Slowly release bend (slightly rubato)

F#sus⁴ **F#⁷** **Bm⁷**

[11]

Verse **Bm⁷**

[14]

E^m⁷

[18]

G F[#]^{7sus4} F[#]⁷ B^m⁷

[22]

Solo B^m⁷

Grad. - I
1/4 1/4

[26]

† grad. bend increase

[29]

B^m⁷

[32]

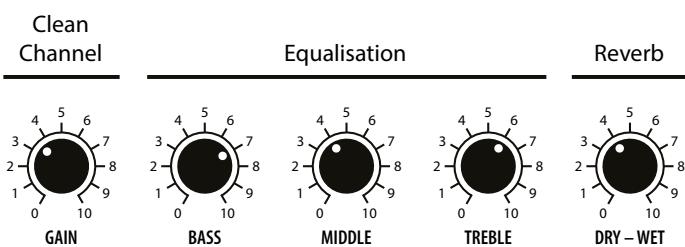
F[#]^{7sus4} F[#]⁷ B^m⁷

[35]

Walkthrough

Amp Settings

I used Peter Gabriel's original tweed Fender Champ for this recording – it was turned up nearly to full, and augmented with a *Free The Tone* Red Jasper overdrive pedal for just a little grit. The drive is managed by adjusting the attack on the strings. For the cleaner rhythm part I merely turned down the volume on my twin humbucker guitar. B.B.'s tone is never particularly overdriven.



Intro Section (Measures 1–13)

B.B. displayed his true mastery here. His style sounds simple, but this is deceptive – here the little bends and slides add finesse. As with anything, it's all about the details!

Measure 3 is an iconic B.B. lick, over a Bm^7 chord. The lick descends the B minor pentatonic scale from a high D and repeats the D an octave lower. The quarter-note bend on the first note (a key detail of this style) and the relaxed bend into the 5th, F#, adds some bluesy colour – but careful not to overdo it. Another aspect is the phrasing, notably in measures 2–3. B.B. was a great singer and this 'vocal' quality was reflected in his guitar work. Part of this is the use of space, just as a singer needs to take a breath. Emulating this will add variety to your solos.

Measure 6

Here the line looks really simple but note that B.B. has targeted the root of the IV chord Em^7 – showing that he can follow the changes.

Measures 7–9

Here we see another defining part of B.B.'s style – the use of bends (including quarter tone intervals). In measure 7 the minor third D is bent up a quarter tone, he then bends the major third(!) up a quarter tone. The major third is the most dissonant note one can play against a minor 7th chord but B.B. gets away with it as it's a momentary note in a chromatic movement up from the minor third (D) to the bluesy flattened 5th. In measure 8 the bend up from D to E is briefly released to D#. Again this is a passing detail but it's worth being aware that using the major third over the tonic minor 7th is a bold move indeed.

Verse Section (Measures 14–25)

The part here is actually based around both B.B.'s fills and the rhythm guitar part on the record.

Measure 16

This measure shows the chord movement played in the rhythm section throughout. The D triad (D, F# and A) moves up to an E triad (E, G# and B) then back again. This is a staple of blues, soul, and R&B music, and a subtle embellishment of the basic minor 7th chord.

Solo Section (Measures 26–38)

This is a great minor blues solo. B.B.'s phrasing is impeccable as always and the vocal quality is evident.

Measure 26

The solo begins sounding relaxed – like the start of a conversation – almost as if he's asking a question. The second measure has a pause in it and the rest seems to follow as an answer.

Measure 28

This is classic B.B. – to the point that if you were to quote it within an improvisation those in the know would instantly be aware that you had studied his playing. The pre-bend in measure 28 is a cornerstone of blues playing. To practise this, firstly sound the F# that you're going to be pre-bending in order to get the destination pitch clear in your mind. Keep practising until you have the pre-bend perfectly in tune.

Measure 36

Measure 36 is key electric blues vocabulary and essential learning.

Measure 37

As with the opening lick this is based around a simple B minor pentatonic. The hammer on from D to E breaks up the articulation.

Base Jumper

SONG TITLE: BASE JUMPER

GENRE: POP PUNK

TEMPO: 165 BPM

KEY: G MAJOR

TECH FEATURES: HEAVY PALM-MUTING

OCTAVES

WIDE STRETCHES

COMPOSER: BOB GRACEFUL

PERSONNEL:
STUART RYAN (GTR)
HENRY THOMAS (BASS)
NOAM LEDERMAN (DRUMS)

OVERVIEW

'Base Jumper' is a high energy, pop punk track in the style of groups like Sum 41, Blink-182 and Green Day. It features heavy palm-muting, octave riffs and melodic soloing among its techniques.

STYLE FOCUS

Pop punk songs are based on simple powerchords that can be shifted easily around the fretboard. Palm-muting is used to produce a tight rhythm sound, with non-muted notes played occasionally to produce a contrast within a riff or rhythm pattern. Solos are rare in pop punk. However, The Offspring and Blink-182, for example, often use single-note figures in their songs. Sum 41 are one of the few punk bands to display an overt metal influence, and many of their earlier songs feature guitar solos.

THE BIGGER PICTURE

Although bands which combine aspects of punk (credible, raw, underground) and pop (commercial, polished, mainstream) have existed since the 1970s, it took until the mid-1990s for a sound that was identifiably 'pop punk' to be formalised. Two

$\text{♩}=165$ Pop Punk

A

G
 8^{va} - - - - -

T 15 15 15 17 17 15 15 15 15 15

A

B

American groups, Green Day and The Offspring, were influential in their willingness to write catchy songs with an eye on the charts, even though this effectively ostracised them from the underground scenes from which they emerged. Green Day's powerchord-based sound was nothing new. However, The Offspring flaunted an up-tempo, metal influence that was.

Later bands like Sum 41 and Blink-182 were equally adept at turning out hum-along choruses, which when combined with a radio-friendly, modern production sound, led to both bands topping the charts. The metal influence was evident again in Sum 41 – the Canadian punk rockers went so far as to dress up as 80s metallers and to mimic Iron Maiden's distinctive 'gallop' rhythm on some of their songs. Their solos were more advanced than those of many punk groups, thanks to the ability of their lead guitarist Dave Baksh, who incorporated techniques such as two-hand tapping.

RECOMMENDED LISTENING

Green Day's *Dookie* and The Offspring's *Smash*, both released in 1994, are a good place to hear their respective styles: one classic pop punk, one pop punk with a metal tinge. Sum 41's *All Killer, No Filler* (2001) is a mixture of both styles.

Base Jumper

Bob Graceful

A *G 8va* *D/F#* *Em* *D*

B *G* *C* *1.*

C *D* *G* *Bm* *A*

D *Em* *A* *Em* *G*

E *G* *D* *C* *D*

[5]

[9]

[13]

[17]

[21]

[25]

G

[29]

F

[33]

G

Guitar Solo (16 measures)

[37]

H

[45]

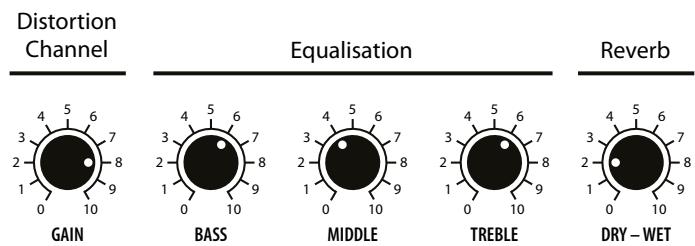
[49]

I

Walkthrough

Amp Settings

Aim for a modern high-gain distortion with the gain set high. This style of pop punk bridges the gap between punk and metal, so boost the bass and treble a little to give a nod to the classic scooped metal tone.



A Section (Measures 1–4)

This riff is played on the E and B strings and spans six frets.

Measures 1–4 | Fingerings

Barre your first finger across the E and B strings at the 15th fret and hold it in position through the riff. Use your third finger to play the notes at the 17th fret and your fourth finger to play the notes at the 19th and 20th frets (Fig. 1).

B Section (Measures 5–9)

This single-note riff uses heavy palm muting to achieve a chunky sound.

Measures 5–9 | Heavy palm muting

Place the edge of the outside of your palm on the lowest-sounding strings and press firmly to get the heavy choke required for this part. Don't move your hand too far from the bridge because this may raise the pitch of the note.

C & D Sections (Measures 10–20)

The C section melody is based on strummed octaves, some played staccato. The D section is a repeat of the B section.

Measures 10–15 | Playing octaves

Fret the lowest-sounding note with your first finger and the highest with your third or fourth. Don't pick the notes individually; strum them as if you are playing a chord.

E & F Sections (Measures 21–36)

The E section is a major key melody. The F section features two note chords played in unison with rhythm section hits.

Measures 29–33 | Sliding chords

Think of the G⁵ and B⁵ chords as a single shape moved around the fretboard. Lock your hand into the powerchord shape when you play the G⁵ chord then move your whole

hand rather than the individual fingers. As you arrive at the B⁵ chord, strike the strings again.

G Section (Measures 37–44)

The guitar solo is in two parts. The first part is in G major, while the second half switches to the relative minor, E.

Measures 37–44 | Guitar solo

The G major pentatonic scale is an ideal choice for the first half of the solo, while the E minor pentatonic scale is the most obvious pick for the second half of the solo. The two scales contain identical notes, so it's possible to play through the whole solo without changing position. However, you should make sure your phrases resolve to each scale's relevant root note otherwise you may not sound as if you are playing in the right scale/key (Fig. 2).

H & I Sections (45–56)

The H & I sections are reprises of the C and A sections.

Measures 46–52 | Accurate phrasing

The final two octaves of measures 46 and 50 are marked staccato and should be played shorter than the final two octaves in measures 48 and 52, which should ring on for their full value.

Fig. 1: Fingerings

Fig. 2: Guitar solo

Crop Duster

SONG TITLE: CROP DUSTER

GENRE: SOUL

TEMPO: 136 BPM

KEY: C MAJOR

TECH FEATURES: TRIADS

DOUBLE-STOP FILLS

COMPOSER: KIT MORGAN

PERSONNEL:
KIT MORGAN (GTR)
HENRY THOMAS (BASS)
NOAM LEDERMAN (DRUMS)
FULL PHAT HORNS (HORNS)
ROSS STANLEY (KEYS)
FERGUS GERRAND (PERC)
NORTON YORK (TROMBONE)

OVERVIEW

'Crop Duster' is a soul track in the style of Steve Cropper, the guitarist who played with Booker T And The M.G.'s, Otis Redding and Sam & Dave. It features triads, double-stops and chord embellishments among its techniques.

