

rockschool®

Guitar Grade 3

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



All accompanying and supporting audio can be downloaded from: www.rslawards.com/downloads

Input the following code when prompted: **DG623AB4LV**

For more information, turn to page 4

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Welcome to Rockscool Guitar Grade 3

Welcome to Guitar Grade 3

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 3 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 3 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 — you will need to input this code when prompted: **DG623AB4LV**

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

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

SONG TITLE: SMELLS LIKE TEEN SPIRIT

ALBUM: NEVERMIND

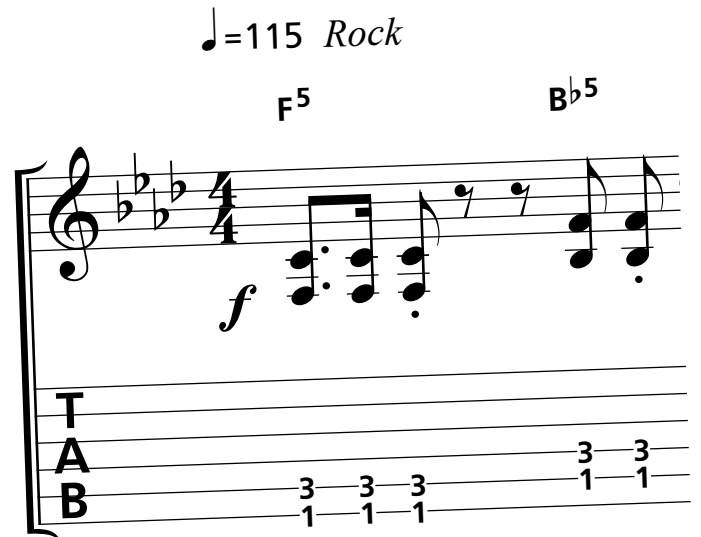
LABEL: DGC

GENRE: GRUNGE

WRITTEN BY: KURT COBAIN,
KRIST NOVOSELIC
AND DAVE GROHL

PRODUCED BY: BUTCH VIG

UK CHART PEAK: 7



BACKGROUND INFO

'Smells Like Teen Spirit' was released as a single in September 1991. It became an unexpected hit and eventually an era defining song. The success of 'Smells Like Teen Spirit' propelled Nirvana's album *Nevermind* to the top of the charts in early 1992. This marked the entry of alternative rock into the mainstream charts and paved the way for a new breed of rock bands. Alice In Chains, Pearl Jam and Soundgarden are examples of grunge or alternative rock that became part of the mainstream.

By the end of the 1980s, Nirvana were an established band in the emerging Seattle grunge scene. In 1989 they released their first album *Bleach*, for the independent label Sub Pop, produced by Jack Endino. The band toured the states and gained attention from college radio stations. They later released an EP titled *Blew*, produced by Steve Fisk. In 1990 the band began working with producer Butch Vig at his studio in Madison, Wisconsin. In the summer of 1990 Dave Grohl replaced drummer Chad Channing and with its new line-up completed Nirvana secured a deal with DGC records on recommendation from Kim Gordon of Sonic Youth. Despite being offered a number of producers to work with the band opted for Butch Vig.

Nevermind was recorded at Sound City Studios in Van Nuys, Los Angeles, California, in the autumn of 1991. The album would eventually sell 30 million copies worldwide.

'Smells Like Teen Spirit' was written by Cobain and initially dismissed by Novoselic but Cobain insisted the band play the riff for a long time and as a result Novoselic and Grohl started to make suggestions that led to the song being the only one on the album credited to all three band members. The lyrics were written by Cobain and the title phrase refers to the smell of the deodorant used by Cobain's girlfriend at the time. A friend had sprayed the phrase 'Kurt smells like teen spirit' on their bedroom wall and Cobain used it thinking it had a revolutionary meaning of sorts. He only figured the real meaning of it once the song was released. The song was recorded in three takes, the band chose the second. Kurt Cobain also recorded his vocals in three takes.

