

rockschool®

# Guitar Grade 2

*Performance pieces, technical exercises and in-depth guidance  
for Rockscool examinations*



All accompanying and supporting audio can be downloaded from: [www.rslawards.com/downloads](http://www.rslawards.com/downloads)

Input the following code when prompted: **ZB5PA6CQJS**

For more information, turn to page 4

# Acknowledgements

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# Welcome to Rockscool Guitar Grade 2

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## Welcome to Guitar Grade 2

Welcome to the **Rockscool 2018 Guitar syllabus**. This book and the accompanying downloadable audio contain everything you need to play guitar at this grade. In the book you will find the exam 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 6 Rockscool compositions and 6 arrangements of classic and contemporary hits
- backing tracks (minus the assessed guitar part)
- all necessary audio for the complete range of supporting tests

## Guitar Exams

At each grade, you have the option of taking one of two different types of examination:

- **Grade Exam:** a Grade Exam 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 exam 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:

- **Exam Pieces:** in this book you will find six specially commissioned pieces of Grade 2 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 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 Grade 2 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 exam. Examples of the types of tests likely to appear in the exam are printed in this book. Additional examples of both types of test and the GMQs can be found in the *Rockscool Guitar Companion Guide*.
- **Additional Information:** finally, you will find information on exam procedures, marking schemes, guitar tone, guitar notation, and the full notation and backing track of a piece from the next 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](http://www.rslawards.com/downloads) — you will need to input this code when prompted: **ZB5PA6CQJS**

## Syllabus Guide

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

## Errata

Updates and changes to Rockscool books are documented online. Candidates should check for errata periodically while studying for any examination. Further details can be found on the RSL website: [www.rslawards.com/errata](http://www.rslawards.com/errata)

# Arthur Conley

SONG TITLE: SWEET SOUL MUSIC  
ALBUM: SWEET SOUL MUSIC  
LABEL: ATCO  
GENRE: SOUL / RHYTHM AND BLUES

WRITTEN BY: SAM COOKE,  
ARTHUR CONLEY AND  
OTIS REDDING

PRODUCED BY: OTIS REDDING

UK CHART PEAK: 7



## BACKGROUND INFO

Arthur Conley released 'Sweet Soul Music' in 1967. The song was written in collaboration with Otis Redding and it is partly based on Sam Cooke's song 'Yeah Man', featured in his posthumous album *Shake*. The opening riff is a quote from Elmer Bernstein's score for the 1960 movie *The Magnificent Seven*.

'Sweet Soul Music' reached the no.2 spot on the Billboard Hot 100 and the Billboard R&B charts. Conley and Redding were sued by Sam Cooke's business partner, J.W.Alexander, for their utilisation of the melody to 'Yeah Man'. They eventually reached a settlement and Cooke was added to the writer credits. As a result of the settlement, Otis Redding agreed to record some songs from Alexander's music catalogue.

'Sweet Soul Music' pays homage to many soul music luminaries. The song mentions 'Going to a Go-Go' by the Miracles, 'Love Is a Hurtin' Thing' by Lou Rawls, 'Hold On, I'm Coming' by Sam & Dave, 'Mustang Sally' by Wilson Pickett and 'Fa-Fa-Fa-Fa-Fa' by Otis Redding. James Brown is actually mentioned, as is Redding himself.

'Sweet Soul Music' was recorded at Muscle Shoals, Alabama, and started a career of hits for Conley who left the US in the early 1970s. Conley later moved to England, then to Belgium and finally to Amsterdam in 1977 where he eventually settled. There he changed his name to Lee Roberts and had a relatively successful career as a performer and promoter. He led a quiet life, away from the public eye, until he died at the age of 57 in 2003.

Arthur Conway released over an astounding 40 singles between the early 1960s and early 1970s.

# Sweet Soul Music

Arthur Conley

Words & Music by Sam Cooke,  
Otis Redding & Arthur Conley

♩=130 *Soul*

A

Musical notation for the first system, measures 1-2. The treble clef staff shows a melody in A major (two sharps). The guitar tablature (TAB) is on a six-line staff, with fret numbers 0, 4, 4, 2, 0, 0, 4, 4, 2.

Musical notation for the second system, measures 3-5. The treble clef staff continues the melody. The guitar tablature (TAB) shows fret numbers 4, 2, 2, 0, 4, 4, 2, 2, 0, 2, 4.

[3]

A

D

PM

Musical notation for the third system, measures 6-8. The treble clef staff shows a melody in D major (two sharps). The guitar tablature (TAB) is on a six-line staff, with fret numbers 2, 2, 4, 4, 2, 2, 4, 4, 2, 2, 4, 4, 2, 2, 4, 4, 0.

[6]

A

D

(PM)

Musical notation for the fourth system, measures 9-11. The treble clef staff shows a melody in A major (two sharps). The guitar tablature (TAB) is on a six-line staff, with fret numbers 2, 2, 4, 4, 2, 2, 4, 4, 2, 2, 4, 4, 2, 2, 4, 4, 0.

[8]

F#m

E

D

A

1.

A

PM

Musical notation for the fifth system, measures 12-14. The treble clef staff shows a melody in A major (two sharps). The guitar tablature (TAB) is on a six-line staff, with fret numbers 2, 4, 0, 1, 2, 3, 2, 0, 2, 2, 0, 2, 2, 0, 2, 0, 0.

[11]

B

2.

A

Musical notation for the sixth system, measures 15-17. The treble clef staff shows a melody in A major (two sharps). The guitar tablature (TAB) is on a six-line staff, with fret numbers 2, 0, 2, 0, 2, 2, 2, 0, 2, 2, 0, 2, 0, 2, 0, 2.

[14]

Chord progression: D A D A D A

Measures 17-20: D A D A D A

Measures 17-20: T 0 0 2 0 0 2 3 3 2

[17]

Chord: D

Measures 21-24: D

Measures 21-24: T 2 2 4 4 2 2 4 4 2 2 4 4 2 2 4 4

[21]

Chord: A

Measures 25-28: A

Measures 25-28: T 2 2 4 4 2 2 4 4 2 2 4 4 5 5 4 4

[23]

Chord progression: D F#m E D A

Measures 29-32: D F#m E D A

Measures 29-32: T 2 2 4 4 2 2 4 4 2 0 1 2 3 2 2 0

[25]

Chord: A

Measures 33-36: A

Measures 33-36: T 2 0 2 0 2 2 2 0 2 2 2 0 2 2 2 0

[28]

Chord progression: D A D A D A

Measures 37-40: D A D A D A

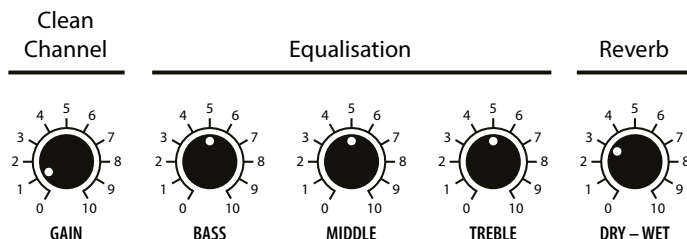
Measures 37-40: T 0 0 2 0 0 2 3 3 2

[31]

# Walkthrough

## Amp Settings

A bright, clean sound is best for this song. Try experimenting with the levels of Bass, Middle and Treble and see what you prefer. To achieve a similar sound to the audio, try keeping the levels of the Bass, Treble and Middle to around 5 (or half way) on the amplifier dials. Also, experiment with pick up selections on the guitar. You should find that the bridge (the pickup nearest the bridge of the guitar) is best for the bright sound you are looking for.



## D Section (Bars 28–32)

The song finishes with a return to the B section melody. If you are struggling with any parts in the song, try isolating the bars that you want to focus on and practice them in isolation. It may also help to try playing along a metronome only, to focus on areas which need more attention. Then 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 will help improve your 'inner clock'.

## Intro and A Section (Bars 1–13)

The song is in the key of A and begins with a five bar single note melody, originally played by a brass section on Conley's version. The melody has a slightly syncopated feel, which you may want to practice along with a metronome at a slower tempo first. Rhythmic syncopation means that accents fall on the weaker part of the beat, so watch out for this. The song then moves into the A section, with the guitar playing a classic eighth-note blues rhythm figure, alternating between the 5th and major 6th within each chord. For example, in bar 1 of section A the guitar melody is alternating between an A (5th) and B (6th) notes.

Take note of the variation in the melody in bar 9, where the guitar plays the 5th, 6th and  $\flat 7$ th (E, F# and G) intervals over the A chord. In bars 11 and 12, the guitar plays long chords on an F#minor to E major, then in bar 12, D major to A major. Section A ends at bar 13, where you'll find a 1st time ending bar and repeat markings. This means that on completion you should return to that start of section A, remembering to jump to the 2nd ending this time through so as not to play the first time ending bar again.

## B Section (Bars 14–20)

In the B section the guitar plays a melody based around the A major scale, originally played on the trumpet.

## C Section (Bars 21–27)

At the C section the song returns to a repeat of the A section, without the repeats and first and second time ending bars.



SONG TITLE: WHAT MAKES YOU  
BEAUTIFUL

ALBUM: UP ALL NIGHT

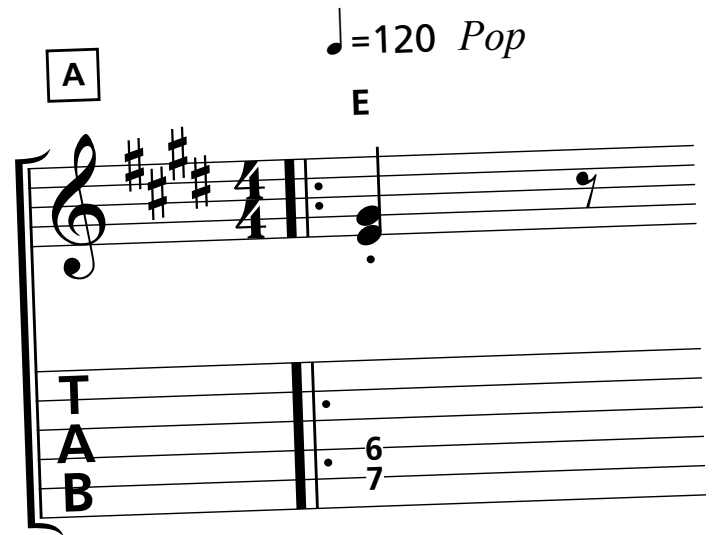
LABEL: SYCO/COLUMBIA

GENRE: POWER POP

WRITTEN BY: SAVAN KOTECHEA, RAMI  
YACOUNB AND CARL FALK

PRODUCED BY: RAMI YACOUNB AND  
CARL FALK

UK CHART PEAK: 1



## BACKGROUND INFO

'What Makes You Beautiful' was a phenomenal worldwide success. It was One Direction's debut single and featured on their album *Up All Night*. The single reached no.4 on the Billboard Hot 100. In the UK it reached the no.1 spot on the Singles chart and won a Brit Award for Single of the Year. One Direction performed the song at the closing ceremony for the 2012 Summer Olympics in London. 'What Makes You Beautiful' sold over 7 million units worldwide.

'What Makes You Beautiful' was written by Savan Kotecha, who claims to have had the melody and chorus in his head for over a year. He wrote the lyrics after a discussion with his wife, who explained how insecurities about her looks can make her feel. The song was then tweaked and presented as a demo to the band. Once finished, all members agreed on its potential as a single and recorded the song in Stockholm. 'What Makes You Beautiful' quotes The McCoys' 1965 single 'Hang On Sloopy' in its opening guitar riff.

One Direction were signed to Simon Cowell's Syco Records after finishing third in the seventh series of *The X Factor* in 2010. The band were together for five years, during which time they achieved phenomenal commercial success. They released five albums and

toured extensively worldwide. Their first four albums topped the US Billboard 200 chart, a first in the chart's history. Their 2014 tour was the US highest-ever grossing tour by a vocal group.