STYLE FOCUS

Soul guitar requires precise rhythmic skills and a good level of dexterity on the fingerboard. As you will discover, you must be adept at moving from full chords to partial chords and licks, and fills in between. Soul guitar is sparse, with most chords being played on no more than three or four strings unless a section calls for a bigger voicing. This is because a soul band typically features keys and a horn section, so the guitar needs to remain sparse and in the middle to higher registers in order for it to stand out.

THE BIGGER PICTURE

Steve Cropper's role as the guitarist in Booker T And The M.G.'s, the house band for the Stax record label (featuring Hammond organ player Booker T Jones, bassist Donald 'Duck' Dunn and drummer

Al Jackson Jr), means that he has appeared on many of the greatest soul recordings. Cropper has worked with some of soul's finest vocalists, Otis Redding and Wilson Pickett among them (as well as playing with a range of non-soul artists including Bob Dylan and Tom Petty).

Of course, there is more to soul music than one record label and one guitarist, however great Stax and Cropper's contributions were. James Brown's guitarist Jimmy Nolen contributed much to the lexicon of soul guitar playing, while Cornell Dupree, like Cropper at Stax, performed as a member of Atlantic Records' in-house band, most notably with Aretha Franklin.

RECOMMENDED LISTENING

'Green Onions' by Booker T And The M.G.'s showcases Cropper's tasteful licks and stinging tone. Also, try 'Soul Man' by Sam & Dave for his classic intro riff and simple but infectious rhythm playing. Otis Redding's '(Sittin' On) The Dock Of The Bay' features Cropper's more laidback work, while Wilson Pickett's 'In The Midnight Hour' is a lesson in leaving space. Hear Jimmy Nolen's soul chops on the James Brown singles 'Papa's Got A Brand New Bag' and '(I Got You) I Feel Good'. Cornell Dupree's guitar features on the famous intro of Aretha Franklin's 'Respect'.

Crop Duster

Kit Morgan

A ♩=136 Soul

T
A
B

Let ring - - - - I
Let ring - - - I

C
B
F
G

T
A
B

Let ring - - - - I
Let ring - - - I

[5]

B
C
G
F

T
A
B

[9]

C
G
F
G

T
A
B

[13]

C
C
G
F

T
A
B

[17]

C **G** **F** **To Coda Ø**

[21]

D **Am** **F** **G** **Am** **F⁷**

[25]

Am **F** **G** **C** **G⁹** **D.% al Coda Ø**

[29]

Ø Coda

E *Half-time feel*
Am⁷

[33]

Guitar Solo (16 measures)
Am⁷ **Play 4 times**

[37]

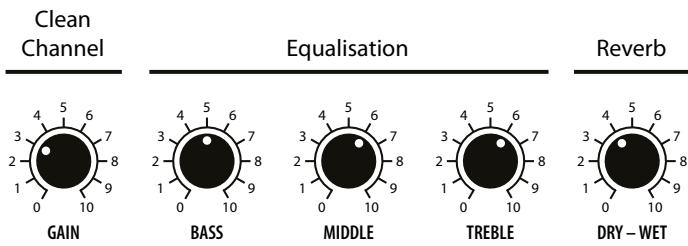
N.C. **Am⁷**

[41]

Walkthrough

Amp Settings

Aim for a bright, clean sound. You can boost the treble (and possibly the middle) a small amount if you feel your tone needs a little more bite. Keep the gain low, because you don't want the chords to distort as you strum. Adding some reverb will help you to achieve the vintage soul sound.



A Section (Measures 1–8)

The A section consists of fragments of barre chords embellished with hammer-ons and slides.

Measure 1 | Grace notes

Grace notes are quick notes that precede a song's main melody or riff notes. They are represented in the tab by slightly smaller numbers than normal notes. If a grace note is held for too long, it can interrupt the flow of the music and make it impossible to duplicate the original phrase.

Measures 1–2 | Chordal embellishments

Fret the notes at the 5th fret with your first finger and then hammer-on to the 6th fret of the B string with your second finger and onto the 7th fret of the D string with your third finger. Use the tip of your finger to arch over the G string to allow the note at the 5th fret to ring clearly.

B Section (Measures 9–16)

This consists of chord hits on the first two beats of each measure followed by single notes moving up the fretboard with slides.

Measures 9–14 | Correct note values

There are several slides here. Make sure the notes before the slide last for a full eighth note. Playing them as grace notes rather than eighth notes will mean the second note is played too soon and the rhythm of the phrase will be incorrect.

C Section (Measures 17–24)

The C section starts in a similar manner to the B section. However, the second half uses, among other things, double-stops in a quarter-note triplet rhythm.

Measures 21–22 | Quarter-note triplet

A quarter-note triplet places three notes evenly across two

quarter notes. This can be tricky to play correctly at first, so listen to the recording and practise counting saying 'ev-en-ly' as you play the three notes (Fig. 1).

D Section (Measures 25–32)

The D section modulates to the relative minor, once again combining chords with single-note lines.

Measure 28 | Pre-bend

A pre-bend is performed when the string is bent up to a specified pitch without being played then picked and returned to its unbent position. If you have trouble with this, play the lick with fretted notes instead of the pre-bend and release (Fig. 2).

E Section (Measures 33–44)

This section begins with a low riff based on the A blues scale which is followed by a solo. The section ends with a blues scale run in unison with the brass section.

Measures 37–40 | Guitar solo

The A minor pentatonic and A blues scales are the most obvious to solo with. This solo is played over a single riff that doesn't feature chord changes. This means you need to provide the movement in the solo. Consider using rhythmic ideas and register changes to build your solo.

Count: 1 & 2 & ev - en - ly 1 & 2 & ev - en - ly

Fig. 1: Quarter-note triplet

Count: 8 7 8 7 8 7 5

Fig. 2: Pre-bend lick in fretted notes

Circus Experience

SONG TITLE: CIRCUS EXPERIENCE
GENRE: CLASSIC ROCK
TEMPO: 68 BPM
KEY: E MINOR

TECH FEATURES: TRIADS
HAMMER-ONS
PULL-OFFS

COMPOSER: JOE BENNETT

PERSONNEL: STUART RYAN (GTR)
HENRY THOMAS (BASS)
NOAM LEDERMAN (DRUMS)

The image shows musical notation and tablature for a guitar solo. At the top, there is a treble clef staff with a key signature of one sharp (F#) and a tempo of 68 BPM. Below it is a classic rock style indicator. The notation consists of four measures: measure 1 starts with a single note labeled 'A', followed by a sixteenth-note hammer-on to a eighth-note, and a sixteenth-note pull-off to another eighth-note; measure 2 starts with a single note labeled 'D', followed by a sixteenth-note hammer-on to a eighth-note, and a sixteenth-note pull-off to another eighth-note; measure 3 starts with a single note labeled 'C', followed by a sixteenth-note hammer-on to a eighth-note, and a sixteenth-note pull-off to another eighth-note. The tablature below shows the strings T, A, and B, with fingerings: 7, 7, 7 for the first measure, 9, 9, 9 for the second, and 5, 5, 5 for the third. The letter 'mp' indicates a mezzo-forte dynamic.

OVERVIEW

'Circus Experience' is a track written in the style of the late, great blues and classic rock guitarist Jimi Hendrix. This individual piece focuses on Hendrix's bluesy ballad style of playing heard on songs such as the melodic, almost hypnotic, 'Little Wing' as opposed to the driving rock of 'Purple Haze'. The main feature of this style is the embellishment of chords: Hendrix would often add a lick before running into a chord or play a hammer-on/pull-off phrase to change notes within a chord shape.

STYLE FOCUS

This track features a simple chord sequence heavily embellished with a number of devices that are characteristic of Hendrix's influential guitar playing. You will encounter broken chords, which refers to the point where the notes in a chord are picked one after the other rather than all at the same time.

There is also a great deal of legato playing here, with many short hammer-on and pull-off phrases used to punctuate the changes between chords. In addition, there are double-stops that are sometimes preceded by a fast grace note hammer-on or pull-off. Another major feature of Hendrix's playing is his use

of triads – simple three-note chords that can be played all over the neck. You will encounter these at various points throughout 'Circus Experience'.

THE BIGGER PICTURE

Hendrix is regarded as one of the most important figures in rock guitar, past and present. He developed his reputation in Britain in the 1960s at the height of the blues boom. With his virtuoso techniques, raucous overdriven tone and wild on-stage antics, he quickly stood out as a unique figure on the music scene of the time. By fusing blues, rock, psychedelia, soul and funk, Hendrix developed a unique style. However, he was also a master of rhythm guitar and his distinctive chordal ideas always created a full sound underneath his vocals.

RECOMMENDED LISTENING

Listen to as much Hendrix as you can. Classic tracks include 'Purple Haze', 'Hey Joe', 'Little Wing' and 'The Wind Cries Mary', but practically everything he recorded left its imprint on modern guitar. His three albums with The Jimi Hendrix Experience are all excellent: *Are You Experienced* (1967), *Axis: Bold As Love* (1967) and *Electric Ladyland* (1968).

Circus Experience

Joe Bennett

B=68 Classic Rock

B Guitar solo (8 measures)

Bm B[♭]m Am Em

[14]

C

C G F Em C G

[18]

F F[#] G C G F Em

[21]

C G F F[#] G N.C.

[24]

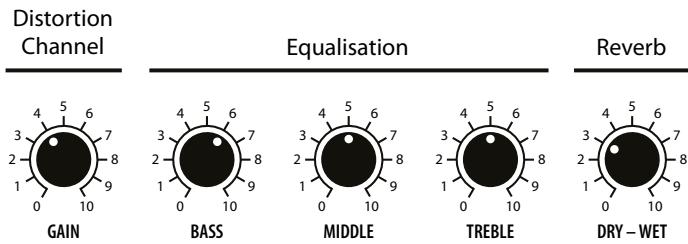
F Em D C Em

[27]

Walkthrough

Amp Settings

Either a clean or lightly overdriven tone will work for 'Circus Experience', although you will almost certainly want to change to an overdriven sound for the solo. The Rockschool recording uses a phaser effect with the rate and width set to produce a fairly slow sweep. This is optional, but you may use this effect if you so wish.