Smells Like Teen Spirit

Nirvana

Words & Music by Kurt Cobain,
Dave Grohl & Krist Novoselic

♩=115 Rock

f

F⁵ B^{b5} A^{b5} D^{b5} F⁵ B^{b5} A^{b5} D^{b5}

T
A
B

3 3 3 3 3 3 6 6 6 6 3 3 3 3 6 6

1 1 1 1 1 1 4 4 4 4 1 1 1 1 4 4

[5]

F⁵ B^{b5} A^{b5} D^{b5} F⁵ B^{b5} A^{b5} D^{b5}

T
A
B

3 3 3 3 3 3 6 6 6 6 3 3 3 3 6 6

1 1 1 1 1 1 4 4 4 4 1 1 1 1 4 4

[9]

p

F⁵ B^{b5} A^{b5} D^{b5} F⁵ B^{b5} A^{b5} D^{b5}

T
A
B

1 1

[13]

A

F⁵ B^{b5} A^{b5} D^{b5} F⁵ B^{b5} A^{b5} D^{b5}

T
A
B

1 1

[17]

Let ring

T
A
B

1 1 1 1 1 1 1 1 1 1 1

B

F⁵ B^{b5} A^{b5} D^{b5} F⁵ B^{b5} A^{b5} D^{b5}

f

T
A
B

[21]

F⁵ G^{b5} F⁵ B^{b5} A^{b5} F⁵ G^{b5} F⁵ B^{b5} A^{b5}

T
A
B

[25]

C

F⁵ B^{b5} A^{b5} D^{b5} F⁵ B^{b5} A^{b5} D^{b5}

T
A
B

[29]

F⁵ B^{b5} A^{b5} D^{b5} F⁵ B^{b5} A^{b5} D^{b5}

T
A
B

[33]

D

F⁵ B^{b5} A^{b5} D^{b5} F⁵ B^{b5} A^{b5} D^{b5} F⁵

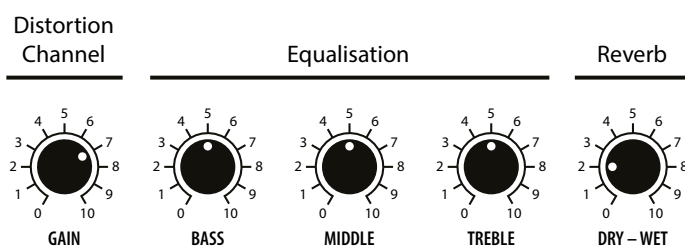
T
A
B

[37]

Walkthrough

Amp Settings

A distorted guitar sound is required for this song. Experiment with the levels of Bass, Middle and Treble on the amplifier, and see what you prefer. You may find that using the volume knob on the guitar to control the amount of gain is a more convenient way to change between sounds, instead of switching channels on the amp. Experiment with both and see which works best for you. Note that these settings are just suggestions and depending on the guitar and amplifier you play through these settings will change. Also experiment with pick-up selection and tone settings on your guitar and see what different tonal colours you like and feel suit the sound of the song the best.



Intro

The song starts with the guitar playing the main riff before the band joining at bar 5. The riff is based around an eighth note figure moving between the chords, F^5 (i), B^b5 (iv), A^b5 (b iii), and D^b5 (b vi) in the key of F minor. Notice the change in sounds from bar 5, changing from a dirty sound to a heavily distorted tone. The riff has been slightly adapted for this arrangement, and the main challenges with the riff are the smooth transitions between the chords, and consistent left and right hand muting to achieve the staccato notes and rests. Take note of the dotted eighth note rhythm on beat 1 of each bar. You may want to practise 16th-note strumming patterns to help achieve this rhythmic figure. Take note of the forte dynamic marking, meaning to play loud.

A Section (Verse)

In the A section the guitar plays a single note figure alternating between a C (1st fret, B string) and F (1st fret, E string). Even though this part may appear simple be careful of note lengths. Notice the piano dynamic marking at the start of this section. This is a direction to play this part 'softly'.

B Section (Chorus)

In the B section the guitar part returns to the main riff for the chorus. At bar 25 the guitar plays a new riff for four bars leading into the solo (Section C). The chords move between F^5 (i), G^b5 (b ii), B^b5 (iv), and A^b5 (b iii). The power chords are all played on the 6th string and 5th string (E and A), and they require large shifts in fret positions. You may find slowing this riff down with a metronome will help you get used to these fast changes.