In 2016 the band went on a hiatus and all members pursued other projects. Zayn Malik left the band in 2015 and achieved great success as a solo artist, albeit for a short period. Harry Styles achieved the highest profile of all group former members as solo artist with a UK and US chart topping record and a role in the movie *Dunkirk*.

Simon Cowell has been a significant figure in the British music industry for the last twenty years. His ubiquitous presence marked the direction of much pop music in the UK, but it was his discovery of One Direction that pushed his success as an executive record producer to a stratospheric level. Simon Cowell has twice been named amongst the 100 most influential people in the world by Time Magazine.

# What Makes You Beautiful

## One Direction

Words & Music by Savan Kotecha,  
Carl Falk & Rami Yacoub

**A**  $\text{♩} = 120$  *Pop*

E A B

T  
A  
B

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

E A B

T  
A  
B

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

[3]

**B** E A C#m B

T  
A  
B

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

[5]

E A B

T  
A  
B

2 0 2 0 2 0 4 2

[7]

**C** E A B E A

T  
A  
B

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

[9]

B E A C#m B

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

[12]

1. E C#m B 2. E A

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

[15]

C#m B E A C#m B

TAB 6 6 6 6 4 4 2 4 6 4 6 4

[18]

D E A B

TAB 6 7 6 7 4 5 6 7 6 7 6 7

[21]

E A B

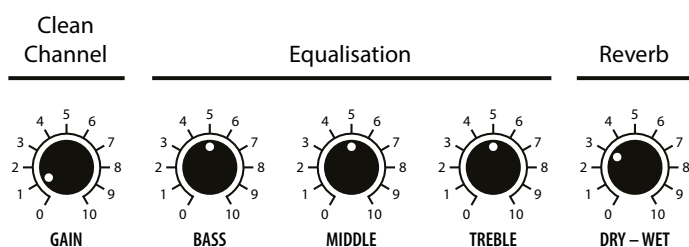
TAB 6 7 6 7 4 5 6 7 6 7 6 7

[23]

# Walkthrough

## Amp Settings

There are two main sounds required for this song – a clean sound for the intro and sections A and D, followed by an overdriven/distorted sound for the B and C sections. Practise changing between sounds, making sure that the volume levels on both the clean and dirty channels are set accordingly. Try experimenting with the levels of Bass, Middle, and Treble, and see what you prefer. To achieve a similar sound to the audio, try keeping the levels of the Bass, Treble and Middle to around 5 (or half way) on the amplifier dials. Also, experiment with pickup selection on the guitar. It's likely that you'll find the bridge pickup (the pickup nearest the bridge of the guitar) is best for the bright and crisp sound you are looking for.



## A Section (Verse)

The song is in the key of E, with all chords belonging to the key (diatonic). The song starts with an eighth note guitar riff played on the root and 3rd of each chord. Spend some time becoming comfortable with the slightly syncopated rhythm in this section and be careful not to let any unwanted strings ring out.

Notice the staccato markings above the notes. These dots mean that you should play the notes short, so you may want to use palm muting to help achieve this. Watch out for the repeat markings here!

## B Section (Pre-chorus)

The guitar in the B section plays power chords, moving between E<sup>5</sup>, A<sup>5</sup>, C<sup>5</sup> and B<sup>5</sup>. Power chords may seem tricky to begin with, so spends some time developing the muscle memory to play them consistently. Power chords also provide a good way of transitioning from playing open chords to beginning to play barre chords.

## C Section (Chorus)

Switching to the overdriven sound, the C section begins with the guitar playing power chords, moving through the chords E<sup>5</sup> (I), A<sup>5</sup> (IV) and B<sup>5</sup> (V). Spend time working on correct note lengths, by developing left and right hand muting. At bar 16 (first time ending bar), the guitar plays an eighth note double stop phrase, moving between G# and C#, to F# and B. Take the repeat back to the beginning of the C section. At bar 17 (second time ending), the guitar plays a major pentatonic lick moving from an E to F# then G#, then hammering on and pulling off from a B to C#. The same double stop phrase featured in bar 16 is then repeated in bar 18.

## D Section (Outro)

The song returns to the intro riff for the last four bars ending on beat 3 of the last bar. Remember to switch back to the clean channel here!

If you are struggling with any parts in the song, try isolating the bars that you want to focus on, and practice them in isolation. It may also help to try playing along with a metronome, in order to focus on areas which need more attention. Then 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 will help improve your 'inner clock'.

SONG TITLE: DOMINO  
 ALBUM: WHO YOU ARE  
 LABEL: LAVA / UNIVERSAL MUSIC  
 GENRE: ELECTROPOP / DANCE POP

WRITTEN BY: JESSICA CORNISH,  
 LUKASZ GOTWALD,  
 CLAUDE KELLY,  
 MAX MARTIN  
 AND HENRY WALTER  
 PRODUCED BY: DR. LUKE AND CIRKUT

UK CHART PEAK: 1

$\text{♩} = 127$  Pop

**A** **G** **Gsus<sup>4</sup>**

T A B

## BACKGROUND INFO

'Domino' was released in August 2011 as the fifth single from Jessie J's debut album *Who You Are*. The song reached the top of the UK Singles chart and was her second no.1 single and followed the successful 'Price Tag', also written in collaboration with Dr. Luke and Claude Kelly. In the US the song peaked at no.6 on the Billboard Hot 100 charts, and the track has now gone on to sell around 4 million copies worldwide. During the video shoot for the song Jessie J injured her foot and had to cancel the production, which was resumed once she recovered.

'Domino' produced some controversy because of alleged similarities with *Teenage Dream* by Katy Perry. In addition, songwriter Will Loomis attempted to sue Jessie J and her record label, Universal Music Group, for copyright infringement alleging that the melody in 'Domino' was identical to that of his song 'Bright Red Chords'. He lost the case due to insufficient evidence.

Jessie J has released four successful albums to date, each accompanied by extensive touring. In 2014 Jessie J relocated to Los Angeles, California, citing work opportunities and dissatisfaction with the level of attention on her personal life in the UK. In 2015 she became a judge and mentor on *The Voice Australia*.

Jessie J attended the BRIT School and her classmates included Leona Lewis and Adele. Her vocal style has attracted much praise for its agility. She initially identified as a soul singer but veered into R&B, pop and hip hop influenced productions. Jessie J co-wrote 'Party In The USA' with Miley Cyrus and the song was a huge success, peaking at no.2 in the Billboard Hot 100 charts.

Jessie J is a supporter of UK charity Believe In Magic that grants wishes to terminally ill children across the UK. In July 2012 she performed 'Laserlight' on stage with 7 year old Daniel Sullivan, a leukemia sufferer, who passed away four months later.

Her 2015 single 'Flashlight' was used in the soundtrack to the film *Pitch Perfect 2* and in 2016 she sang 'My Superstar' for *Ice Age: Collision Course*. In 2018 Jessie J set her sights on China and became the first European winner of the Chinese singing competition *Singer 2018*.

# Domino

Jessie J

Words & Music by Max Martin, Lukasz Gottwald,  
Claude Kelly, Jessica Cornish & Henry Russell Walter

♩=127 *Pop*

**A**

G Gsus<sup>4</sup> G Gsus<sup>4</sup>

T	x	7	x	7	x	5	5	x	5	5	5	x	4	x	4	x	5	5	x	5	5	5
A	x	5	x	5	x	5	5	x	5	5	5	x	5	x	5	x	5	5	x	5	5	5
B	x	5	x	5	x	5	5	x	5	5	5	x	5	x	5	x	5	5	x	5	5	5

**B**

G Gsus<sup>4</sup> G Gsus<sup>4</sup>

T	x	7	x	7	x	5	5	x	5	5	5	x	4	x	4	x	5	5	x	5	5	5
A	x	5	x	5	x	5	5	x	5	5	5	x	5	x	5	x	5	5	x	5	5	5
B	x	5	x	5	x	5	5	x	5	5	5	x	5	x	5	x	5	5	x	5	5	5

[5]

G

Gsus<sup>4</sup>

G

Gsus<sup>4</sup>

T	x	7	x	7	x	5	5	x	5	5	5	x	4	x	4	x	5	5	x	5	5	5
A	x	5	x	5	x	5	5	x	5	5	5	x	5	x	5	x	5	5	x	5	5	5
B	x	5	x	5	x	5	5	x	5	5	5	x	5	x	5	x	5	5	x	5	5	5

[9]

**C**

Cadd<sup>9</sup>

Am<sup>7</sup>

Em

D<sup>7</sup>sus<sup>4</sup>

T	x	3	x	3	x	1	1	x	1	1	x	0	x	0	x	3	3	x	1	1	3	3
A	x	0	x	0	x	0	0	x	0	0	x	0	x	0	x	0	0	x	0	0	0	0
B	x	2	x	2	x	2	2	x	2	2	x	2	x	2	x	0	0	x	0	0	0	0

[13]

Cadd<sup>9</sup> Am<sup>7</sup> Em D<sup>7</sup><sub>sus</sub><sup>4</sup>

[17]

D Cadd<sup>9</sup> Am<sup>7</sup> Em D<sup>7</sup><sub>sus</sub><sup>4</sup>

[21]

Cadd<sup>9</sup> Am<sup>7</sup> Em D<sup>7</sup><sub>sus</sub><sup>4</sup>

[25]

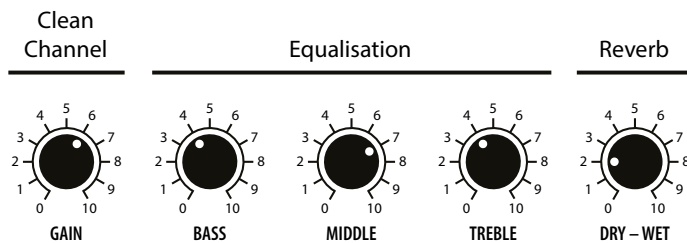
E G G<sub>sus</sub><sup>4</sup> G G<sub>sus</sub><sup>4</sup>

[29]

# Walkthrough

## Amp Settings

The guitar on this track is fundamentally clean, but the amp is being pushed and the guitar is being played quite hard to give a hint of the sound breaking up. Having the amp on the clean channel and turning the gain dial up until the sound just slightly clips can recreate this sound. The mid frequencies are quite prominent. It sounds as though it has been compressed and also has a metallic edge, this can be achieved in the studio by double tracking the guitar and having one out of phase. It can also be recreated live by adding a hint of flanger, with the effect dialled down to a minimum.



## A Section (Bars 1–4)

The main riff of the song is introduced in section A and is a mixture of double stops and mute strokes.

### Bars 1–4 | Mute strokes and double stops

This riff will sound authentic if the strings are hit quite hard and the plectrum is used to play more strings than are necessary. It can be quite tricky to ensure unwanted notes don't ring, so the fretting hand should not only fret the notes but should also mute all un-played strings. The riff starts with a mute stroke by picking the strings whilst damping all of them with the fretting hand. This is followed with a G power chord comprising the root and perfect 5th. The root note G is played consistently throughout the riff, whilst the upper note starts on the 5th, drops to the perfect 4th and then drops down to the major 3rd.

## B Section (Bars 5–12)

The B section is the continuation of the riff, with the addition of the bass guitar and drums. This can be viewed as the verse section.

### Bars 5–12

Here, the guitar plays exactly the same riff as it does in the A section. With the introduction of the drums in Section B you may find it a little easier to stay in time. The bass pedals on the root note G, resulting in a  $G^5$ ,  $G^{sus4}$  and G harmony in the riff.

## C Section (Bars 13–20)

The riff from the previous sections continues, but the harmony is altered because the bass notes change. Think of this as the pre-chorus section.

### Bars 13–20

The notes played on the D and G strings are identical to the notes of the riff played in Sections A and B. The bass in bar 13 is playing C, moving to A in bar 14. In this version, the guitar in the arrangement is adding the bass notes to create variety, whereas the guitar part on the original does not do this. By changing the bass notes the resulting chords are  $Cadd^9$ ,  $Am^7$ , Em and  $D^7sus^4$ . The  $Cadd^9$  is a bit of a stretch. Using the second finger on the D string can help the fourth finger reach its note on the 7th fret. The  $Am^7$  is three notes spread over four strings, so again the fretting hand needs to mute the 5th string. This will enable the plectrum to strike all four strings, without the A string being heard.