A Section (Measures 1–13)

This section uses a combination of chord fragments linked with single notes and bluesy phrases using either the E blues or natural minor scales.

Measures 1–29 | Playing at slow tempos

Slow songs are not necessarily easier to play than fast songs. At slow tempos it's hard not to rush and play ahead of the beat. To avoid this, it may help to tap your foot and/or count in eighth notes ("1 & 2 & 3 & 4 &") as you play rather than in quarter notes ("1 2 3 4"). This will leave less gaps between counts, enabling you to better feel the pulse.

Measures 1–13 | Chord fragments

Many of the measures in this piece will become less complex if you view the notation as parts of full chords rather than individual notes. The best example of this is measures 10 and 11 where, despite the embellishments, a set of open chord shapes are present (Fig. 1).

Measures 1–3 | Spread chords

The wavy line that runs vertically alongside the chords in measures 1–3 indicates that, even though the chord tones are notated to be played simultaneously, you should spread them out slightly. Rather than strumming the chord, brush your pick across the strings to produce a sound that is midway between a strummed chord and one that is arpeggiated.

Measure 4 | 16th-note triplets

In beat 2, you will need to divide the quarter note into a 16th-note triplet (equal to one eighth note) and an eighth note. This lick falls easily under the fingers so listen to the full version in order to understand the rhythm aurally.

Measure 13 | Double-stops with hammer-ons

Fret the note at the 7th fret with your first finger and the note on the 8th fret of the B string with your second finger.

Next, hammer on to the 9th fret of the G string with your third finger as you play both strings (Fig. 2). Make sure you use the tip of your fingers so that you arch over the B string to allow the note on the B string to ring clearly.

B Section (Measures 14–17)

This is the guitar solo. The first chord is Bm but it's firmly rooted in the key of E minor.

Measures 14–17 | Guitar solo

The E natural minor, minor pentatonic and blues scales are good choices for this solo. The B^bm chord on beat 4 of measure 15 is a stylistic passing chord and provides tension. You don't need to adjust your scale to accommodate this chord.

C Section (Measures 18–29)

The C section is based on a repeated rhythmic motif that moves through different inversions of the same four-measure chord progression.

Measures 18–25 | Fretting accuracy

Make sure each note of these chord inversions rings clearly. You can check by picking each chord's notes individually.

Fig. 1: Chord fragments

Fig. 2: Double-stops with hammer-ons

Dirt Wizard

SONG TITLE:	DIRT WIZARD
GENRE:	BLUES ROCK
TEMPO:	142 BPM
KEY:	E MINOR
TECH FEATURES:	STRING BENDS SLIDES HAMMER-ONS
COMPOSER:	JAMES UINGS
PERSONNEL:	STUART RYAN (GTR) HENRY THOMAS (BASS) NOAM LEDERMAN (DRUMS)

A ♩=142 Blues Rock N.C.

TAB 12 12 0 12 0

OVERVIEW

'Dirt Wizard' is a blues rock track in the style of acts like Eric Clapton, Led Zeppelin and The Black Keys. It features string bends, slides, vibrato and hammer-ons among its techniques.

STYLE FOCUS

This style of music is based largely on the minor pentatonic and blues scales, and solos and riffs are written with these scales as their basis. Blues rock lead is full of virtuosic interpretation of familiar minor pentatonic and blues scale patterns, using techniques such as string bends, legato and wide vibrato.

THE BIGGER PICTURE

Blues rock is usually categorised as rock music from the late 1960s to the mid 1970s. However, modern day artists such as Joe Bonamassa and The Black Keys continue to play music in this vein. Eric Clapton was influential on the genre. The tone he achieved using a Gibson Les Paul and a Marshall amp on John Mayall's *Blues Breakers With Eric Clapton* (1966) is a cornerstone of the blues rock sound. Clapton was among a number of young English

guitarists of the British blues boom who reinterpreted the sounds of rural black America, and in doing so created something original. Clapton left Mayall's band and went on to form Cream, a power trio who absorbed the latest psychedelic influences and featured extended improvisations in their music.

Led Zeppelin's Jimmy Page was a contemporary of Clapton and, while the latter was known for his improvised lead playing, Page was a master of riffs, some of which were inspired by original blues records.

In the same year that Clapton appeared on the *Bluesbreakers* album, Jimi Hendrix moved from New York to London. He was influenced by the same artists as the leaders of the blues boom. His use of the wah pedal to mimic the human voice and his abuse of his Fender Stratocaster marked him out as a showman with an unrivalled depth of musical invention.

RECOMMENDED LISTENING

John Mayall's *Blues Breakers With Eric Clapton* is the definitive blues rock record. *Led Zeppelin* (1969) took blues rock in new directions and features two blues covers, 'You Shook Me' and 'I Can't Quit You Baby'. For an impression of how diverse blues rock has become, try The Black Keys' *Thickfreakness* (2003).

Dirt Wizard

James Uings

A ♩=142 Blues Rock
N.C.

1.

2.

[4]

B

[7]

[11]

[16]

[21]

B

[26]

C Guitar Solo (16 measures)

[27]

Play 3 times

[31]

D

[35]

[39]

[43]

8va-----

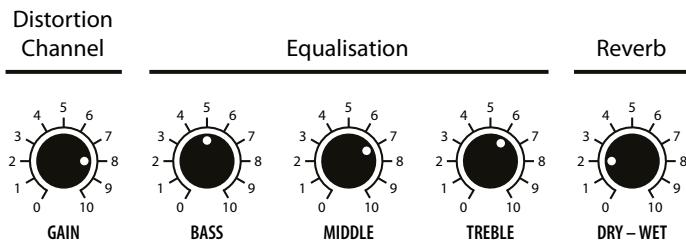
[47]

[51]

Walkthrough

Amp Settings

This driving blues rock track sounds best with a heavily overdriven tone. Boosting the middle will give your tone an aggressive edge and help the guitar cut through the full band mix, especially in the solo. If you feel your tone needs a little more bite, you could try boosting the treble as well.



A Section (Measures 1–6)

The A section is a high register single-note riff that makes use of open strings, quarter-tone bends, slides, vibrato and staccato notes.

Measures 1–6 | Phrasing

To play this riff effectively, you can't simply follow the numbers in the tab. There are numerous articulations and techniques that give the riff its character. Look closely at the notation and include all of the subtle phrasing to help you deliver a convincing performance.

B Section (Measures 7–30)

This section combines low-string powerchords with muted strings and single-note phrases that use many of the techniques found in the A section.

Measure 14 | Grace notes

Grace notes are quick notes preceding the main melody or riff notes. They are represented in the tab by slightly smaller numbers than normal notes. Start by playing the riff without the grace notes so that you get the correct feel then add the grace notes (Fig. 1).

C Section (Measures 31–38)

The C section is the guitar solo. The first four measures are written while the next 12 measures are open for you to create your own solo.

Measures 35–38 | Building solos

The improvised section of the 'Dirt Wizard' solo is 12 measures long. Even at 142 bpm, this is quite a long time to improvise for so you will need to have at least a basic idea of the direction of your solo. Beginning with slower, low register phrases before moving to more active licks in a higher register is just one way to shape your guitar solo.

D Section (Measures 39–55)

The D section starts with a reprise of the A section before moving into a single-note melody that uses grace notes and quarter-tone bends. The melody is repeated an octave higher to bring the song to a dramatic climax.

Measures 49–50 | Oblique bends

An oblique bend is a string bend played simultaneously with at least one un-bent note. Play the bend in beat 1 with your third finger supported by the first and second fingers. Play the D at the 15th fret with your fourth finger as you re-pick the initial bend.

Measures 50 & 53 | Repicked notes

The letters 'RP' indicate a 'repick'. You are most likely to find this instruction following a string bend. In this technique, the bent notes are held and repicked. They appear in parentheses because, in keeping with other bend notation, the number shown indicates the pitch that will be heard rather than the fret that is played.

Measure 53 | Target notes

The key to good string bends is making sure they reach the target note (the note in brackets). A good exercise to help you develop string bends is to play and hold the target note, then play the bend. Having the target note fresh in your memory will help you bend to the correct pitch (Fig. 2).

Fig. 1: Measure 14 with grace notes removed

The musical notation shows a staff with a treble clef and a sharp key signature. It consists of six vertical stems, each ending in a small circle representing a grace note. Below the staff, the letters 'T', 'A', and 'B' are aligned under the first, second, and third stems respectively. Below the staff, the numbers 5, 5, 5, and 3 are written under the first, second, third, and fourth stems respectively. The label 'N.C.' is positioned above the staff.

Fig. 2: Target notes

The musical notation shows a staff with a treble clef and a sharp key signature. It consists of two vertical stems. The first stem ends in a note labeled 'Target note' with the number 19 below it. The second stem ends in a note labeled 'Bend' with the number 17(19) below it. The label 'BU' is positioned above the second stem. The letters 'T', 'A', and 'B' are aligned under the first, second, and third stems respectively.

Funkometer

SONG TITLE: FUNKOMETER
GENRE: FUNK
TEMPO: 77 BPM
KEY: C MAJOR

TECH FEATURES: DOMINANT SEVENTH CHORDS
SLIDING DOUBLE-STOPS
SYNCOPATION

COMPOSER: KIT MORGAN

PERSONNEL: KIT MORGAN (GTR)
HENRY THOMAS (BASS)
NOAM LEDERMAN (DRUMS)
ROSS STANLEY (KEYS)
FERGUS GERRAND (PERC)

OVERVIEW

'Funkometer' is a funk track in the style of James Brown, The Meters and Sly & The Family Stone. It features double-stops, 16th note rhythms and syncopation among its techniques.

STYLE FOCUS

There is a great deal of syncopation in funk, which means you're not always playing on the beat and that some rhythms will have a strong emphasis on the off-beat 16th notes. Chords are usually condensed down to their key components, most often the major third and flattened seventh. These can be played as sliding double-stops, which are easier to handle than full chord shapes. Maintaining a tight rhythm and playing cleanly are essential to good funk playing.

THE BIGGER PICTURE

Funk musicians often talk about playing 'on the one'. This means the drummer emphasises the first beat of each measure as opposed to R&B and soul where the second and fourth beats are stressed. The first song to feature this emphasis was James Brown's 1967 single 'Cold Sweat'.