C Section (Solo)

The solo is based around the vocal melody using notes predominantly from the F natural minor scale. It may help to sing along with the melody to help internalise the movement of the melody. Spend time working on the string bends in bars 30 and 32. As you will notice, it becomes harder to bend the string on the 4th string, and you may find pulling the string downwards on the D string bends easier than bending the string upwards. See what works best for you.

D Section

The D section returns to the main riff to finish, ending on a long held F^5 chord. Be sure to let the chord ring out for the duration notated.

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

Creedence Clearwater Revival

SONG TITLE: PROUD MARY
 ALBUM: BAYOU COUNTRY
 LABEL: FANTASY RECORDS
 GENRE: ROOTS ROCK / SWAMP ROCK

WRITTEN BY: JOHN FOGERTY
 PRODUCED BY: JOHN FOGERTY

UK CHART PEAK: 8

$\text{♩} = 119$ *Rootsy Country Rock*

C A

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

BACKGROUND INFO

'Proud Mary' was written by John Fogerty and recorded by his band Creedence Clearwater Revival for their second studio album *Bayou Country*. The song was released as a single in early 1969 and became a major hit in the US, peaking at no.2 in the Billboard Hot 100 charts, and reaching no.8 in the UK singles chart.

Ike and Tina Turner covered the song in 1970. Their version differs from the original in its feel and structure and became a signature song for the duo. It eventually reached no.4 on the pop charts in the US and won a Grammy Award for Best R&B Vocal Performance by a Group.

John Fogerty wrote 'Proud Mary' over two days after he was discharged from the National Guard. The song was created using different sections from two songs he had written at the time, 'Born On The Bayou' and 'Keep On Chooglin'. 'Proud Mary' was recorded at RCA Studios in Hollywood, California and featured John Fogerty on lead guitar and vocals, Tom Fogerty on rhythm guitar, Stu Cook on bass and Doug Clifford on drums. According to Fogerty his guitar solo is an attempt to sound like Steve Cropper, guitarist with Booker T and the MG's, whose sound and style are highly influential to many musicians.

Fogerty, aged 23 at the time, immediately recognised he had written a special song.

Bayou Country reached the no.7 spot on the Billboard 200 chart and was critically acclaimed. Fogerty wrote most of the album in his apartment staring at a blank wall in a kind of meditative state. In 1969 Bob Dylan told Rolling Stone magazine that 'Proud Mary' was his favourite song of the year.

Creedence Clearwater Revival had a succession of hits following the release of *Born On The Bayou*. They produced an average of an album per year until 1972, when they disbanded acrimoniously due to tensions resulting from finance and artistic control. The band sold over 26 million records in the US alone and their sound remains fresh to this day. Their music is still a staple of US radio airplay.

John and Tom Fogerty enjoyed successful solo careers after the Creedence Clearwater Revival's breakup. Tom Fogerty died aged 48 in 1990.

Proud Mary

Creedence Clearwater Revival

Words & Music by John Fogerty

♩=119 *Rootsy Country Rock*

C A G/A C A G/A C A G
 F

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

[illegible]

[4]

Verse

The musical score for the 'A' section of 'The Circle Game' is shown. It features a treble clef, a key signature of two sharps (F# and C#), and a 3/4 time signature. The melody is written on a single staff, starting with a repeat sign and a key signature change. The lyrics 'A' are written below the staff. The score includes a double bar line and a repeat sign, indicating a loop.

[7]

[illegible]

[11]

[15]

[19]

[illegible]

[27]

[illegible]

[31]

Figure 10: Example of a guitar chord progression. The progression is shown in standard notation (treble clef, key of D major) and TAB notation. The chords are C, A, G/A, C, A, G/A, C, A, G, and F. The TAB notation shows the fret numbers for each string (T, A, B) across the progression.

[35]

[38]

[illegible]

[41]

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

[illegible]

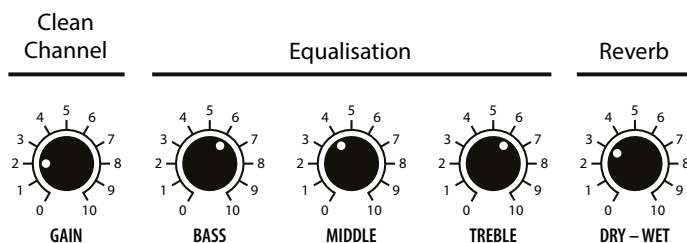
[43]

[46]

Walkthrough

Amp Settings

The tone should be fairly clean for this song. A slight grit to the sound could work here, but too much drive will make the chords sound muddy. An American clean amp (or similar) with added reverb would be a suitable choice.