## D Section (Bars 21–28)

The D section combines the harmony of the bass, the riff and the keyboard part resulting in full open chords. This is the chorus section of the original song.

### Bars 21–28 | Open chords

The result of mixing the harmony of the bass, guitar riff and keyboards are the chords  $Cadd^9$ ,  $Am^7$ , Em and  $D^7sus^4$ . To be clear, the guitar doesn't play this on the original track but switching to open chords in the chorus adds a new challenge and delineates the sections if playing unaccompanied. The  $D^7sus^4$  can be a chord shape that takes a little practice to get into quickly.

## E Section (Bars 29–32)

The E section returns to the main riff to end the song.



SONG TITLE: ROCK 'N' ROLL TRAIN  
 ALBUM: BLACK ICE  
 LABEL: COLUMBIA  
 GENRE: HARD ROCK / BLUES ROCK

WRITTEN BY: ANGUS YOUNG  
 PRODUCED BY: AND MALCOLM YOUNG  
 BRENDAN O'BRIEN

UK CHART PEAK: N/A

$\text{♩} = 119$  Rock

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

Measure	1	2	3	4
T				
A	2	2	2	2
B	0	0	0	0

## BACKGROUND INFO

'Rock 'N' Roll' Train was released as a single in August 2008 and features on *Black Ice*, AC/DC's fifteenth studio album. The record was a worldwide success and 'Rock 'N' Roll Train', initially titled 'Runaway Train', topped the American charts. The song was widely used in TV adverts and sports channel ESPN continue to use it frequently as intro music. The song was leaked online, legally, by a Scottish fan who memorised the riff during the shoot of the promotional video for the song.

*Black Ice* captured the essential sound of the band live "with only a few overdubs added later" and signalled a return to the hard rock sound of early records such as *Highway To Hell*. The *Black Ice* Tour was the band's most commercially successful, grossing nearly 440 million US dollars, with 'Rock 'N' Roll Train' being used as opener to the show. In December 2009 AC/DC recorded three shows at the River Plate Stadium in Buenos Aires. The result was the DVD 'Live at The River Plate' which documented AC/DC's *Black Ice World Tour*. *Black Ice* sold over 8 million copies worldwide.

AC/DC was formed in Sydney in 1973 by brothers Malcolm and Angus Young. The band went through various personnel changes before releasing their first

album, *High Voltage*, in 1975. Bassist Cliff Williams joined the group after the recording of *Let There Be Rock* in 1977, replacing original bassist Mark Evans. The band would have another line-up change in 1980 when Brian Johnson replaced lead singer Bon Scott after the latter's sudden death. The band had released *Highway To Hell* and were on the verge of a commercial breakthrough. Upon Scott's death they considered disbanding, but encouraged by support from Scott's parents they decided to continue. Five months after recruiting Johnson they recorded *Back in Black* and dedicated the album to Scott's memory. It went on to become the second best-selling album of all time.

AC/DC's unique sound and powerful performances are enjoyed by millions of fans worldwide. They have sold over two hundred million records and are hailed by many fans, critics and musicians as the greatest rock and roll band of all time.

Malcolm Young passed away in November 2017, aged 64. He is often lauded, alongside the likes of Keith Richards (The Rolling Stones) and Nile Rodgers (Chic), as one of the most influential rhythm guitarists in rock and roll history.

# Rock 'N' Roll Train

AC/DC

Words & Music by Angus Young & Malcolm Young

♩=119 *Rock*

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

T  
A  
B

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

T  
A  
B

[4]

## Verse

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

T  
A  
B

[8]

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

T  
A  
B

[12]

## Pre Chorus

A<sup>5</sup> G<sup>sus</sup>4 G<sup>5</sup> D<sup>5</sup> G<sup>5</sup> D<sup>5</sup> A<sup>5</sup> G<sup>sus</sup>4 G<sup>5</sup>

T  
A  
B

[16]

D<sup>5</sup> G<sup>5</sup> D<sup>5</sup> A<sup>5</sup> G<sup>sus</sup>4 G<sup>5</sup> D<sup>5</sup> G<sup>5</sup> D<sup>5</sup>

[19]

A<sup>5</sup> G<sup>sus</sup>4 G<sup>5</sup> D<sup>5</sup>

[22]

### Chorus

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

[25]

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

[28]

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

[31]

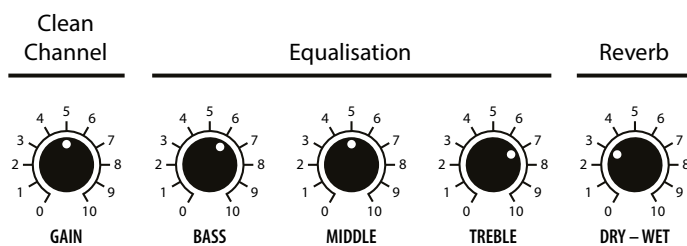
A<sup>5</sup> D<sup>5</sup> A<sup>5</sup> D<sup>5</sup> G<sup>5</sup> D<sup>5</sup> A<sup>5</sup>

[34]

# Walkthrough

## Amp Settings

A British late 1960s or early 1970s amp and cab would be ideal for particular tune. In AC/DC Angus is known for a thin solid bodied double cutaway Gibson, while his brother Malcolm was known for playing a semi-acoustic guitar brand better known for rockabilly. The tone should have some grit to it but by the same token it shouldn't be anywhere near as distorted as a metal tone. The sound of the two guitars together, through moderately driven amps seemingly with no effects, add up to a weight of sound that hasn't been rivalled by many two-guitar bands.



## Intro Section (Bars 1–7)

One explanation for the sheer breadth of tone that the Young brothers conjured is the subtlety in their approach to chord voicings – often avoiding the 3rd, but repeating the 5th and root wherever possible to create detailed '5' chords.

### Bar 1

The second chord in this bar is a good example of a typical AC/DC D<sup>5</sup> chord voicing, with the open A string being used at the bottom of the chord. Many less thoughtful players would always use the root at the bottom of every 5 chord. Often referred to as 'power chords', 5 chords are extremely simple and yet when played on an electric guitar they deliver an incredibly strong punch – hence the name. When arranging it can often be a case of less is more. By leaving out the root and adding in the open A, the Young brothers have succeeded in magnifying the resonance of the D<sup>5</sup> chord.

It's worth noting that if you're playing with a bass player then using such a voicing won't change the identity of the chord, as long as the bass player is playing a note which is lower than your lowest note. If your bass guitarist were also to play A in the bass, then this chord would in fact be called D<sup>5</sup>/A.

## A Section (Bars 8–15)

This section starts with bar 1 of the intro followed by silence in the bar, adding drama and dynamic shape to the piece. Count the beats carefully to ensure that your performance is as tight as possible. If you take the time to listen to some of their CDs you will learn that AC/DC were one of the tightest guitar units in the history of rock.

## B Section (Bars 16–24)

This pre-chorus section uses a common device in guitar arranging with the part changing from fuller chords to double stops – somehow this can be more arresting than complete chords. The resonance of the guitar really makes the notes bloom when this approach is taken.

### Bar 16–17

Note that the guitar part has a little melodic line in the top of the double stop voicings. The use of the G and C double stop, spelling out Gsus<sup>4</sup>, is really effective. In bar 17 note that the D stays in the bottom of the voicing, while the top of the voicing moves from G to A – this is reminiscent of the pattern in bar 1.

When you're picking these parts you may want to use mostly down strokes with the plectrum. This has two effects – firstly the tone is consistent for each chord and secondly the chord is always sounded with the lowest note coming first. Even though the idea is to play chords as one whole sound, it's very difficult to avoid a slight spread across the chord. This is due to the time taken to drag the plectrum across all strings.

When learning these parts pay particular attention to the pulse, sometimes the simplest parts can be really tricky to play cleanly. If you're aiming for perfection there really is no such thing as simple music, it all needs to be treated with respect.

# The Meters

SONG TITLE: CISSY STRUT

ALBUM: THE METERS

LABEL: JOSIE

GENRE: FUNK

WRITTEN BY: ART NEVILLE,  
ZIGABOO MODELISTE,  
LEO NOCENTELLI AND  
GEORGE PORTER JR.

PRODUCED BY: ALLEN TOUSSAINT AND  
MARSHALL E. SEHORN

UK CHART PEAK: N/A

$\text{♩} = 89$  *New Orleans Funk*

**A**  $\text{C}^7$   $\frac{1}{4}$

T  
A  
B

5 3 5 6 3

## BACKGROUND INFO

'Cissy Strut' was released in 1969 and appeared on The Meters' eponymous debut album. The song reached no.4 on the R&B charts and no.23 on the Billboard Hot 100. 'Cissy Strut' was featured in the 1997 film *Jackie Brown*, bringing it to the attention of a younger audience nearly 30 years after its original release. 'Cissy Strut' was inducted into the Grammy Hall of Fame in 2011 and the song is now regarded as a seminal piece in funk's history.

The Meters formed in New Orleans, Louisiana, in 1965. The group, featuring Zigaboo Modeliste on drums, George Porter Jr. on bass, Art Neville on keyboards, Leo Nocentelli on guitar, and later joined by Cyril Neville on percussion and vocals, are regarded (together with James Brown) as the originators of funk. The Meters started working with producer Allen Toussaint as house band for his Sansu Enterprises record label. Toussaint would go on to produce seven of their eight album releases recorded between 1969 and 1977. After their initial chart success they produced other successful and highly influential recordings, such as 'Sophisticated Cissy', 'Look-Ka Py Py' and 'Chicken Strut'. The Meters did not achieve further chart success, but they did go on to work in collaboration with many other musicians including Dr. John, Paul McCartney, King Biscuit Boy,

Labelle, Robert Palmer and many more. They also kept a busy live schedule. In 1975 Paul McCartney invited them to play aboard the Queen Mary at the release party for his album *Venus and Mars*. Mick Jagger was in attendance and was so impressed with the band that he invited them to open for The Rolling Stones on their American tour in 1975 and their European tour in 1976. In 1977 Art and Cyril Neville left the band, prompting Porter to do so later that year.

Leo Nocentelli is regarded as a significant guitarist in the history of funk and other associated styles. He has performed in various quartets and continues to do so to this day. His list of collaborations include Al Di Meola, Oteil Burbridge, Patti LaBelle, Peter Gabriel, Etta James, Robbie Robertson, Maceo Parker, Trombone Shorty and many others.

# Cissy Strut

## The Meters

Music by Arthur Neville,  
Leo Nocentelli & George Porter

♩ = 89 *New Orleans Funk*

**A** *C<sup>7</sup>* *1/4* *B<sup>b</sup>* *F/C*

TAB: 5 3 5 6 3 3 3 5 3 5 3

*C<sup>7</sup>* *1/4* *B<sup>b</sup>* *F/C*

TAB: 5 3 5 6 3 3 3 5 3 5 3

[3]

**B** *C<sup>7</sup>*

TAB: 5 5 5 3 5 5 3 5 5 3 3

[5]

TAB: 5 5 5 3 5 5 3 5 5 3 3

[7]

[9]

[11]

**A**  $C^7$   $\frac{1}{4}$   $B^b$   $F/C$

[13]

$C^7$   $\frac{1}{4}$   $B^b$   $F/C$

[15]

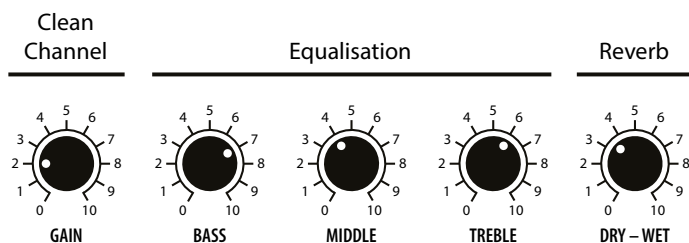
$C^7$   $\frac{1}{4}$

[17]

# Walkthrough

## Amp Settings

The guitar tone here should be clean and funky sounding. If you had a choice of amp or amp model emulation, 'American clean' is suitable although any equivalent amp/amp model would work well. Reverb is essential, but not too much. Modern players might be tempted to use compression to make their parts sound really articulate.