The image shows musical notation for a funk track. At the top, it says '♩=77 Funk'. Below this, there is a treble clef staff with three chords indicated: F#7, F7, and E7. The first chord, F#7, has a box around the letter 'A'. Below the staff, there is a dynamic marking 'mf'. At the bottom, there is a bass staff with three notes labeled T, A, and B, each with a number below it: 7, 9, 8; 6, 8, 7; and 5, 7, 6 respectively.

Throughout the late 1960s, Brown's guitarists Jimmy Nolen and Alphonso Kellum pioneered many funk techniques including the 16th note strumming pattern (first heard on the proto-funk single 'Papa's Got A Brand New Bag', where it was used more for effect rather than as an integral part of the groove).

The release of 'Cold Sweat' inspired a generation of young musicians. The Meters infused funk with the bold musical flavours of their native New Orleans, while Sly & The Family Stone merged the distinctive James Brown groove with rock guitar.

Funk in the 1970s was dominated by George Clinton's P-Funk (some of whose members came from James Brown's backing band), while the legacy of funk continued throughout the 1980s and 1990s with bands like Tom Tom Club, Fishbone and Red Hot Chili Peppers putting their own spin on 'the one'.

RECOMMENDED LISTENING

To hear how Brown's music morphed from R&B to funk, listen to the compilation *Star Time* (1991). The Meters' self-titled debut (1969) is full of funk guitar, as is Sly & The Family Stone's *Greatest Hits* (1970). Finally, the RHCP album *BloodSugarSexMagik* (1991) shows how funk developed in the 1990s.

Funkometer

Kit Morgan

B = 77 Funk

A F#⁷ F⁷ E⁷ E^{b7} D⁷ D^{b7}

mf

T A B
7 6 5 4 3 2
9 8 7 6 5 4
9 8 7 6 5 4

C⁷ F⁹ C⁷

T A B
10 8 8 10 10 8 10
7 6 7 6 7 6 7
8 10 10 8 9 10 8/10 8

[3]

F⁹ C⁷ F⁹

T A B
10 8 10 8 [10] 8
8 7 8 7 8 7 8
8 7 6 7 6 7 7

[6]

B^{b7} E^{b9} A^{b7} G⁷ To Coda \oplus C⁷ F⁷

T A B
7 6 7 6 7 6 7 6 6
6 5 6 5 6 5 6 5
BU (6(8) 6 4 5)
3 2 1
3 1 1 2 3

[9]

C⁷ F⁷ C⁷ F⁷ C⁷ F⁷ B^{7#9}

T A B
3 2 3 2 1
X X 3 4
3 2 1
3 1 1 2 3
3 2 3 2 1
3 2 1
3 2 1

[12]

B Em⁷

A⁷

Em⁷
cont. sim.

Let ring ----- |

T	7	7							
A	8	7	8	8					
B	7	7	7-9	7	7	7	5-6	7	5-6
	0				0				7

[15]

Musical score and tablature for guitar. The score shows a treble clef staff with three measures. The first measure is labeled A⁷. The second measure starts with E_m⁷ and ends with a double bar line. The third measure is labeled A⁷. The tablature below shows the guitar strings with fingerings: 5-5-4-7-5-5-4.

The image shows a musical score for guitar. The top staff is a treble clef staff with sixteenth-note chords: C5, G, B^b5, F, G7, and a fill section. The bottom staff is a TAB staff with sixteenth-note patterns corresponding to the chords above. The TAB staff has six horizontal lines representing the strings, with vertical tick marks indicating where to play. The first measure (C5) starts with a 3 on the top string. The second measure (G) starts with a 3 on the top string. The third measure (B^b5) starts with a 3 on the top string. The fourth measure (F) starts with a 3 on the top string. The fifth measure (G7) starts with a 3 on the top string. The fill section starts with a 3 on the top string.

C Guitar Solo (8 measures)

T A B

[25]

D.% al Coda

Chords: C7, F7, C7, F7, C7, F7, C7, F7.

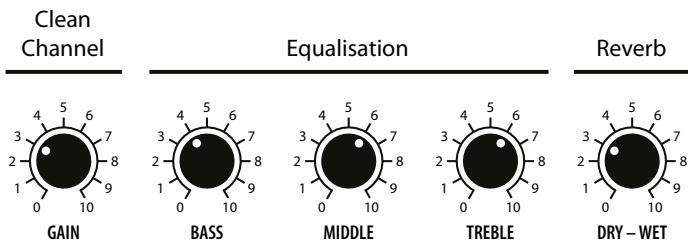
Dynamic: *mf*

The score consists of two staves. The top staff is for the guitar solo, featuring a treble clef, a key signature of one sharp (F#), and a common time signature. It contains eight measures of music, each consisting of a single vertical bar line. The bottom staff is for the bass line, featuring a bass clef, a key signature of one sharp (F#), and a common time signature. It also contains eight measures of music, each consisting of a single vertical bar line. The dynamic marking *mf* is placed below the first measure of the guitar staff. The section ends with a repeat sign and the instruction "D.% al Coda". The bass staff has labels T, A, and B above it, corresponding to the three notes of the bass line.

Walkthrough

Amp Settings

Aim for a bright, clean tone. This style of funk often featured what might be considered relatively ‘thin tones’, so turn the bass down if you feel that the sound is too muddy. Be careful with the gain level, because even clean amp channels will distort if they are pushed too hard.



A Section (Measures 1–14)

The A section starts with syncopated dominant⁷ chords followed by a funky riff that combines single notes and double-stops. A range of expressive techniques are used including various bends and slides.

Measures 1–2 | Ghost strumming

There are several ways to strum the opening chords, but keeping your hand in a constant strumming motion between chord hits may help to make the part more fluent. When you don’t want to strike the strings, move your pick away a small amount – these are called ghost strums. Fig. 1 illustrates how the constant strumming motion corresponds to the rhythm of the intro where the ghost notes are also identified.

Measure 3 | Quarter-tone bend

A quarter-tone bend is usually quick. Avoid wasting time trying to make your bends precisely a quarter tone. Use your instincts to guide you because quarter tone bends rely heavily on feel to obtain the right sound.

Measure 4 | Sliding double-stops

The most challenging part of these double-stops is keeping the notes ringing after you have played them. Focus as much on maintaining pressure *into* the fretboard as you do moving from fret to fret.

Measures 3–14 | Staccato phrasing

Many notes are marked as staccato (short and detached) here. Observing these markings is key to playing this section with correct phrasing (Fig. 2). To achieve this sound, release the pressure on the strings as you play the note. Don’t take your fingers all the way off; just stop pressing down.

B Section (Measures 15–24)

The B section is based primarily on chords, some of which are embellished with hammer-ons.

Measures 15–16 | Embellishment fingerings

Fret the Em⁷ chord as you would normally and play the first two beats as notated. Remove your third finger from the D string and use it to perform the grace note hammer-on in beat 3. You should also use your third finger to perform the hammer-on on the D string in beat 4. Your first and second fingers should not move throughout the measure. This will allow as many notes as possible to continue to ring throughout the measure, which is a key part of the phrase’s effectiveness here.

C Section (25–30)

This section is the guitar solo played over a two-chord vamp. The rest of the section consists of a reprise of part of the A section before it jumps to the *Coda* to bring the song to a satisfying close.

Measures 25–28 | Guitar solo

The chord progression moves between the I and IV chords, both of which are dominant⁷ chords. The C blues scale is a very popular choice over this progression, as is the minor pentatonic. The minor 3rd (E^b) of these scales creates a pleasing discordance over the C⁷ chord’s major 3rd, E.

Fig. 1: Ghost strumming

Chord progression: F#7, F7, E7, Eb7, D7, Db7

Guitar tab (T, A, B strings):

T	7	6	5	4	3	2
A	9	8	7	6	5	4
B	8	7	6	5	4	3
	9	8	7	6	5	4

Fig. 2: Staccato phrasing

Chord progression: C7, Eb7, D7, Db7

Guitar tab (T, A, B strings):

T	10	8	8	10	8	10
A						
B	8					

Carbon Footprint

SONG TITLE: CARBON FOOTPRINT
GENRE: DRUM & BASS/ELECTRONIC
TEMPO: 160 BPM
KEY: G MINOR

TECH FEATURES: STRING BENDS
PALM MUTING
ALTERNATE PICKING

COMPOSER: SIMON TROUP

PERSONNEL: CHARLIE GRIFFITHS (GTR)
NOAM LEDERMAN (DRUMS)
SIMON TROUP (PROD)

A $\text{♩}=160$ Drum & Bass/Electronic
Gm

TAB

1 2 3 1 2 3

OVERVIEW

'Carbon Footprint' is inspired by the electronic/metal crossover sound of bands like Pendulum, The Prodigy and Chase And Status. The lead lines pay homage to guitarists such as Joe Satriani, who have experimented with fusing the guitar with electronic production. This track features a distorted riff that will test how tight your rhythm playing is while the melody figure will test your phrasing skills.

STYLE FOCUS

The fusion of drum and bass with metal and rock creates interesting challenges for the guitarist. Linkin Park, for example, incorporate DJs into their line-up but Pendulum and The Prodigy bring the electronic sound to the fore, meaning the guitar plays more of a supportive role. The guitarist must hold down tight sounding riffs but play with a strong attack so that he or she can compete with the drum and bass loops that propel the music forwards.

THE BIGGER PICTURE

Pendulum and The Prodigy have successfully fused metal style guitar riffs with drum and bass and techno

production techniques. Both bands have achieved popularity with their innovative line-ups consisting of live bands alongside DJs and producers. In its early incarnation in the 1990s, this scene was known as industrial and acts like Ministry took the influence of early heavy metal bands such as Black Sabbath and combined them with the popular synth sound of the 1980s. This created a dark sound that stood apart from the more traditional thrash and metal bands of the time. However, the electronic sounds of trance and drum and bass also found their way into the instrumental music of guitarists including Joe Satriani; in this case, the guitar is the lead instrument and the production provides an expansive canvas upon which the soloist can weave his lines.