Intro Section (Bars 1–6)

The chord voicings are stock chord book fingerings but they serve the song perfectly. The chord changes themselves are really interesting – for instance, the song is in the key of D but the intro starts on C – the flattened 7th degree. This chord is borrowed from the parallel D natural minor scale, and the F is a major chord on the flattened 3rd – again borrowed from the parallel minor. This song has been covered by many other artists, and its popularity will no doubt be due at least in part to this memorable intro.

A Section (Bars 7–40)

The guitar part here is mostly rhythm playing, but breaks into some tasteful fills which will be of great value to absorb into your vocabulary.

Bar 14

This is the first of these classic fills. It starts with a slide to the root, then we move up the B minor pentatonic to D and E, and then we have double stop slides in fourths – a classic R&B approach. Note that B minor pentatonic has the same notes as D major pentatonic – D major being the key centre here.

Bar 18

This is a Steve Cropper influenced approach – using a double-stop 6th running down the scale. It's interesting to see the cross pollination of rhythm guitar styles from Otis Redding's soul style to this almost country rock tune.

Bar 30

Here we have another B minor (or D major) pentatonic idea which starts with single notes then spreads into double stops. Technique-wise, hybrid picking or 'pick only' approaches could work here. If you use a pick make sure that you damp the middle note of the 6ths by lightly touching the string that you don't want to sound with whichever left-hand finger you can. One way to achieve this is to relax the finger which is fretting the lower note so that it covers the unwanted string. This is only necessary because with 6th double stops the two notes are usually two strings away from each other.

B Section (Bars 41–48)

This is a contrasting groove. The defining elements are the use of the D major pentatonic and the suspension of the G triad over the underlying D chord. We've discussed gospel influenced 'backcycling' elsewhere, but to recap – this is where a major triad a perfect fourth above the underlying chord is used to add interest to a part.

Bar 44

These are powerful rhythm fills in the vein of Jimi Hendrix and Curtis Mayfield. The E and G in the second half of the first beat of the bar slide up a tone to F# and A, these notes slide back to their original position for beat 3 and then run down the D major pentatonic. A simple way to generate rhythm guitar fills is to harmonise a pentatonic scale. The simplest way to add double stops is to grab whichever notes of the scale that fall under the fingers.

There is something about the fact that there are fewer notes in the scale which makes the pentatonic scale sound more definite than a full major, mixolydian, or minor scale. When improvising over a chord sequence you'll probably want to imply seven (or sometimes even eight note) scales. Harmonising the pentatonic scale naturally conjures up many 4th and 5th intervals – this is one of the things that makes the pentatonic scale sound so atmospheric.

Taylor Swift

SONG TITLE: I KNEW YOU WERE TROUBLE

ALBUM: RED

LABEL: BIG MACHINE

GENRE: ELECTROPOP / DUBSTEP

WRITTEN BY: TAYLOR SWIFT, MAX MARTIN
AND SHELLBACK

PRODUCED BY: MAX MARTIN
AND SHELLBACK

UK CHART PEAK: 2

♩=140 Pop

F

TAB

BACKGROUND INFO

Taylor Swift released 'I Knew You Were Trouble' as a single in November 2012. The song appeared on the chart topping album *Red*. 'I Knew You Were Trouble' sold more than 8 million copies worldwide. Stylistically, it was a bold departure from her characteristic country songs. She was introduced to dubstep by Ed Sheeran, who opened for Swift on the *Red* tour.

The lyrics of 'I Knew You Were Trouble' talk about the feeling of seeing someone or something and being interested and captivated despite knowing that there is danger in pursuing that interest. The lyrics also talk about the regrets of having that experience. It all chimes with the need to push boundaries that Taylor Swift felt at the time she was creating the album. The video for 'I Knew You Were Trouble' has had over 400 million views on YouTube.