## A Section (Bars 1–4)

This is a funky line, played mostly in unison with the bass guitar. It would be best to play the part with alternate picking technique, and the chords should be strummed. Particular care is needed when learning and understanding the rhythms in this section.

Fig. 1 shows firstly how to divide the four beats of the bar into 16th note subdivisions. These 16th-note rhythms are the nuts and bolts of the funk style. Tap your foot at a slow tempo (say 50 beats per minute to start) then say out loud 'one, e, and, a, 2, e, and, a,' etc for each beat. When you have internalised these subdivisions, start working out where the notes of the piece fall in terms of this grid of 16ths. The slower the better – remember you are essentially teaching your brain to process these rhythms, so the more carefully you process the details the quicker you will be at recalling and playing them in future.

In addition to being a successful band in their own right, the Meters found themselves in great demand as session players. Artists would hire them to be the rhythm section on their albums, such as Robert Palmer's 'Sneaking Sally Through The Alley', which features some of their great groove work.

## Bar 2

The B<sup>b</sup> and F triads are superimposed over the underlying C-rooted harmony. This is an example of gospel-style backcycling, where the triad a perfect fourth up from the underlying chord is used as a momentary decoration. The first step is to add an F triad on top of a C root (F is a perfect fourth up from C) but this process can be extended by going a fourth up again, to B<sup>b</sup> – resulting in B<sup>b</sup> to F to C triads. These three-note voicings are typical in funk music – they are lighter than full six-string chords and sit more comfortably within the texture and groove, allowing space and being easier to execute with rhythmic precision.

## B Section (Bars 5–12)

This is again based on 16th note subdivisions. You can use the method as outlined in the A section to 'map out' this part using the 16th-note grid technique. The guitar line here is much like a funk horn part, and it wouldn't be out of place played by a horn section on a James Brown record.

## Bar 6

Practise this bar carefully. Gradually build your tempo in practising the string crossing to establish accuracy. Be careful to observe the note lengths too – the first note of bar 5 is strictly an eighth note, creating a 16th-note rest before the G. These rhythmic details are vital to capture in order to establish the right groove.

Counting 16th-note subdivisions of the beat

Showing 16th-note subdivisions of the beat – Bar 1

Fig. 1: Counting 16th rhythms



# The Beatles

SONG TITLE: HELTER SKELTER

ALBUM: THE BEATLES

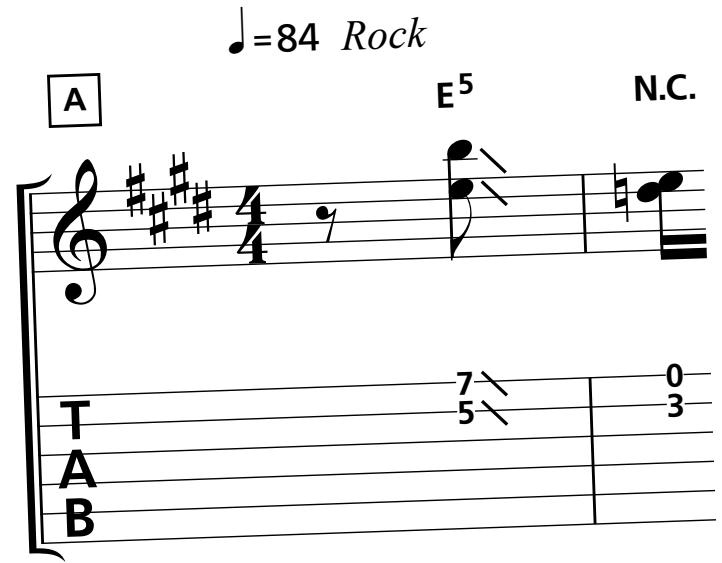
LABEL: APPLE

GENRE: HARD ROCK

WRITTEN BY: JOHN LENNON  
AND PAUL MCCARTNEY

PRODUCED BY: GEORGE MARTIN

UK CHART PEAK: N/A



## BACKGROUND INFO

'Helter Skelter' was included on The Beatles' 1968 self-titled release, also known as *The White Album*. The song is regarded by many as a key influence in the development of hard rock and heavy metal. Paul McCartney was inspired to write the song after hearing Pete Townshend talking about The Who's latest single at the time, 'I Can See For Miles', as the loudest and rawest song the band had recorded. McCartney liked the idea of recording a song that had such qualities and said that when he heard The Who's song he felt there wasn't much on it that chimed with what he had envisioned as loud and raw.

By 1968 The Beatles were no longer performing live and were exclusively dedicated to studio recording. Their work included a great deal of experimentation aided by the deft production hand of George Martin, an exceptional musician and considered by many as the fifth Beatle. 'Helter Skelter' was recorded a number of times, including a 27 minute version, with a very different character to the final one, and a 12 minute version, later edited to 4.37 minutes and included on *Anthology 3*. On September 9 1968 the band recorded an alleged 18 takes of the song, each lasting approximately 5 minutes. The last one of those 18 takes is included on the LP. 'Helter Skelter' was received with mixed opinions, with many believing

it was a groundbreaking song and many feeling the band had lost its way. Paul McCartney has been performing the song live since 2004.

The Beatles' work is the blueprint on which much of Western popular music has been built – end sentence with 'built'. The band incorporated a vast array of influences and continued to redefine much of what eventually became influential in popular music. Their sound has been copied and adapted time and again since the 1960s and their songs have been covered and re-arranged in many different genres since their creation.

The Beatles are the best-selling band in history with an estimated 800 million physical copies of their albums sold worldwide. They are regarded as some of the most influential people of the twentieth century and their solo work after the band's breakup in 1970 is hugely significant.

# Helter Skelter

## The Beatles

Words & Music by John Lennon  
& Paul McCartney

♩=84 Rock

A

E<sup>5</sup>

N.C.

T  
A  
B

T  
A  
B

[3]

T  
A  
B

[5]

T  
A  
B

[7]

T  
A  
B

[9]

RSL-984964048594 / 1 / domenico caputo / dome\_capu86@hotmail.it

**[11]**

**G**

**[13]**

**A** **E7**

**[15]**

**C** **A<sup>5</sup>** **A<sup>6</sup>** **E<sup>5</sup>** **E<sup>6</sup>**

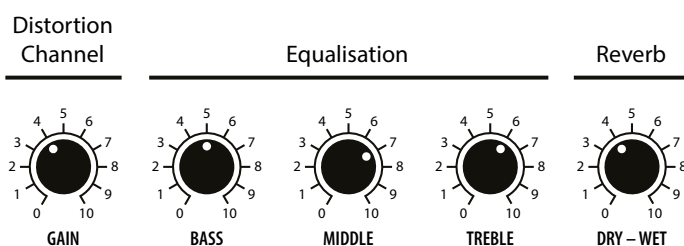
**[17]**

**A<sup>5</sup>** **A<sup>6</sup>** **E**

# Walkthrough

## Amp Settings

It's easy to forget that this era was the early days of overdriven and distorted guitar sounds so the level of distortion was very subtle. Don't fall into the trap of adding lots of distortion and making the guitar sound too modern. The guitar used on the original track sounds as though it could have been a semi-acoustic guitar, equipped with humbucker pickups and played on the bridge pickup. This would be the ideal choice if you have access to this type of guitar. If you are playing a guitar with single-coil pickups only, then try using the middle pickup or the middle and bridge and pushing the middle frequencies a little more on your amp to replicate the tone. The reverb is very subtle also.



## A Section (Bars 1–6)

This is the introduction to the song. It includes an anacrusis, and a figure based on the open top string with fretted notes on the second string, which then develops into a chordal part.

### Bars 1–4 | Double stops and drone strings

The guitar starts with an E<sup>5</sup> (power chord) on the 'and' of the fourth beat and slides away. Following this is a figure that plays 16th notes with down strokes to create an urgent feel. Playing 16th notes with down strokes at 84bpm is quite fast so if this is unachievable at this time, play them with alternate picking. Keep the top E string ringing as a drone whilst playing a descending pattern of D, C# and C for a bar each on the second string. Against the E, the resulting intervals are <sup>b</sup>7th, 6th, <sup>b</sup>6th.

### Bars 5–6 | Chords

The guitar now switches to eighth notes and plays the G chord for a bar followed by an E<sup>7</sup> for a bar where it goes between playing the lower strings twice and then the upper strings twice. Perfect accuracy is less important than the impression of lower notes being followed by higher notes. The E<sup>7</sup> chord is an E major chord with a <sup>b</sup>7th, the note D, added to the chord. It gives a major chord more of a blues feel.

## B Section (Bars 7–14)

This section is the Verse of the song and the guitar plays chords.

### Bars 7–14 | Chords

Although eight bars long, the E<sup>7</sup> chord lasts for five bars and this takes a little concentration to get right without vocals. Hold the A chord for four beats in bar 13 before returning to the E<sup>7</sup> chord for a bar.

## C Section (Bars 15–18)

This is the Chorus section and the guitar plays a classic rock and roll riff with single note lines.

### Bars 15–18 | Riff and single notes

The guitar starts with a classic rock 'n' roll riff – playing an A<sup>5</sup> chord twice and then raising the 5th to a 6th on the D string, keeping the Root note ringing on the A string. This is followed with a single note descending line that spells out the A Mixolydian scale starting on the note G. The resulting intervals from A are <sup>b</sup>7th, 6th, 5th, 4th, 3rd, 2nd and Root. This is then repeated identically in E Mixolydian in the following bar. The section finishes in bar 18 by playing an E chord and holding it for four beats. This is quite fast so start slowly speeding the single note lines up with a metronome.

## D Section (Bars 19–23)

This is the Outro section of this particular arrangement of the song where the guitar returns to the Intro figure that appeared in section A.

# Cranked

SONG TITLE: CRANKED  
 GENRE: CLASSIC ROCK  
 TEMPO: 108 BPM  
 KEY: A MAJOR

TECH FEATURES: POWERCHORDS  
 LEGATO  
 DOUBLE-STOPS

COMPOSER: JOE BENNETT

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

**A**  $\text{♩} = 108$  *Classic Rock*  
**A<sup>5</sup>**

T  
A  
B

2 2  
2 2  
0 0

## OVERVIEW

'Cranked' is a track in the classic rock style that was popularised by bands like MC5, Free, AC/DC, Aerosmith and KISS from the late 1960s onwards. While some are considered more punk than classic rock, the playing techniques employed are similar in places. The song features powerchords, a staple of classic rock guitar playing, as well as short legato riffs. 'Cranked' also contains a double-stopped guitar solo based on the A minor pentatonic scale.

## STYLE FOCUS

A wide range of classic rock bands use powerchords, which are chords utilising only the root and fifth of the scale. Usually these are played on the bass strings of the guitar: the sixth, fifth and fourth strings. Double-stopped solos (where two adjacent strings are played simultaneously) are another common feature and require an aggressive plectrum action using all downstrokes and firmly fretted notes. Classic rock songs are often played using an 'eight groove' which is characterised by solid and simple drum parts and occasional pushes. A push is the moment when the entire band hits a loud chord, accompanied by a crash cymbal, played one eighth note before the barline or half-bar.

## THE BIGGER PICTURE

The origins of classic rock can be traced back to the 1950s and the early hits of rock 'n' roll stars Buddy Holly, Eddie Cochran and Chuck Berry. Each of these guitarists made use of double-stops and powerful, even plectrum downstrokes. But it was in the late 1960s and early 1970s that the style as we now know it really bloomed partly as a result of the increased availability of more powerful amplifiers, particularly the Marshall stack. AC/DC, Free and others had a huge impact on future generations of rock musicians; their influence can be heard on 21<sup>st</sup> century tracks by bands such as Jet, Razorlight, Green Day and Biffy Clyro, all of whom have adopted, and adapted, elements of classic rock in their own music.