RECOMMENDED LISTENING

Pendulum's debut album, *Hold Your Colour* (2005), showcases their fusion of drum and bass and metal guitar. The Prodigy enjoyed great commercial success with their album *The Fat Of The Land* (1997), which offered up some bone crunching guitar work. To hear how a production team have used sampling, try Apollo 440's 'Ain't Talkin' 'Bout Dub' and its prominent use of Van Halen's 'Ain't Talkin' 'Bout Love'. Satriani's *Engines Of Creation* (2000) fuses his virtuosity with electronic production.

Carbon Footprint

Simon Troup

A $\text{♩} = 160$ Drum & Bass/Electronic

[5]

[9]

[13]

B G^5

Fill

BU

6(8) 6 / 7 7 8 6(7) (6) 8 7 6 5

1.

C^5 Fill

BU

6(8) 6 / 7 6 8 6(7) (6) 7 5 (6) (5)

50

Guitar Level/Grade 4

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2.

G⁵ A⁵ B^{b5} C⁵

Fill

BU BD
T 6 (8) (6) 7 6 | BU BD
A 8 6 (7) (6) 0 2 3 5 |
B

[25]

C

Gm

B^bmaj⁷

Develop on repeat

T . 3 3 3 3 3 3 3 3 3 3 3 3 6 6 6 6 | **A** . 5 5 5 5 5 5 5 5 5 5 5 5 7 7 7 7 | **B** . 7 7 7 7 7 7 7 7 7 7 7 7 |

[29]

C/D

T 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 | **A** 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 | **B** 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 |

1. 2. (Start solo)

[33]

D

Guitar Solo (16 measures)

Gm **F/G** **Gm** **F**

Play 4 times

T . | **A** . | **B** . |

[38]

E

N.C.

T 5 5 4 3 5 3 5 | **A** 6 5 4 6 5 4 | **B** 3 3 3 3 3 3 3 | **T** 5 5 4 3 5 3 5 | **A** 6 5 4 6 5 4 | **B** 3 3 3 3 3 3 3 |

[42]

T 6 5 4 5 4 3 | **A** 5 5 4 3 5 3 5 6 5 4 6 5 4 | **B** 3 |

[47]

G⁵ **C⁵** **D⁵** **F⁵** **F#⁵** **G⁵**

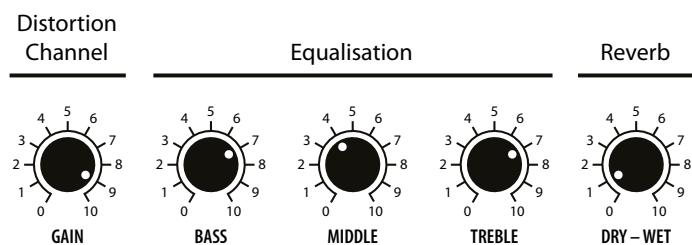
T 3 | **A** 5 5 4 3 5 3 5 6 5 4 5 3 5 5 7 5 3 4 5 6 7 | **B** 3 |

[52]

Walkthrough

Amp Settings

The metal guitar tone used in this kind of hybrid style consists of two key elements: a modern high-gain distortion and a scooped tone. A scooped tone is achieved by boosting the treble and bass controls and cutting or ‘scooping out’ the middle. When combined with extreme distortion this creates a heavy, aggressive tone. Metal rhythm guitar parts rarely use reverb because this would reduce the clarity of the genre’s precise riffing style.



A Section (Measures 1–16)

The A section is a single-note riff that uses staccato notes, vibrato and chromatic passing notes.

Measure 7 | Finger rolls

When two or more notes follow each other on the same fret but on different strings, you must roll your finger to prevent the notes bleeding into each other. Play the first note with the pad of your finger, and play the second note by rolling onto your fingertip by bending your finger at the first knuckle (Fig. 1).

B Section (Measures 17–28)

The B section is based on the blues scale and uses fast, accurate string bends. The end of each phrase is open for you to create your own fills.

Measures 17–26 | Fast string bends

Fast bends are harder to play in tune because your ear has less time to register the changes in pitch and recognise when the bend is in tune. Muscle memory plays a big part here. Play the bends in this phrase slowly, paying attention to the tuning. This will teach your fingers how far the string should be pushed up. Gradually increase the speed.

C Section (Measures 29–37)

The C section features a change of feel where the guitar plays syncopated chord stabs. The repeat is an opportunity for you to develop the part.

Measures 29–36 | Develop on repeat

When you develop a part, ensure you are faithful to the original part that is notated while still taking the section

somewhere new. Common ways to develop a part are to vary the rhythm or to use different chord voicings.

D Section (Measures 38–41)

The solo is 16 measures long and based in the key of G minor.

Measures 38–41 | Guitar solo

While some guitarists are comfortable with improvising for 16 measures without preparation, you may find that having at least a basic idea of how you might approach the solo is beneficial, otherwise you run the risk of simply repeating your favourite licks over and over. A simple idea like playing the first half of the solo in one register and the second half in another can give a solo shape and direction.

E Section (Measures 42–57)

The E section is a variation of the riff in the A section. It’s in a higher register but still uses the same chromatic ideas. The song finishes with syncopated powerchords.

Measures 55–57 | Moving powerchords

As you move between the powerchords, lock your fingers in position and shift your whole hand rather than individual fingers (Fig. 2). This will make your changes more efficient and, as a result, much faster.

Fig. 1: Finger rolls

Fig. 2: Moving powerchords

Technical Exercises

In this section the assessor will ask you to play a selection of exercises drawn from each of the four groups shown below. Groups A, B and C contain examples of the scales, arpeggios and chords you can use when playing the pieces. In Group D you will be asked to prepare the riff exercise and play it to the backing track in the assessment. You do not need to memorise the exercises (and can use the book in the assessment) but the assessor will be looking for the speed of your response. The assessor will also give credit for the level of your musicality.

Group A should be prepared in two fingerings from the starting notes of A, B, C and D on the E string.

Before you start the section you will be asked whether you would like to play the exercises along with the click or hear a single measure of click before you begin the test. The tempo is $\text{♩}=80$.

Group A: Scales

1. Major scale (A major shown)

The sheet music shows a treble clef staff with a key signature of two sharps (F# and C#). Below the staff is a guitar neck diagram with three horizontal lines representing the strings. The top line is labeled 'T' (Treble), the middle 'A', and the bottom 'B'. Fingerings are indicated above the strings: 5-7-4-5-7-4-6-7-4-6-7-5-7-4-5-4. The scale consists of eight eighth-note pairs.

The sheet music shows a treble clef staff with a key signature of two sharps (F# and C#). Below the staff is a guitar neck diagram with three horizontal lines representing the strings. The top line is labeled 'T', the middle 'A', and the bottom 'B'. Fingerings are indicated above the strings: 5-2-4-5-2-4-1-2-4-2-3-5-2-4-5-4-2-5-3-2-4-2-1-4-2-5-4-2-5. The scale consists of eight eighth-note pairs.

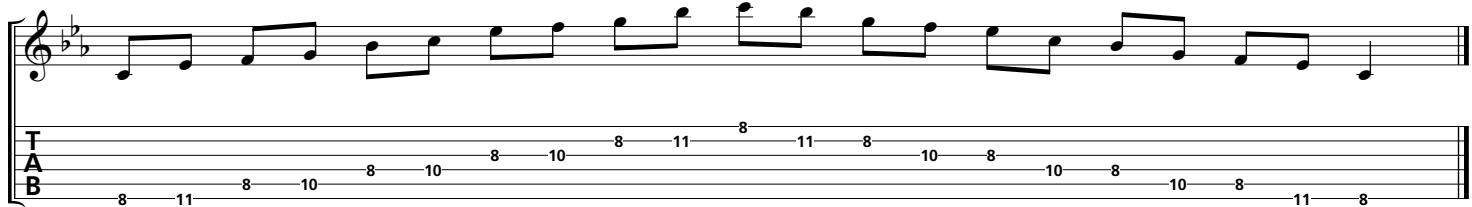
2. Natural minor scale (B natural minor shown)

The sheet music shows a treble clef staff with a key signature of one sharp (F#). Below the staff is a guitar neck diagram with three horizontal lines representing the strings. The top line is labeled 'T', the middle 'A', and the bottom 'B'. Fingerings are indicated above the strings: 7-9-10-7-9-10-7-9-6-7-9-7-8-10-7-10-8-7-9-7-6-9-7-10-9-7-10-9-7. The scale consists of eight eighth-note pairs.

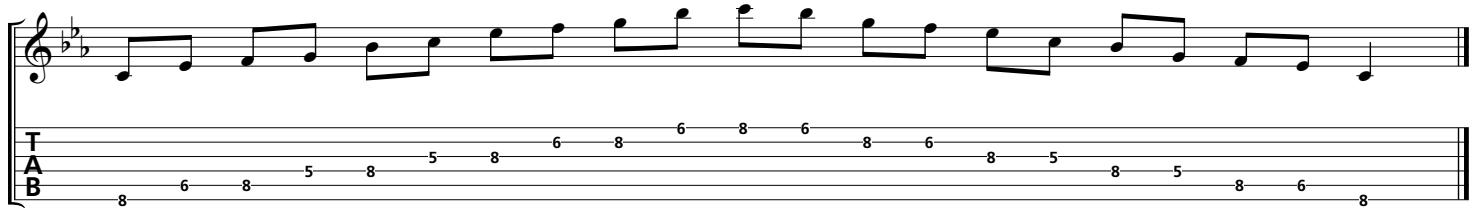
The sheet music shows a treble clef staff with a key signature of one sharp (F#). Below the staff is a guitar neck diagram with three horizontal lines representing the strings. The top line is labeled 'T', the middle 'A', and the bottom 'B'. Fingerings are indicated above the strings: 7-4-5-7-4-5-7-4-6-7-5-7-8-5-7-5-8-7-5-7-6-4-7-5-4-7-5-4-7. The scale consists of eight eighth-note pairs.

Technical Exercises

3. Minor pentatonic scale (C minor pentatonic shown)

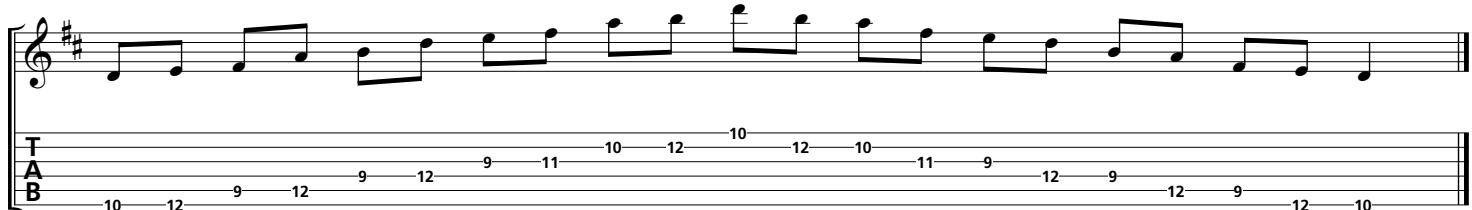


Sheet music for C minor pentatonic scale. The top staff shows a treble clef, two flats (B-flat and E-flat), and a sixteenth-note pattern. The bottom staff shows a bass clef, three strings (T, A, B) with note heads, and a tablature with fingerings (8, 11, 8, 10, 8, 10, 8, 11, 8, 11, 8, 10, 8, 10, 8, 10, 8, 11, 8).

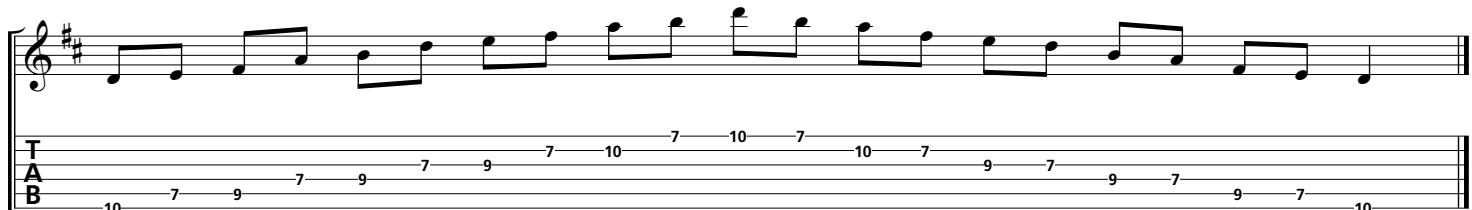


Sheet music for C minor pentatonic scale. The top staff shows a treble clef, two flats (B-flat and E-flat), and a sixteenth-note pattern. The bottom staff shows a bass clef, three strings (T, A, B) with note heads, and a tablature with fingerings (8, 6, 8, 5, 8, 5, 8, 6, 8, 6, 8, 6, 8, 5, 8, 5, 8, 6, 8, 6, 8).

4. Major pentatonic (D major pentatonic shown)

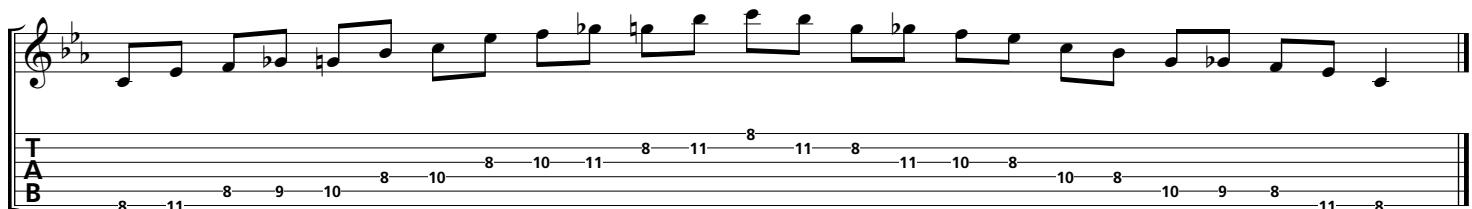


Sheet music for D major pentatonic scale. The top staff shows a treble clef, one sharp (F#), and a sixteenth-note pattern. The bottom staff shows a bass clef, three strings (T, A, B) with note heads, and a tablature with fingerings (10, 12, 9, 12, 9, 12, 9, 11, 10, 12, 10, 12, 10, 11, 9, 12, 9, 12, 9, 12, 10).

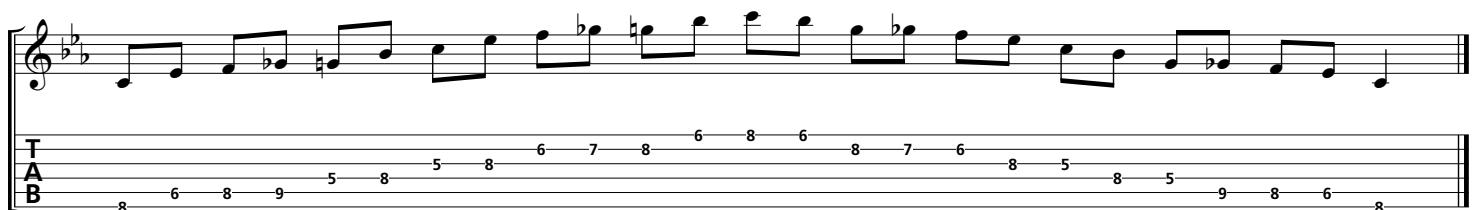


Sheet music for D major pentatonic scale. The top staff shows a treble clef, one sharp (F#), and a sixteenth-note pattern. The bottom staff shows a bass clef, three strings (T, A, B) with note heads, and a tablature with fingerings (10, 7, 9, 7, 9, 7, 9, 7, 10, 7, 10, 7, 10, 7, 9, 7, 9, 7, 9, 7, 10).

5. Blues scale (C blues scale shown)



Sheet music for C blues scale. The top staff shows a treble clef, two flats (B-flat and E-flat), and a sixteenth-note pattern. The bottom staff shows a bass clef, three strings (T, A, B) with note heads, and a tablature with fingerings (8, 11, 8, 9, 10, 8, 10, 11, 8, 11, 8, 11, 8, 11, 10, 8, 10, 8, 10, 9, 8, 11, 8).



Sheet music for C blues scale. The top staff shows a treble clef, two flats (B-flat and E-flat), and a sixteenth-note pattern. The bottom staff shows a bass clef, three strings (T, A, B) with note heads, and a tablature with fingerings (8, 6, 8, 9, 5, 8, 5, 8, 6, 7, 8, 6, 8, 6, 8, 7, 6, 8, 5, 8, 5, 9, 8, 6, 8).

Group B: Arpeggios

Group B should be prepared from the starting notes of A, B, C and D on the E string.

1. Major⁷ arpeggio (A major⁷ arpeggio shown)

Musical notation for A major⁷ arpeggio. The top staff shows a treble clef, a key signature of two sharps, and the label "A maj⁷". The bottom staff shows a bass clef, a key signature of two sharps, and the letters T, A, B vertically aligned. Fingerings are indicated below the strings: 5, 4, 7, 6, 7, 6, 7, 4, 5. The notes are eighth notes.

2. Minor⁷ arpeggio (C minor⁷ arpeggio shown)

Musical notation for C minor⁷ arpeggio. The top staff shows a treble clef, a key signature of one flat, and the label "Cm⁷". The bottom staff shows a bass clef, a key signature of one flat, and the letters T, A, B vertically aligned. Fingerings are indicated below the strings: 8, 11, 10, 8, 10, 8, 10, 11, 8. The notes are eighth notes.

3. Dominant⁷ arpeggio (D⁷ arpeggio shown)

Musical notation for D⁷ arpeggio. The top staff shows a treble clef, a key signature of one sharp, and the label "D⁷". The bottom staff shows a bass clef, a key signature of one sharp, and the letters T, A, B vertically aligned. Fingerings are indicated below the strings: 10, 9, 12, 10, 12, 10, 12, 9, 10. The notes are eighth notes.

Technical Exercises

Group C: Chords

Group C should be prepared from the starting notes of B, C and D on the E and A strings. Individual chords will be strummed once and then picked (arpeggiated).

1. Major⁷ chord (B major⁷ chord shown)

Musical notation for B major⁷ chord arpeggiation. The top staff shows a treble clef, a key signature of two sharps, and a time signature of common time. The notes are: B (E string, 7th fret), D (A string, 8th fret), F# (D string, 8th fret), and A (E string, 7th fret). The bottom staff shows a guitar neck diagram with the strings labeled T (Top), A, and B. The fingerings are: T (7), A (8), B (8), and T (7).

2. Minor⁷ chord (C minor⁷ chord shown)

Musical notation for C minor⁷ chord arpeggiation. The top staff shows a treble clef, a key signature of one flat, and a time signature of common time. The notes are: A (E string, 7th fret), C (A string, 8th fret), E (D string, 8th fret), and G (E string, 7th fret). The bottom staff shows a guitar neck diagram with the strings labeled T (Top), A, and B. The fingerings are: T (3), A (4), B (5), and T (3).

3. Dominant⁷ chord (D⁷ chord shown)

Musical notation for D⁷ chord arpeggiation. The top staff shows a treble clef, a key signature of one sharp, and a time signature of common time. The notes are: G (E string, 7th fret), B (A string, 8th fret), D (D string, 8th fret), and F# (E string, 7th fret). The bottom staff shows a guitar neck diagram with the strings labeled T (Top), A, and B. The fingerings are: T (5), A (7), B (5), and T (5).

Group D: Riff

In the assessment you will be asked to play the following riff to a backing track. The riff shown in measures 1 and 2 should be played in the same shape in measures 3–8. The root note of the pattern to be played is shown in the music in measures 3, 5 and 7. The tempo is $\text{J} = 100$.

Sight Reading

In this section you have a choice between either a Sight Reading test or an Improvisation & Interpretation test (see facing page). At this level there is an element of improvisation. This is in the form of a two measure ending. The piece will be composed in the style of rock, funk or blues and will have chord symbols throughout. The test is eight measures long and is in one of the four following keys: D major or G major, or D minor or A minor.

The improvised ending will use chord patterns that have been used in the sight reading part of the test. The assessor will allow you 90 seconds to prepare it and will set the tempo for you. The tempo is $\text{♩}=80-90$.

Improvisation & Interpretation

In Level/Grade 4, the Improvisation & Interpretation test contains a small amount of sight reading. This consists of a two measure section of rhythm notation at the beginning of the test. You will be asked to play the chords in the rhythms indicated and complete the test using an improvised line made up of chords and lead lines where indicated. This is played to a backing track of no more than eight measures. The test will be given in one of the four following keys: D major or G major, or D minor or A minor. You have 30 seconds to prepare then you will be allowed to practise during the first playing of the backing track before playing it to the assessor on the second playing of the backing track. This test is continuous with a one measure count-in at the beginning and after the practice session. The tempo is $\text{J}=90\text{--}100$.