## RECOMMENDED LISTENING

Listen to AC/DC's 'Girls Got Rhythm' and the title track from their well-loved 1979 album *Highway To Hell*. Free's 'All Right Now' (1970) uses partial chords of A and D/A (D with an A bass note) in the same positions that are featured in 'Cranked'. There are hundreds of great rock tracks with double-stopped solos but a good starting point would be Chuck Berry's 1956 hit 'Roll Over Beethoven', and the intro to The Beatles' 'Revolution' (1968).

# Cranked

Joe Bennett

**A** ♩=108 *Classic Rock*

**A<sup>5</sup>** **N.C.** **A<sup>5</sup>** **N.C.**

T A B

**A<sup>5</sup>** **N.C.** **B** **A**

T A B

[3]

**D/A** **A<sup>5</sup>**

T A B

[6]

**D/A** **A**

T A B

[9]

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

T A B

[12]

C D A<sup>5</sup> A

TAB

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

[15]

G D C D N.C.

TAB

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

[18]

D A C D C D

TAB

5	5	5	5	5	5	7	5				
5	5	5	5	5	5	7	5				
5	5	5	5	5	5	7	5				
5	5	5	5	5	5	7	5				
5	5	5	5	5	5	7	5				

[21]

1. A<sup>5</sup> 2. N.C. E A

TAB

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

[24]

G D C D A

TAB

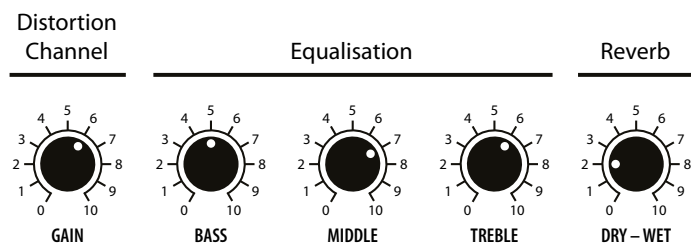
3	2		0	0	0	2	2	2			
0	3		1	1	1	3	3	3			
0	2		0	0	0	2	2	2			
0	0		2	2	2	0	0	0			
2	0		3	3	3				2	2	

[27]

# Walkthrough

## Amp Settings

Use a crunch tone: an overdriven sound that isn't heavily distorted but not completely clean, either. Set your gain to around 7, although this is just a guide. Your guitar's tone should be just breaking up but not too distorted so that you're able to hear every note of the chords in bars 5 and 6.



## A Section (Bars 1–4)

This riff uses a combination of powerchords and single notes that employ slides and pull-offs.

### Bars 1–2 | Position shift

Slide into the E at the 5<sup>th</sup> fret of the B string with your third finger. As you play the open E string, move your hand back into position to fret the D at the 3<sup>rd</sup> fret of the B string with your third finger (Fig. 1).

### Bar 4 | Legato phrasing

Legato is an Italian performance direction that means you should perform a phrase smoothly. In guitar terms, it refers to techniques like hammer-ons, pull-offs and slides that help produce more flowing phrases than those where every note is picked. While using these techniques makes it easier to play quickly and smoothly, you must ensure that your rhythms are even. All of the first six notes of bar 4 should be the same length.

## B Section (Bars 5–12)

This section of 'Cranked' contains open chords, powerchords and single notes. It uses several tied and syncopated rhythms that are easier to play than they appear to be on paper.

### Bars 5–6 | Chord fingerings

The most efficient way to perform the A and D/A chords is to play the A chord by laying your first finger flat across all of the notes at the 2<sup>nd</sup> fret. This is called a barre. Leave your first finger where it is then use your second finger to play the D at the 3<sup>rd</sup> fret of the B string and your third finger to play the F# at the 4<sup>th</sup> fret of the D string (Fig. 2)

## C Section (Bars 13–20)

This section is based primarily on open chords interspersed

with single notes. There is also a reprise of the legato fill used in the A section.

### Bar 13 | Note lengths

Release pressure on the A chord played on the '&' of beat 2, preventing it from ringing on as you play the G note on the 3<sup>rd</sup> fret of the E string. The aim of this is to keep the part sounding crisp and accurate.

## D & E sections (Bars 21–29)

The D section is a guitar solo that uses slides and double-stops, while the E section is a reprise of the A section.

### Bar 21 | Slides

Place your first finger across the E and B strings. There's no specified point to begin the slide but the speed of the slide means that you shouldn't be any lower the 3<sup>rd</sup> fret. Pick the string then quickly slide into the 5<sup>th</sup> fret.

### Bars 21 | Double-stops

Play the double-stops at the 5<sup>th</sup> fret with your first finger. Those at the 7<sup>th</sup> fret should be played with your third finger. Use the pad of your finger, rather than the tip, to fret both strings in the double-stop and pick them individually to ensure they are both sounding clearly.

Fig. 1: Position shift

Fig. 2: Chord fingerings



# Ska'd For Life

SONG TITLE: SKA'D FOR LIFE

GENRE: SKA

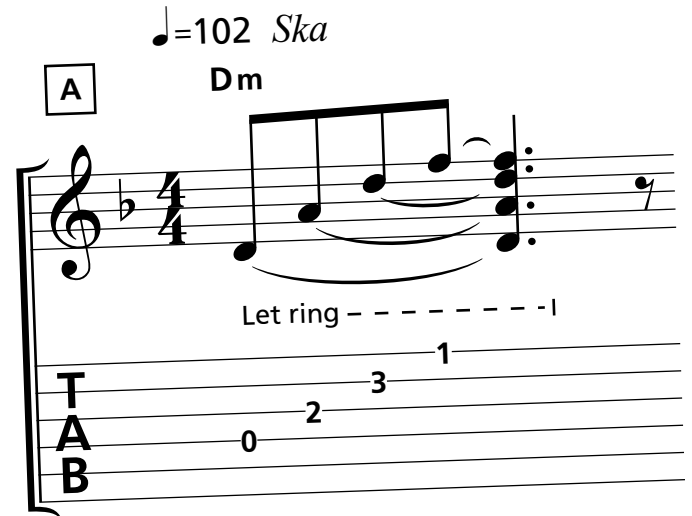
TEMPO: 102 BPM

KEY: D MINOR

TECH FEATURES: ARPEGGIATED CHORDS  
STACCATO RHYTHMS  
HEAVY PALM MUTING

COMPOSER: KIT MORGAN

PERSONNEL: STUART RYAN (GTR)  
HENRY THOMAS (BASS)  
NOAM LEDERMAN (DRUMS)  
FULL PHAT HORNS (BRASS)



## OVERVIEW

'Ska'd For Life' is based on British ska of the late 1970s and early 1980s, and the later ska style of the American scene inspired by the original movement.

## STYLE FOCUS

Ska first emerged in Jamaica in the early 1960s. The country was newly independent from Great Britain and a wave of optimism swept the island. This mood was expressed in the new sound of ska, an uptempo style of music with an emphasis on the offbeat (the '&' when you count, "1 & 2 & 3 & 4 &"). In fact, the word ska comes from the sound this emphasis produces. Taking the guitar as an example, chords are played on the offbeat then quickly muted by relaxing your grip on the frets for a staccato effect. Jamaican ska is usually written in a major key. However, many songs from the American scene are set in minor keys and with slower tempos.

## THE BIGGER PICTURE

Vocalists Desmond Dekker, Prince Buster and Derrick Morgan were great exponents of Jamaican ska but the genre owed as much to its instrumental

groups including The Skatalites (who backed Prince Buster and others) as it did its singers. Jamaican music was influenced by the output of the American radio stations that could be heard on the island. Jazz, R&B and soul were among the most popular styles, so brass instruments were naturally a feature of ska.

Horn sections were less evident on releases by Coventry's 2 Tone label, home to ska's second wave of the late 1970s and to bands like The Specials and The Beat. These young English groups were inspired by the spirit of punk, so, naturally, the electric guitar became the focal point of their sound.

2 Tone inspired a wave of American ska. The Mighty Mighty Bosstones and Fishbone, among others, pushed the brass back to the fore while bands like Sublime, Rancid and No Doubt relied on bass, guitar and drums as backing.

## RECOMMENDED LISTENING

Jamaican ska was dominated by singles. A compilation like *Trojan Presents Ska* offers a sample of the major artists of the era. The Specials' eponymous debut (1979) epitomises the 2 Tone sound, and *Let's Face It* (1997) by The Mighty Mighty Bosstones is an example of the horn heavy American style.

# Ska'd For Life

Kit Morgan

**A**  $\text{♩} = 102$  Ska

Dm B $\flat$  A Dm B $\flat$  A $^7$

Let ring - - - - - | Let ring - - - - - | PM - - - - - |

TAB

0 2 3 1	0 3 3 2 2	0 2 3 2 0	3 7 6
---------	-----------	-----------	-------

Dm B $\flat$  A Dm B $\flat$  A $^7$

Let ring - - - - - | Let ring - - - - - | PM - - - - - |

TAB

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

[5]

**B** Dm Gm A $^7$  Dm Gm A $^7$

PM - - - - - | PM - - - - - | Let ring - - - |

TAB

0 0 0 0 0 0	1 0 4 2	3 2 0 0	3 3 2 2
-------------	---------	---------	---------

[9]

Dm Gm A $^7$  Gm A $^7$  Dm

PM - - - - - |

TAB

7 7 7 7 7 7	8 7 6 5	6 7 5 6 8 9	6 7
-------------	---------	-------------	-----

[13]

**C**

[17]

[21]

**D**

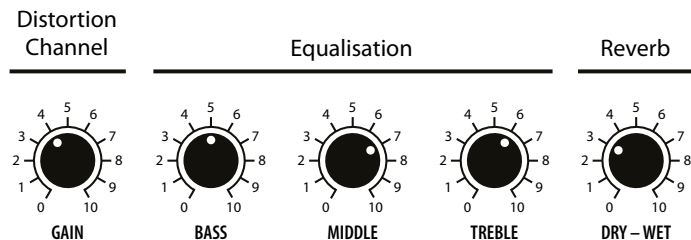
[25]

[29]

# Walkthrough

## Amp Settings

Although we have suggested an overdriven tone here, a clean tone will work just as well. If you opt for overdrive, use a low gain setting because you're only looking for a small amount of distortion. 'Ska'd For Life' has quite a dense arrangement, so boosting the middle will help the guitar cut through the other instruments.



## A Section (Bars 1–8)

This section consists of arpeggiated chords and single note lines, some of which are palm-muted.

### Bars 1–2 | Arpeggiated chords

When the notes of a chord are played individually, this is known as an arpeggio. When the notes of a chord are picked individually, usually so that they ring into each other, the chords are being 'arpeggiated'.

### Bar 3 | Heavy palm-muting

Place the edge of the outside of your palm on the lowest-sounding strings and press firmly to get the heavy mute required for this part. Be careful not to move your hand too far from the bridge because this may raise the pitch of the note. Take extra care if your guitar has a floating bridge (where the bridge is tensioned to 'float' above the guitar's body) because pressing too hard will push the bridge down and raise the pitch of the notes.

## B Section (Bars 9–16)

The B section uses a combination of syncopated, heavily palm-muted riffs and double-stops, two of which are connected with a slide.

### Bar 9 | Staccato open strings

These open strings are already being palm-muted and will, by their very nature, sound shorter than notated. In order to cut the notes marked as staccato even shorter, you will need to place your pick back on the string to stop it from ringing.

### Bar 9 | Counting rhythms

Bar 9 is quite an easy rhythm to pick up by ear, but if you find it difficult try counting the bar slowly in eighth notes and carefully place the notes at the right time (Fig. 1). Only increase the speed when you feel comfortable with the part.

### Bar 15 | Sliding double-stops

Make sure you 'lock' your fingers in position and slide up by moving your whole hand. This will help keep your fingers in the shape they were in when you fretted the first double-stop and stop the finger fretting the G string from moving and accidentally muting the B string. As you slide up, take care to maintain pressure on the strings (imagine you are pushing into the fretboard) so that the notes keep ringing.

## C & D Sections (Bars 17–33)

The C section consists of double-stops that outline the accompanying chord progression and are played in a syncopated rhythm typical of this style. The D section is a reprise of the B section with a few variations to bring the piece to a close.

### Bars 17–22 | Syncopated double-stops

When a part accents the weaker beats in the bar (usually the '&' of each beat), this is known as syncopation. Count along to the music in eighth notes: "1 & 2 & 3 & 4 &". A double-stop is played on the '&' of every beat in these bars. Try to lock into the feel of this groove to make your part sound more musical. You may find it easier to treat this as a rhythm guitar part using a constant strumming motion (Fig. 2).

Fig. 1: Counting rhythms

Fig. 2: Syncopated double-stops

# Bonecrusher

SONG TITLE: BONECRUSHER

GENRE: METAL

TEMPO: 122 BPM

KEY: E MINOR

TECH FEATURES: POWERCHORDS  
SLIDES  
ALTERNATE PICKING

COMPOSER: JAMES UINGS

PERSONNEL: CHARLIE GRIFFITHS (GTR)  
HENRY THOMAS (BASS)  
NOAM LEDERMAN (DRUMS)

**A** ♩=122 *Metal*  
F<sup>5</sup>

## OVERVIEW

'Bonecrusher' is based on the guitar style of metal bands from the groundbreaking Black Sabbath through to Pantera, Avenged Sevenfold and Trivium.

## STYLE FOCUS

Black Sabbath are considered to be the first and most influential metal band. Guitarist Tony Iommi favoured powerchords that require just two strings to be played and can be moved easily around the fretboard to form riffs. Iommi was involved in an industrial accident as a young man and lost the tips of the fingers of his fretting hand. To alleviate the pain of fretting strings with this hand, he created his own synthetic finger tips to form a shield between his injured digits and his guitar's strings. He also slackened the strings to reduce the tension and save him from having to press too hard to form notes. A side effect of this drop tuning was a lower, heavier sound which, when combined with distortion, created a blueprint for metal's rhythm guitar style.

Metal lead guitar is typically virtuosic and requires a high degree of technical skill. Common techniques include two-hand tapping, fast alternate picking, and extreme use of the vibrato bar.

## THE BIGGER PICTURE

In the late 1970s to early 1980s, two guitarists rose to prominence who would have a great influence on metal guitar. Randy Rhoads introduced aspects of classical music, while Edward Van Halen displayed a level of showmanship and technical flair that hadn't been witnessed since the days of Jimi Hendrix. Iron Maiden favoured twin guitar harmony parts in their music; while Pantera, Metallica and Slayer were instrumental in developing the modern 'scooped' sound of metal by boosting the treble and bass controls of their amps while cutting the middle frequencies. More recently, Avenged Sevenfold and Trivium combined screamo with classic metal traits like thrash rhythms and twin lead guitar harmonies.

## RECOMMENDED LISTENING

Black Sabbath's eponymous debut album of 1970 is metal's first chapter and the title track epitomises the genre's gloomy sound. One-time hair metal band Pantera swapped spandex for baggy shorts and revealed a heavier side on *Vulgar Display Of Power* (1992), which included the single 'Walk' with its brutal two-note riff. Finally, Trivium and Avenged Sevenfold broke through in the early 2000s with their respective releases *Ascendancy* and *City Of Evil*.

# Bonecrusher

James Uings

**A** ♩=122 *Metal*

Chords: F<sup>5</sup>, E<sup>5</sup>, F<sup>5</sup>, E<sup>5</sup>, G<sup>5</sup>

TAB: 3 3 3 3 3 3 | 2 2 2 2 | 3 3 3 3 3 3 | 2 2 5 5 5 5 |

B: 1 1 1 1 1 1 | 0 0 0 0 | 1 1 1 1 1 1 | 0 0 3 3 3 3 |

**B**

N.C.

TAB: 0 3 0 6 5 | 5 5 6 7 5 | 0 3 0 6 5 |

B: [5]

**C**

E<sup>5</sup>

F<sup>5</sup>

TAB: 5 5 6 7 5 7 | 7 7 5 7 5 8 8 10 8 8 |

B: [8]

E<sup>5</sup>

D<sup>5</sup>

A<sup>5</sup>

B<sup>b5</sup>

B<sup>5</sup>

E<sup>5</sup>

TAB: 7 7 9 7 9 | 7 5 7 5 8 6 9 7 | 7 7 9 7 9 |

B: [11]

F<sup>5</sup> E<sup>5</sup> N.C.

[14]

D N.C.

[17]

A<sup>5</sup> B<sup>b5</sup> A<sup>5</sup> G<sup>5</sup> E<sup>5</sup> G<sup>5</sup>

[20]

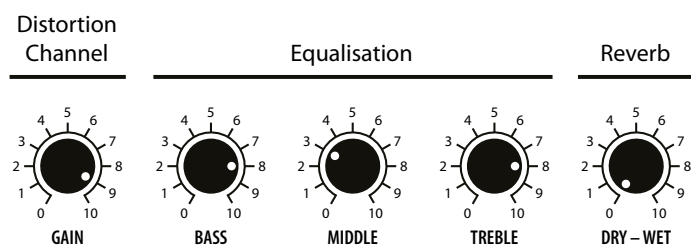
D<sup>5</sup> A<sup>5</sup> E<sup>5</sup> G<sup>5</sup> D<sup>5</sup> E<sup>5</sup> 2° Fine

[23]

# Walkthrough

## Amp Settings

The metal guitar tone consists of two key elements: a modern hi-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 reduces the clarity of the genre's precise riffing style.



## A Section (Bars 1–4)

This section consists of powerchord stabs that make use of staccato notes to increase their impact.

### Bars 1–4 | Staccato powerchords

Many of the chords in this section are staccato (short and detached). Normally you can play a note staccato by releasing pressure on the string, however the open string in the E<sup>5</sup> and the distorted tone mean you will also have to use the edge of your picking hand to cut the notes short.

## B Section (Bars 5–8)

This section is a single-note riff played on the E and A strings that utilises slides and hammer-ons.

### Bars 6–8 | Hammer-ons

Hammer-ons are played by picking one note, then 'hammering' your finger down onto the next note without re-picking the string. Novice guitarists often rush the second hammered note so take your time and ensure that both notes ring for a full eighth note.

## C Section (Bars 9–16)

The C section is made up of a single-note riff interspersed with a descending line that is accented by the drums. The first time it's played in powerchords; the second time it should be played in single notes.

### Bars 11–12 | Moving powerchords

Rather than treat the five powerchords in bars 11 and 12 as separate chords, try locking your hand in the powerchord 'shape' and simply shift it to the fret of the next chord. This is how most rock players deal with playing fast changing powerchords because it minimises motion.

## D Section (Bars 17–21)

The D section is a variation of the riff from section B followed by a set of stabs that use a similar rhythm to those found in the A section. A drum fill concludes this part of the song and leads into the guitar solo.

### Bars 20–21 | Counting rests

These stabs are not difficult to play but you may find you lose your place in the music and have trouble coming back in on beat 1 of bar 22. To avoid this, count either quarter notes ("1 2 3 4") or ("1 & 2 & 3 & 4 &") as you play. This will help you identify the first beat of the next bar (Fig. 1).

## E Section (Bars 22–25)

This lead guitar melody, based on the E natural minor scale, is played on the B and E strings.

### Bars 22–25 | Picking options

Picking this melody using all downstrokes will produce a consistent, aggressive sound but it may be a challenge to maintain at this tempo. Alternate picking is an economic way of picking faster phrases because it uses less motion, helping to make your playing more fluent (Fig. 2).

Fig. 1: Counting rests

Fig. 2: Picking options



# Hit It Harder

SONG TITLE: HIT IT HARDER

GENRE: BLUES

TEMPO: 125 BPM

KEY: E BLUES

TECH FEATURES: SHUFFLE FEEL

# BLUES LICKS

## PALM-MUTING

COMPOSER: STUART RYAN

PERSONNEL: STUART RYAN (GTR)

HENRY THOMAS (BASS)

NOAM LEDERMAN (DRUMS)



## OVERVIEW

'Hit It Harder' is a Texas blues track in the style of Stevie Ray Vaughan, Freddie King and ZZ Top. It features a shuffle feel, blues licks and palm-muting among its techniques.

## STYLE FOCUS

Texas blues guitar is a more aggressive offshoot of the blues genre. Songs in this style can often be uptempo or feature a strong shuffle feel that provides a sense of swagger. Your playing needs to be relaxed in order to get this feel right, but Texan blues guitarists also use a strong picking hand attack when strumming and picking notes to help them achieve a powerful tone and a range of dynamics.

The blues scale is used throughout this style. For example, you will notice how some of the descending open string runs in ‘Hit It Harder’ are based on the E blues scale. Several riffs on the bass strings are played with palm muting, a feature that is also typical of this sub genre.

Since the success of Stevie Ray Vaughan and his band Double Trouble, groups who perform Texas blues are usually power trios (guitar, bass and drums),

in which the guitarist will switch quickly between playing riffs, chords and licks. This is one of the greatest challenges of this style because the guitar takes the role of both lead and rhythm.

## THE BIGGER PICTURE

Stevie Ray Vaughan is considered to be the greatest of the Texas blues guitarists. This acclaim is testament not only to Vaughan's mastery of blues technique but to the exposure his own success bestowed on the sub genre, for Stevie Ray was by no means the first nor the only Texan to play a mean blues. As far back as the early 20<sup>th</sup> century players like T-Bone Walker were putting Texas blues on the map, followed later by Albert Collins and Freddie King. Although the latter moved to Chicago in his teens, he is still considered an influence on the style.

## RECOMMENDED LISTENING

Freddie King's 'Hideaway' was covered by Eric Clapton on John Mayall's *Blues Breakers* (1966) and has become a blues standard. ZZ Top's 'Tush' (1975) is Texas blues with a sleazy rock twist. *Texas Flood* (1983) by Stevie Ray Vaughan and Double Trouble belongs in every blues record collection.

# Hit It Harder

Stuart Ryan

**A** ♩=125 Blues ♩ =  $\frac{3}{4}$   
N.C.

T  
A  
B

0 5 3 0 0 5 3 0 0 5 3

E<sup>7</sup> PM A<sup>7</sup>

T  
A  
B

0 0 1 2 2 0 2 0 2 0 0 3 0 4 0 3 0 0 3 0 4 0 5 0

[4]

E<sup>7</sup> PM A<sup>7</sup> PM

T  
A  
B

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

[8]

E<sup>7</sup> PM B<sup>11</sup>

T  
A  
B

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

[12]

Dsus<sup>2</sup> E<sup>7</sup> C<sup>7</sup> B<sup>7</sup>

T  
A  
B

0 3 2 0 3 3 2 0 2 0 3 2 0 5 3

[15]

**B** **E<sup>7</sup>** **A<sup>7</sup>** **E<sup>7</sup>**

[18]

**A<sup>7</sup>**

[21]

**E<sup>7</sup>** **B<sup>11</sup>**

[24]

**Dsus<sup>2</sup>** **E<sup>7</sup>**

[27]

**B<sup>11</sup>** **A<sup>7</sup>** **N.C.**

[30]

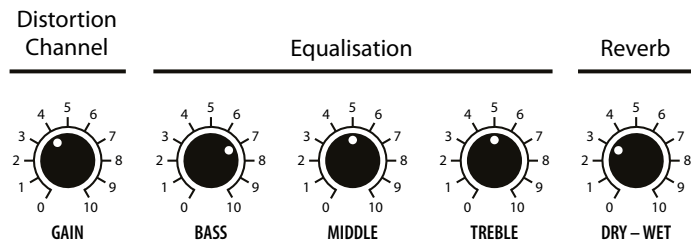
**E<sup>7</sup>** **F<sup>7</sup>** **E<sup>7</sup>**

[33]

# Walkthrough

## Amp Settings

Even though an overdriven sound is suggested above, a clean tone will work just as well. If you opt for a distorted tone set the gain relatively low because the sound should only break up when you are playing your hardest. You're looking for a full, rounded tone so select a pickup located near the bridge and, if you feel it is required, add a little bass.