The musical score consists of two staves. The top staff is for rhythm and chords, and the bottom staff is for melody. Both staves are in 4/4 time.

Top Staff (Rhythm and Chords):

- Tempo: $\text{J}=100$ Rock
- Chords shown: Am⁷, Em⁷, F, G
- Instructions: "Chords in rhythm shown" and "Improvise rhythmic chords".

Bottom Staff (Melody):

- Instructions: "Improvise melody".
- Chords indicated: C, G, Dm, F, G, Am.

Ear Tests

There are two Ear Tests in this level/grade. The assessor will play each test to you twice. You will find one example of each type of test printed below.

Test 1: Melodic Recall

The assessor will play you a two-measure melody with a drum backing using either the C major pentatonic or B minor pentatonic scales. The first note of the melody will be the root note and the first interval will be descending. You will play the melody back on your instrument. You will hear the test twice.

Each time the test is played the sequence is: count-in, root note, count-in, melody. There will be a short gap for you to practise after you have heard the test for the second time. You will hear the count-in and root note for the third time followed by a *vocal* count-in and you will then play the melody to the drum backing. The tempo is $\text{♩}=90$.

$\text{♩}=90$

Treble clef staff: C

Bass staff: T, A, B

Melody: Measure 1: (Dotted quarter note) - (x, x, x) - (Half note) | Measure 2: (Quarter note) - (Eighth note) - (Quarter note) - (Eighth note)

Bass line: 5, 7, 5, 7, 5, 8, 5

Test 2: Harmonic Recall

The assessor will play you a tonic chord followed by a two-measure chord sequence in the key of C major played to a bass and drum backing. The sequence will be drawn from the I, IV and V chords and may occur in any combination. You will be asked to play the chord sequence to the drum backing in the rhythm shown in the example below. This rhythm will be used in all examples of this test given in the assessment. You will then be asked to identify the sequence you have played to the assessor. You will hear the test twice.

Each time the test is played the sequence is: count-in, tonic, count-in, chords. There will be a short gap for you to practise after you have heard the test for the second time. You will hear the count-in and tonic for the third time followed by a *vocal* count-in then you will play the chords to the drum backing. You should then identify the chords. The tempo is $\text{♩}=90$.

$\text{♩}=90$

Treble clef staff: C

Bass staff: Diamond symbol

Melody: Measure 1: (Dotted quarter note) - (x, x, x) - (Half note) | Measure 2: (Quarter note) - (Eighth note) - (Quarter note) - (Eighth note)

Bass line: C, F, G

General Musicianship Questions

In this part of the assessment you will be asked five questions. Four of these questions will be about general music knowledge and the fifth question asked will be about your instrument.

Music Knowledge

The assessor will ask you four music knowledge questions based on a piece of music that you have played in the assessment. You will nominate the piece of music about which the questions will be asked.

In Level/Grade 4 you will be asked:

- The names of pitches
- The meaning of the time signature and the key signature markings
- Repeat marks, first and second time measures, *D.C.*, *D.S.*, *al Coda* and *al Fine* markings
- Whole, half, quarter, eighth note, triplet eighth notes and 16th note values
- Whole, half, quarter, eighth note and 16th-note rests and rest combinations
- The construction of major, minor or dominant⁷ chords
- One type of scale that can be used appropriately in the solo section of the piece you have played

Instrument Knowledge

The assessor will also ask you one question regarding your instrument.

In Level/Grade 4 you will be asked to identify/explain:

- Any part or control on your guitar
- The function of the volume and tone controls on your guitar
- The tone settings for the piece you have played on the amp and why you have chosen these settings

Further Information

Tips on how to approach this part of this assessment can be found in the *Syllabus Guide* for guitar, the *Rockschool Guitar Companion Guide* and on our website: www.rslawards.com. The Introduction to Tone, a comprehensive explanation of guitar tones, can be found at the back of each level/grade book and the tone guide to each piece is in the appropriate Walkthrough.

Entering Rockschool Assessments

Entering a Rockschool assessment is easy, just go online and follow our simple six step process. All details for entering online, dates, fees, regulations and Free Choice pieces can be found at www.rslawards.com

- All candidates should ensure they bring their own Level/Grade syllabus book to the assessment or have proof of digital purchase ready to show the assessor.
- All Level/Grade 6–8 candidates must ensure that they bring valid photo ID to their assessment.

Marking Schemes

DEBUT TO LEVEL/GRADE 5 *

ELEMENT	PASS	MERIT	DISTINCTION
Performance Piece 1	12–14 out of 20	15–17 out of 20	18+ out of 20
Performance Piece 2	12–14 out of 20	15–17 out of 20	18+ out of 20
Performance Piece 3	12–14 out of 20	15–17 out of 20	18+ out of 20
Technical Exercises	9–10 out of 15	11–12 out of 15	13+ out of 15
Sight Reading or Improvisation & Interpretation	6 out of 10	7–8 out of 10	9+ out of 10
Ear Tests	6 out of 10	7–8 out of 10	9+ out of 10
General Musicianship Questions	3 out of 5	4 out of 5	5 out of 5
TOTAL MARKS	60%+	74%+	90%+

LEVELS/GRADES 6–8

ELEMENT	PASS	MERIT	DISTINCTION
Performance Piece 1	12–14 out of 20	15–17 out of 20	18+ out of 20
Performance Piece 2	12–14 out of 20	15–17 out of 20	18+ out of 20
Performance Piece 3	12–14 out of 20	15–17 out of 20	18+ out of 20
Technical Exercises	9–10 out of 15	11–12 out of 15	13+ out of 15
Quick Study Piece	6 out of 10	7–8 out of 10	9+ out of 10
Ear Tests	6 out of 10	7–8 out of 10	9+ out of 10
General Musicianship Questions	3 out of 5	4 out of 5	5 out of 5
TOTAL MARKS	60%+	74%+	90%+

PERFORMANCE CERTIFICATES | DEBUT TO LEVEL/GRADE 8 *

ELEMENT	PASS	MERIT	DISTINCTION
Performance Piece 1	12–14 out of 20	15–17 out of 20	18+ out of 20
Performance Piece 2	12–14 out of 20	15–17 out of 20	18+ out of 20
Performance Piece 3	12–14 out of 20	15–17 out of 20	18+ out of 20
Performance Piece 4	12–14 out of 20	15–17 out of 20	18+ out of 20
Performance Piece 5	12–14 out of 20	15–17 out of 20	18+ out of 20
TOTAL MARKS	60%+	75%+	90%+

* Note that there are no Debut Vocal assessments.

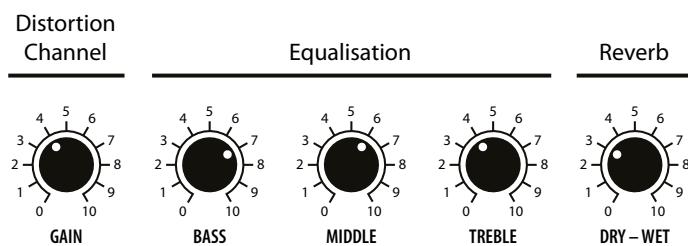
Introduction to Tone

A large part of an effective guitar performance is selecting the right tone. The electric guitar's sound is subject to a wide range of variables, and this guide outlines the basic controls present on most amplifiers as well as the common variations between models. There is also a basic overview of pickups and the effect their location on the guitar has on tone. Finally, it covers the differences between the types of distortion, which is crucial to getting your basic sound right.

At Level/Grade 4 the tone may change within the course of a piece. You should aim to use a tone that is stylistically appropriate and you may bring your own equipment to the assessment room for this purpose. There is a tone guide at the start of each Walkthrough to help you.

Basic amplifier controls

Most amplifiers come with a standard set of controls that are the same as, or very similar to, the diagram below. It's important to understand what each control is and the effect that it has on your guitar's tone.



■ Channel (Clean/Distortion)

Most amplifiers have two channels that can be selected either by a switch on the amp or a footswitch. One channel is usually 'clean' while the other can be driven harder to create a distorted (or 'dirty') tone. If your amp doesn't have two channels, look at the 'variation of basic controls' below to see how to get clean and dirty tones from a one channel amp.

■ Gain

In simple terms, the gain determines how hard you drive the amp. This governs how distorted the dirty (also called 'drive', 'overdrive', or 'distortion') channel is and acts as a second volume control on the clean channel (though a high gain setting will distort even the clean channel).

■ Bass

This adjusts the lowest frequencies. Boost it to add warmth and reduce or 'cut' it if your sound is muddy or woolly.

■ Middle

This is the most important equalisation (often shortened to just 'EQ') control. Most of the guitar's tonal character is found in the mid-range so adjusting this control has a lot of impact upon your tone. Boosting it with a dirty sound will create a more classic rock tone while cutting it will produce a more metal one.

■ Treble

This adjusts the high frequencies. Boost it to add brightness and cut it if the sound is too harsh or brittle.

■ Reverb

Short for 'reverberation'. This artificially recreates the ambience of your guitar in a large room, usually a hall. This dial controls the balance between the 'dry' (the sound without the reverb) and 'wet' (the sound with the reverb) sounds.

Variations of basic controls

The diagram above shows the most common amp controls. There are many variations to this basic setup, which can often be confusing. The following section is a breakdown of some of the other amp controls you may encounter:

■ Presence control

Sometimes this dial replaces the 'middle' control and other times it appears in addition to it. It adjusts the higher mid-range frequencies (those found between the 'middle' and 'treble' dials).

▪ **No reverb control**

Reverb can be a nice addition to your guitar tone but it's not essential. Don't be concerned if your amp doesn't have a reverb control.

▪ **Volume, gain, master setup**

Single channel amplifiers often have an extra volume control (in addition to the master volume) located next to the gain control. For clean sounds, keep the gain set low and the volume similarly low and use the master control for overall volume. If the master control is on 10 and you require more level, turn the volume control up. However, you may find that this starts to distort as you reach the higher numbers.

To get a distorted tone, turn the volume down low and the gain up until you get the amount of distortion you require. Regulate the overall level with master volume. If the master control is on 10 and you require more level simply turn the volume up. In this case, however, you may find you lose clarity before you reach maximum.