## A Section (Bars 1–17)

The A section starts with a single-note riff on the upbeat (when you count '&') and ends with an eighth-note stab where the band play the note in unison then stop immediately. The rest of the section is a combination of single-note riffs and two-note palm-muted chords.

### Bars 1–36 | *Swing feel*

The sign above the notation in bar 1 denotes that you should play the first of each pair of quavers slightly longer than the second. This creates a 'dum da dum da' sound that is a fundamental part of the blues sound.

### Bars 1–3 | *Starting on an upbeat*

To play the first note of each phrase in the right place, count the bars in eighth notes ("1 & 2 & 3 & 4 &"). The first note of the first three bars starts on the '&' of beat 3 (Fig. 1).

### Bar 5 | *Palm muting*

Place the edge of the outside of your palm on the lowest sounding strings to mute them lightly. Be careful not to move your hand too far from the bridge because this may raise the pitch of the note. Take extra care if your guitar has a floating bridge (where the bridge is tensioned to 'float' above the guitar's body) because pressing too hard will push the bridge down and raise the pitch of the notes.

### Bar 7–8 | *Fingering options*

Play the fretted notes in bar 7 with your first, second and third fingers respectively then shift your hand one fret lower (towards the nut) so that you can play the B note in beat 1 with your first finger. Next, use your third finger to play the C# at the 4<sup>th</sup> fret. Finally, stretch up with your fourth finger to play the D note at the 5<sup>th</sup> fret (Fig. 2).

Your fourth finger may feel weak at the moment but using it as often as you can, rather than shying away from using it,

will build up its strength. If you do experience pain do not play through it because this may cause permanent damage.

### Bars 14–15 | *B<sup>11</sup> and Dsus<sup>2</sup> Chords*

The guitar's open strings can be combined with fretted notes to produce chords that have more complex looking names but are actually quite easy to play. Look closely at the B<sup>11</sup> and the Dsus<sup>2</sup> chords and you will see they are simple fretboard shapes.

## B Section (Bars 18–36)

The B section uses many of the ideas found in the A section but with rhythmic and melodic variations.

### Bar 25 | *Pull-offs*

To execute a clean pull-off, pull your finger off the string using a snapping movement towards the floor. Make sure you don't pull too hard or too slowly otherwise you risk bending the string out of tune.

### Bar 32 | *One finger per fret*

This phrase is best played using the 'one finger per fret' method. Your first finger will play all the notes on the 5<sup>th</sup> fret, your second the 6<sup>th</sup>, your third the 7<sup>th</sup> and, of course, your fourth finger will play all the notes on the 8<sup>th</sup> fret.

Fig. 1: Starting on an upbeat

Fig. 2: Fingering options

# The Faith Divide

SONG TITLE: THE FAITH DIVIDE

GENRE: INDIE

TEMPO: 125 BPM

KEY: A MINOR

TECH FEATURES: OCTAVE MELODIES  
EIGHTH-NOTE STRUMMING  
OPEN STRING PEDAL TONES

COMPOSER: SIMON TROUP

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

♩=125 Indie

**A** Am

Tablature:

T	0	0	0	0	0
A	1	1	0	1	1
B	2	2	0	2	2
	2	2	0	2	2
	0	0	0	0	0

## OVERVIEW

'The Faith Divide' is written in the style of indie bands who were active in the 2000s such as the Kaiser Chiefs, The Killers and The Kooks. Stylistically, these groups owed a debt to Britpop, especially the movement's leaders Blur and Oasis.

## STYLE FOCUS

Oasis guitarist Noel Gallagher wrote many of his band's hits, including 'Wonderwall' and 'Live Forever', using open chords. The accessibility of these tunes encouraged a generation to take up the guitar and follow his example, so you can hear open chords in many songs from the 2000s. Indie lead guitar is typically straightforward and rarely depends on vibrato to provide interest. Instead you might find pedal tones such as the E that is played on the high E string in the solo on 'The Faith Divide', or octave melodies like those in the verse section that are used in the solo of Snow Patrol's 'Run'.

## THE BIGGER PICTURE

Indie first became identifiable as a sound in the 1980s when bands on independent record labels

achieved chart success. Manchester's The Smiths were perhaps the most responsible for shaping the sound, thanks to guitarist Johnny Marr whose influences ranged from America's West Coast (The Byrds, Neil Young) to the electric guitar sound of West Africa.

However, what commercial success they enjoyed was overshadowed by that of Blur and fellow Mancunians Oasis in the Britpop era of the 1990s. Whereas Gallagher's musical roots were typical of a British indie band, Blur's Graham Coxon was influenced by American alternative guitar styles. His use of powerchords and distortion was exemplified on the Blur track 'Song 2'. The latest group to flaunt the Britpop influence are Viva Brother, who boast the swagger of Oasis and the songwriting flair of Blur.

## RECOMMENDED LISTENING

The Smiths' *Hatful Of Hollow* (1984) is the perfect place to hear Marr's distinctive playing, from the jangly 'Heaven Knows I'm Miserable Now' to his inimitable use of effects on 'How Soon Is Now?' Gallagher's songwriting bolstered Oasis' *What's The Story (Morning Glory)* (1995), while rivals Blur had a new guitar hero on *Parklife* (1994) in the shape of Coxon. In the 2000s, The Killers admitted an Oasis influence heard best on their 2004 debut *Hot Fuss*.

# The Faith Divide

Simon Troup

♩=125 *Indie*

**A**

Am Em Dm G Dm

TAB

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

E Am

TAB

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

[4]

**B** C D B C

TAB

5	5	5	5	5	5	5	5	7	7	7	7	7	7	7	4	4	4	4	4	4	4	5	5	5	5	5	5	5
3	3	3	3	3	3	3	3	5	5	5	5	5	5	5	2	2	2	2	2	2	2	3	3	3	3	3	3	3

[7]

D Em

TAB

5	5	5	5	5	5	5	5	7	7	7	7	7	7	7	9	9	9	9	9	9	9	9	9	9	9	9	9
3	3	3	3	3	3	3	3	5	5	5	5	5	5	5	7	7	7	7	7	7	7	7	7	7	7	7	7

[11]

Let ring -----|

5 7 5 0 5 7 0 7 0 10 10 10 10 10 9 9 9 9 9

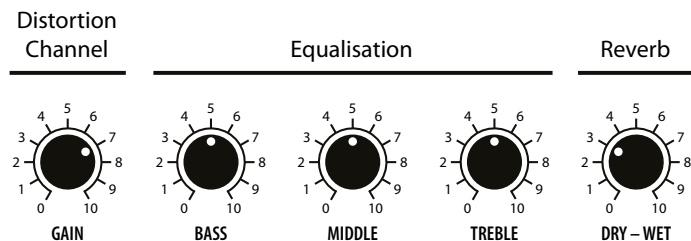
[19]

The first system of the musical score for 'The Wind' consists of a treble clef staff and a guitar tablature staff. The treble staff contains a melody with eighth and quarter notes, accented with slurs. The tablature staff shows the corresponding fret numbers: 9, 8, 7, 8, 10, 0, 7, 5, 0, 7, 5, 7, 5, 7, 7, 5, 8, 7, 5, 8, 7, 5, 8. The system is divided into four measures by vertical bar lines. Above the treble staff, the letters C, D, B, and C are placed above the first, second, third, and fourth measures respectively, indicating the chords.

# Walkthrough

## Amp Settings

You're looking for a fairly overdriven tone for 'The Faith Divide'. Set the gain quite high to help the melody in the C section sing. Even though you want quite a lot of distortion, don't add so much that the chords and octaves in the A and B sections lose their clarity.



## A Section (Bars 1–6)

The A section is based on open chords played in a syncopated rhythm. Notice how the open strings are combined with the A minor chord to create a riff-like idea.

### Bars 1–6 | Constant strumming motion

Your strumming hand should move in a constant down up, eighth-note pattern even when it's not playing (these are called ghost strokes). This technique will improve your sense of timing and make your rhythm parts more fluent. Fig. 1 illustrates the strumming directions with the ghost strokes identified in brackets.

## B Section (Bars 7–14)

The B section melody is made up entirely of octaves. The first six bars use an accented eighth-note rhythm, while the final two consist of a syncopated rhythm.

### Bars 7–14 | Playing octaves

Fret the lowest-sounding note with your first finger and the highest with your third or fourth fingers. Don't pick the notes individually; instead, strum the two notes as though you were playing a chord. The underside of your first finger should naturally mute the fourth string. If it doesn't, adjust its position slightly so that it makes light contact with the string to stop it ringing.

### Bars 7–14 | Accents

An accent sign is placed above or below a note head. There are five different kinds of accent signs but by far the most common is the one used in this piece. When you see this sign you should accent the marked note by playing it slightly louder than the other notes in the phrase.

### Bars 13–14 | Syncopated rhythms

Many syncopated rhythms are easy to pick up by ear and feel more natural to play than the written notation might

suggest. If you have problems with a certain rhythm you can break it down by counting through the bar and working out where each note lands in relation to your counting.

## C & D Sections (Bars 15–35)

The C section is a single-note melody that uses the open string as a pedal tone, which fills out the melody and facilitates moving up the fretboard. The D section is a reprise of the A section with an added melodic variation.

### Bars 16–18 | Pedal tone

In guitar terms, a pedal tone is a note that's either repeated between a moving melody's notes or sustained while a melody is playing. In this case it's both (Fig. 2). The pedal tone, E, is played as the first note in a sequence of three and allowed to ring until it's replayed.

### Bars 16–18 | Fretting accuracy

Fret the notes of this melody with the tips of your fingers so that the fingers fretting the B string do not mute the E string, which must ring freely. If you encounter difficulty, experiment with the position of your thumb because this has a large impact on your hand's mobility.

Fig. 1: Constant strumming motion

Fig. 2: Pedal tone



# Buzz Saw

SONG TITLE: BUZZ SAW

GENRE: SOUTHERN ROCK

TEMPO: 190 BPM

KEY: G MAJOR

TECH FEATURES: PULL-OFFS  
HIGH TEMPO  
CHORD EMBELLISHMENTS

COMPOSER: DEIRDRE CARTWRIGHT

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

**A**  $\text{♩} = 190$  Southern Rock

**G**

**TAB**

3 3 3

0 0 0

## OVERVIEW

'Buzz Saw' is written in the southern rock style revived by Kings Of Leon on their debut album *Youth And Young Manhood* in 2003. It features pull-offs and chord embellishments among its techniques, and is played at a fast tempo.

## STYLE FOCUS

Today a southern rock track is as likely to feature trashy barre chord riffs as it is the major pentatonic scale. However, classic bands of the genre set many of their licks based on this scale that, unlike barre chords, is typically more at home in country than rock'n'roll. Like many American styles, southern rock is an amalgamation of various genres. Eric Clapton and the British blues boom were highly influential so blues-rock soloing is common, as are country flavoured powerchords in open position.

## THE BIGGER PICTURE

The Allman Brothers Band and Creedence Clearwater Revival were the first major artists in the southern rock mould. Duane Allman was one of many talented guitarists to have played for The

Allman Brothers Band and before he was killed in a motorcycle accident in 1971, he secured his legacy by co-writing and playing on Clapton's song 'Layla'.

Lynyrd Skynyrd were influenced by The Allman Brothers and CCR. Their classic line-up featured three guitar players and created 'Freebird' and 'Sweet Home Alabama', both of which are regarded as classics not only of southern rock but of rock music in general.

Today the legacy of The Allman Brothers Band lives on in the music of Derek Trucks, whose uncle was a founding member of the group. Trucks' own music, recorded with The Derek Trucks Band, is similarly eclectic to the Allman's while never straying too far from its southern rock roots.

## RECOMMENDED LISTENING

Creedence Clearwater Revival's third album, *Green River* (1969), features two of the band's most popular songs: the title track and 'Bad Moon Rising'. The latter is played using only three chords in open position and is ideal for beginners. The Allman Brothers Band's live album *At Fillmore East* (1971) is a showcase for the guitar work of Allman and Dickie Betts. 'Freebird' and 'Sweet Home Alabama' can both be found on Lynyrd Skynyrd's *Greatest Hits* (2008).

# Buzz Saw

Deirdre Cartwright

**A** ♩=190 *Southern Rock*

G Gmaj<sup>7</sup> C

TAB

Dsus<sup>2</sup> D C B<sup>b</sup>

TAB

[5]

G

TAB

[9]

**B** G

TAB

[13]

G

TAB

[17]

[21]

[25]

[29]

[33]

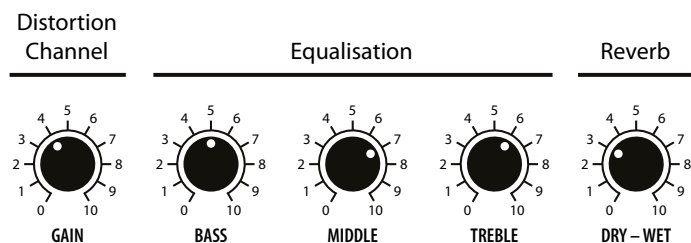
[37]

[40]

# Walkthrough

## Amp Settings

You're aiming for an overdriven tone that's only just distorted. You can, in fact, use a clean tone if you wish. If you decide on an overdriven tone, set the gain low so you can only just hear the overdrive when you strum or pick hard – you want an edgy tone but not at the expense of clarity.



## A Section (Bars 1–12)

The A section uses mainly open chords played using dotted rhythms and ties. There is also a descending run based on the G major scale.

### Bars 1–42 | *Playing at high tempos*

If you aren't used to playing at high tempos, you may feel as though you can't keep up with this song's pace. It's important to remember that the phrases and rhythms aren't as challenging as they sound: 'Buzz Saw' uses simple ideas played at a high tempo. If this is a concern, work on the piece one bar at a time at a slow tempo and only build up speed when you're ready.

### Bars 1–3 | *Fingering options*

At this tempo it's important to use a fingering that minimises motion. One option is to play the G chord with your third and fourth fingers, the G maj<sup>7</sup> with your third and second fingers, and the C chord with your first finger (Fig. 1).

### Bars 9–12 | *Accurate double-stops*

It's common for guitarists to accidentally play only the lowest note of a double-stop, particularly at speed. Work on this phrase slowly to ensure you are playing both strings all the time. Once you can play it without errors, gradually increase the speed while continually monitoring your accuracy.

## B Section (Bars 13–28)

The B section is an open position, single-note melody that uses occasional pull-offs. These single notes are contrasted with double-stops.

### Bar 19 | *Sustained notes*

The first note in bar 19 should be allowed to ring for four beats and on beat 2 of the bar you should play the G and D notes at the 3<sup>rd</sup> fret without muting the two notes you played on the first beat. The end result is a four-note chord.

## C Section (Bars 29–36)

The start of the C section is based on the notes of open position chords and can be challenging because you are required to cross strings.

### Bars 29–31 | *Crossing strings*

There are several options for the pick directions you can use when crossing strings (Fig. 2). If this is the first time you have played a melody like this, experiment with all of them to discover which one you feel most comfortable with.

## D Section (Bars 37–42)

Here you will find double-stops and single-note phrases played on beats 3 and 4 of the bar. These are an 'answer' to chord hits played by accompanying instruments.

### Bars 37–42 | *Playing tightly*

After relatively long rests such as those found in bars 37–40, it's common for guitarists to play the note on beat 3 later than they should. This is because they react to the beat rather than anticipating it. To avoid this, count along to the music and aim to hit the first note *exactly* as you say the number '3'.

Fig. 1: Fingering options

Fig. 2: Crossing strings

# Technical Exercises

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

Groups A and B should be prepared as indicated below. 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 bar of click before you commence the test. The tempo is ♩ = 80.

## Group A: Scales

1. C and G major scales (G major shown)

Exercise 1: G major scale. The notation shows a treble clef with a key signature of one sharp (F#). The scale is written as a single line of music with 14 eighth notes. Below the staff, the fret numbers for the left hand are indicated: 3, 0, 2, 3, 0, 2, 4, 0, 4, 2, 0, 3, 2, 0, 3.

2. E and A natural minor scale (A natural minor shown)

Exercise 2: A natural minor scale. The notation shows a treble clef with a key signature of no sharps or flats. The scale is written as a single line of music with 14 eighth notes. Below the staff, the fret numbers for the left hand are indicated: 0, 2, 3, 0, 2, 3, 0, 2, 0, 3, 2, 0, 3, 2, 0.

3. C and G minor pentatonic scale (G minor shown)

Exercise 3: G minor pentatonic scale. The notation shows a treble clef with a key signature of two flats (Bb, Eb). The scale is written as a single line of music with 14 eighth notes. Below the staff, the fret numbers for the left hand are indicated: 3, 6, 3, 5, 3, 5, 3, 5, 3, 6, 3.

4. C and G major pentatonic (C major pentatonic shown)

Exercise 4: C major pentatonic scale. The notation shows a treble clef with a key signature of no sharps or flats. The scale is written as a single line of music with 14 eighth notes. Below the staff, the fret numbers for the left hand are indicated: 8, 10, 7, 10, 7, 10, 7, 10, 7, 10, 7, 10, 8.

## Group B: Chords

1. Powerchords: three-note chords to be played in a continuous sequence.

Powerchords: B<sup>5</sup>, A<sup>5</sup>, G<sup>5</sup>, A<sup>5</sup>, B<sup>5</sup>

Tablature: T (9), A (7), B (5) | T (7), A (5), B (3) | T (9), A (7), B (5) | T (7), A (5), B (3) | T (9), A (7), B (5)

2. Major chords: individual chords will be strummed once as directed by the examiner.

Major chords: C, F, G

Tablature: T (0), A (1), B (2) | T (1), A (1), B (2) | T (3), A (0), B (0) | T (2), A (3), B (3)

3. Minor<sup>7</sup> chords: individual chords will be strummed once as directed by the examiner.

Minor<sup>7</sup> chords: Am<sup>7</sup>, Dm<sup>7</sup>, Em<sup>7</sup>

Tablature: T (0), A (1), B (2) | T (1), A (1), B (2) | T (0), A (0), B (2) | T (0), A (0), B (0)

4. Major<sup>7</sup> chords: individual chords will be strummed once as directed by the examiner.

Major<sup>7</sup> chords: Amaj<sup>7</sup>, Cmaj<sup>7</sup>, Dmaj<sup>7</sup>

Tablature: T (0), A (2), B (1) | T (0), A (0), B (3) | T (2), A (2), B (0) | T (2), A (2), B (0)

### Group C: Riff

In the exam you will be asked to play the following riff to a backing track. The riff shown in bars 1 and 2 should be played in the same shape in bars 3–8. The root note of the pattern to be played is shown in the music in bars 3, 5 and 7. The tempo is ♩ = 80.

♩ = 80 *Rock*

Gm Cm

T  
A  
B

3 3 6 3 3 6 3 5 6 3 3

Gm Cm

T  
A  
B

3 3

## Sight Reading

In this section you have a choice between either a Sight Reading test or an Improvisation & Interpretation test (see facing page). You will be asked to prepare a Sight Reading test which will be given to you by the examiner. The test is a four bar melody in the key of C major or G major. The examiner will allow you 90 seconds to prepare it and will set the tempo for you. The tempo is ♩ = 70.

♩ = 70

T  
A  
B


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



# Improvisation & Interpretation

You will be asked to play an improvised line to a backing track of four bars in the key of G major or E minor. You may choose to play either rhythmic chords or a melodic lead line – the downloadable audio includes a version for each choice. 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 examiner on the second playing of the backing track. This test is continuous with a one bar count-in at the beginning and after the practice session. The tempo is ♩ = 80–90.

♩ = 85 *Rock*



# Ear Tests

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

## Test 1: Melodic Recall

The examiner will play you a two bar melody with a drum backing using the C minor pentatonic scale. The first note of the melody will be the root note and the first interval will be ascending. You will play the melody back on your instrument. You will hear the test twice.

Each time the test is played it is preceded by a one bar count-in. There will be a short gap for you to practise. Next you will hear a *vocal* count-in and you will then play the melody to the drum backing. The tempo is ♩ = 85.

♩ = 85

T  
A  
B

3 6 3 6 3 5

## Test 2: Rhythmic Recall

The examiner will play you a two bar rhythm played to a drum backing on the lowest-sounding E string. You will hear the test twice. You will be asked to play the rhythm back. You will then be asked to identify the rhythm from two printed examples shown to you.

Each time the test is played it is preceded by a one bar count-in. There will be a short gap for you to practise. Next you will hear a *vocal* count-in and you will then play the rhythm to the drum backing. The tempo is ♩ = 90.

♩ = 90

T  
A  
B

0 0 0 0 0 0 0 0

♩ = 90

T  
A  
B

0 0 0 0 0 0 0 0

# General Musicianship Questions

---

In this part of the exam 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 examiner will ask you four music knowledge questions based on a piece of music that you have played in the exam. You will nominate the piece of music about which the questions will be asked.

*In Grade 2 you will be asked:*

- The pitch names of notes
- The meaning of the time signature marking
- Whole, half, quarter, eighth note and 16<sup>th</sup> note values
- Rest values
- Construction of a major or minor chord

## Instrument Knowledge

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

*In Grade 2 you will be asked to identify:*

- The following parts of your guitar: neck, fretboard, body, tuning-pegs, pick-ups, scratch plate, jack socket and bridge
- The location of the volume and tone controls on your guitar
- Names of all open strings

## Further Information

Tips on how to approach this part of this exam can be found in the *Syllabus Guide* for guitar, the *Rockschool Guitar Companion Guide* and on the Rockschooll website: [www.rslawards.com](http://www.rslawards.com)

# Marking Schemes

## GRADE EXAMS | DEBUT TO 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
<b>TOTAL MARKS</b>	<b>60%+</b>	<b>74%+</b>	<b>90%+</b>

## GRADE EXAMS | 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
<b>TOTAL MARKS</b>	<b>60%+</b>	<b>74%+</b>	<b>90%+</b>

## PERFORMANCE CERTIFICATES | DEBUT TO 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
<b>TOTAL MARKS</b>	<b>60%+</b>	<b>75%+</b>	<b>90%+</b>

\* Note that there are no Debut Vocal exams.

# Entering Rockscool Exams

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Entering a Rockscool exam 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](http://www.rslawards.com)

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

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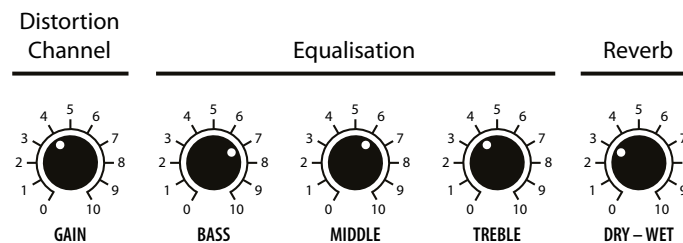
# Introduction to Tone

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 Grade 2 you are only expected to use one tone throughout the song and you do not have to use any additional effects units, though you may use them if you wish. You do not have to use distortion and remember that at Grade 2 a performance on an acoustic guitar is perfectly acceptable.

## 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 bars. 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: F E D C B A G F  
Strings: E B G D A E

Fourth string, 2<sup>nd</sup> 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.%. al Coda**

**D.C. al Fine**

- Go back to the sign (%), then play until the bar marked **To Coda** then skip to the section marked **Coda**.
- Go back to the beginning of the song and play until the bar marked **Fine** (end).
- Repeat the bars 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.



# GUITAR

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