Pickups

Entire books have been devoted to the intricacies of pickups. However, three basic pieces of information will help you understand a lot about your guitar tone:

▪ **Singlecoils**

These narrow pickups are fitted to many guitars. The Fender Stratocaster is the most famous guitar fitted with singlecoils. They produce a bright, cutting sound that can sound a little thin in some situations, especially heavier styles of rock music.

▪ **Humbuckers**

This type of pickup was originally designed to remove or 'buck' the hum produced by singlecoil pickups, hence the name. They produce a warm, mellow sound compared to singlecoil pickups but have a tendency to sound a little muddy in some situations. They are usually identifiable because they are twice the width of a singlecoil pickup. The Gibson Les Paul is a well-known guitar fitted with humbucking pickups.

▪ **Pickup location**

Basically, pickups located near the guitar's neck will have the warmest sound and those located near the bridge will have the brightest sound.

Different types of 'dirty' tones

There are lots of different words to describe the 'dirty' guitar sounds. In fact, all the sounds are 'distortions' of the clean tone, which can be confusing when you consider there's a 'type' of distortion called 'distortion'. Below is a simplified breakdown of the three main types of dirty sounds, plus some listening material to help you through this tonal minefield:

▪ **Overdrive**

This is the 'mildest' form of distortion. It can be quite subtle and only evident when the guitar is played strongly. It can also be full-on and aggressive.

Hear it on: Cream – 'Sunshine Of Your Love', AC/DC – 'Back In Black', Oasis – 'Cigarettes and Alcohol'.

▪ **Distortion**

This is usually associated with heavier styles of music. It's dense and the most extreme of the dirty tones and is usually associated with heavy styles of music.

Hear it on: Metallica – 'Enter Sandman', Avenged Sevenfold – 'Bat Country', Bon Jovi – 'You Give Love A Bad Name'.

▪ **Fuzz**

As the name implies, fuzz is a broken, 'fuzzy' sound. It was popular in the 1960s but, while still evident in certain genres, it's less common now.

Hear it on: Jimi Hendrix Experience – 'Purple Haze', The Kinks – 'You Really Got Me'.

Guitar Notation Explained

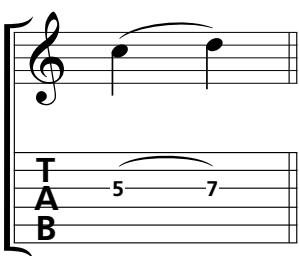
THE MUSICAL STAVE shows pitches and rhythms and is divided by lines into measures. Pitches are named after the first seven letters of the alphabet.

TABLATURE graphically represents the guitar fingerboard. Each horizontal line represents a string and each number represents a fret.

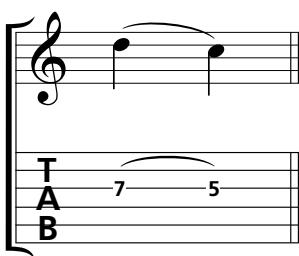
Notes: E F G A B C D
Strings: E B G D A E
Fourth string, 2nd fret Open D chord Rhythm notation with suggested fingering Solos and *Cont. sim.* sections are shown in slash notation

Definitions For Special Guitar Notation

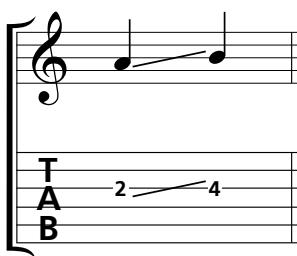
HAMMER-ON: Pick the lower note, then sound the higher note by fretting it without picking.



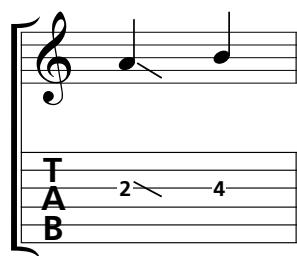
PULL-OFF: Pick the higher note then sound the lower note by lifting the finger without picking.



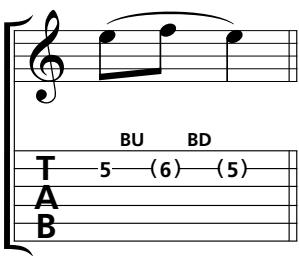
SLIDE: Pick the first note and slide to the next. If the line connects (as below) the second note is *not* repicked.



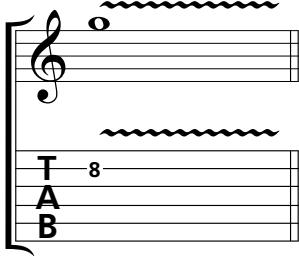
GLISSANDO: Slide off of a note at the end of its rhythmic value. The note that follows is repicked.



STRING BENDS: Pick the first note then bend (or release the bend) to the pitch indicated in brackets.



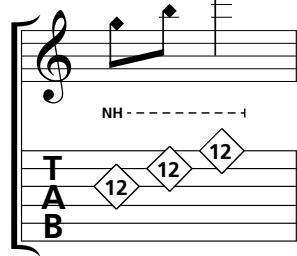
VIBRATO: Vibrate the note by bending and releasing the string smoothly and continuously.



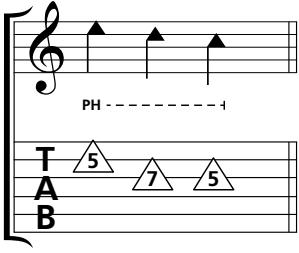
TRILL: Rapidly alternate between the two bracketed notes by hammering on and pulling off.



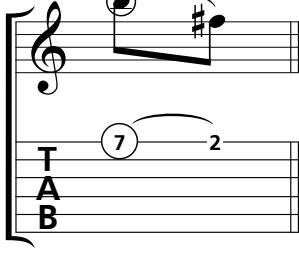
NATURAL HARMONICS: Lightly touch the string above the indicated fret then pick to sound a harmonic.



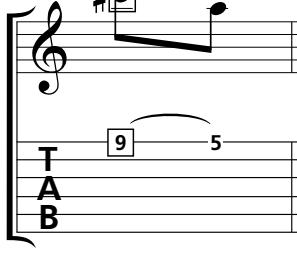
PINCHED HARMONICS: Bring the thumb of the picking hand into contact with the string immediately after the pick.



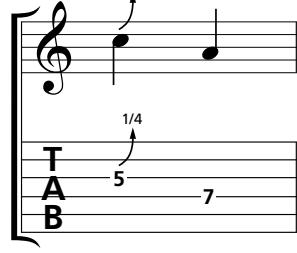
PICK-HAND TAP: Strike the indicated note with a finger from the picking hand. Usually followed by a pull-off.



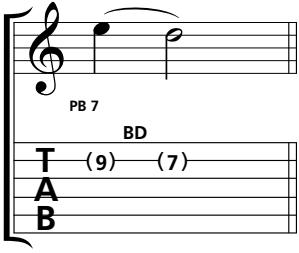
FRET-HAND TAP: As pick-hand tap, but use fretting hand. Usually followed by a pull-off or hammer-on.



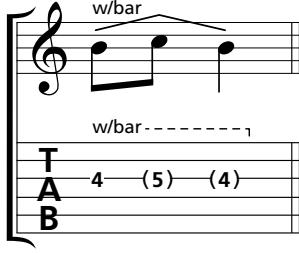
QUARTER-TONE BEND: Pick the note indicated and bend the string up by a quarter tone.



PRE-BENDS: Before picking the note, bend the string from the fret indicated between the staves, to the equivalent pitch indicated in brackets in the TAB.



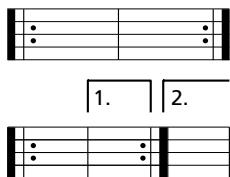
WHAMMY BAR BEND: Use the whammy bar to bend notes to the pitches indicated in brackets in the TAB.



D.S. al Coda

- Go back to the sign (%), then play until the measure marked **To Coda** (then skip to the section marked **Coda**).

D.C. al Fine



- Go back to the beginning of the song and play until the measure marked **Fine** (end).

- Repeat the measures between the repeat signs.

- When a repeated section has different endings, play the first ending only the first time and the second ending only the second time.

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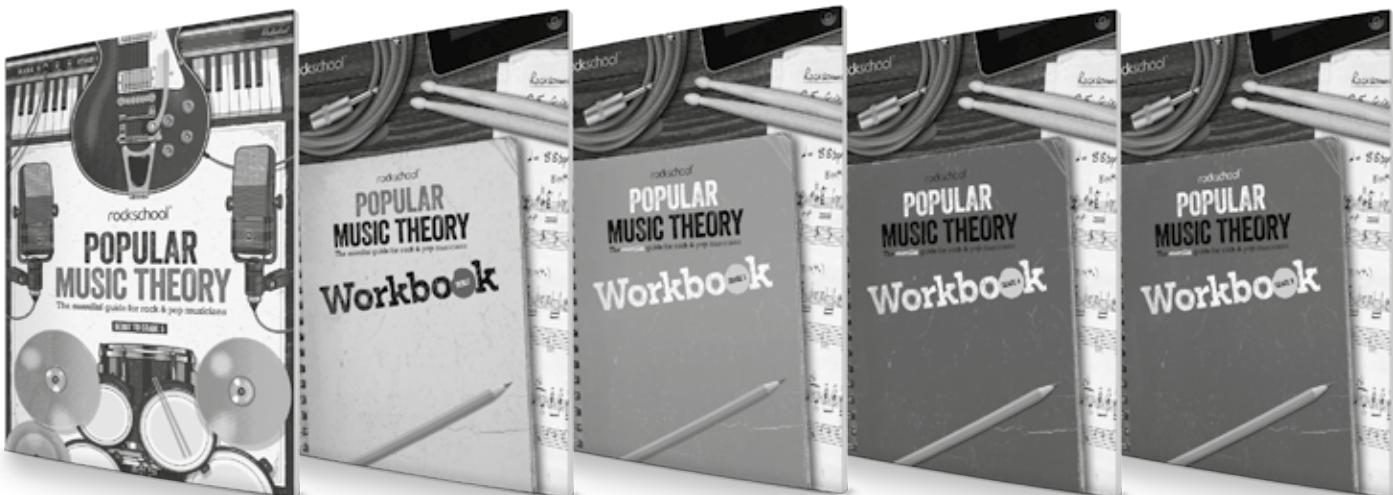
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