Taylor Swift moved to Nashville, Tennessee, at the age of 14 to pursue a career in country music. She released her eponymous first album aged 17 and the single 'Our Song' topped the country charts. Her second album, *Fearless*, won four Grammy Awards and was the best-selling record of 2009 in the US. *Speak Now*, her third album, was also a chart topper and also won two Grammy Awards. *Red* followed in

2012 and was also a massive success. Her fifth album, *1989*, was a chart topper and its promotional tour was one of the highest grossing tours of the decade. Her sixth album, *Reputation*, yielded the single 'Look What You Made Me Do' which topped charts in the US and UK and had 42 million views during its first day on YouTube.

Taylor Swift is one of today's most influential music stars. She lists Paul McCartney, The Rolling Stones, Bruce Springsteen, Emmylou Harris, Kris Kristofferson, Shania Twain, Stevie Nicks and Carly Simon as her biggest influences. She is also able to experiment with contemporary genres and production methods and her writing is adaptable enough to remain true to its essence. Her songs are typically based on her personal experiences. She is amongst the youngest and highest paid celebrities of all time and is involved in many philanthropic causes.

I Knew You Were Trouble

Taylor Swift

Words & Music by Max Martin,
Taylor Swift & Shellback

♩=140 *Pop*

F

A

C

[3]

Dm

B^b

[7]

B

Dm

B^b

C

F

C/E

Dm

B^b

C

F

C/E

[11]

Dm

B^b

C

F

C/E

[19]

Dm

B^b

C

[23]

C Dm B \flat C F C/E

f

T A B 7 5 8 6 10 8 10 7

[27]

Dm B \flat C F C/E

T A B 7 5 8 6 10 8 10 7

[31]

D B \flat Dm

p

T A B 8 7 6 6 7 7 6 5

[35]

B \flat C

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

[39]

E Dm B \flat C F C/E

f

T A B 7 5 8 6 10 8 10 7

[44]

Dm B \flat C F

T A B 7 5 8 6 10 8 10 8

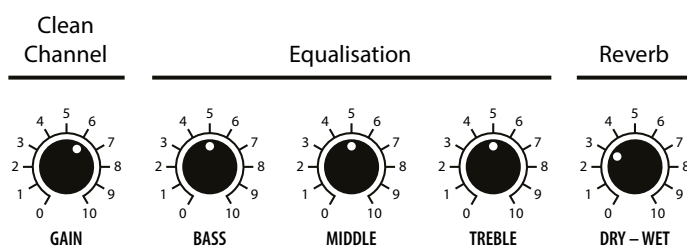
[48]

Walkthrough

Amp Settings

There are two main sounds required for this song – the intro and sections A and D are played through a clean sound, with sections B and C played through an overdriven/distorted sound. Practise changing between sounds, making sure that the volume levels on both the clean and dirty channels are set accordingly.

Note that these settings are just suggestions. And depending on the guitar and amplifier you play through these settings will change. Experiment with pick-up selection and tone settings on your guitar to see what different tonal colours you like and feel suit the sound of the song the best.



Intro and A Section (Verse)

This song is in the key of F major (1 flat) and begins with a two bar intro into section A. In the A section the guitar plays triads through the chord progression, F major (I), C major (V), D minor (vi), and B^b major (IV). Triads are three note chords, and are constructed by playing the 1st, 3rd and 5th note of the scale. For example, F major will have the notes F (1st), A (3rd) and C (5th). As the song is at quite a fast tempo you may find you need to slow the part down with a metronome, to get comfortable with the rhythm, first. It may also help to focus on one hand at a time, for example, practise moving your strumming hand in time with the eighth note rhythm, then work on the movement of the chords. Then try working on bringing both parts together. Watch out for the closed repeat marking at the end of the A section, taking you back to the beginning of section A (open repeat marking).

B Section (Pre-chorus)

Moving into the B section the guitar plays long held chords in keeping with the dynamic change in the song. Work on articulating these chords cleanly with a smooth transition between each chord change. As the section builds dynamically the rhythm part develops. Watch out for the dotted quarter note and tied rhythms in bars 19 to 25. Notice the 'crescendo' marking underneath bars 24 and 25 – this simply directs you to gradually play louder.

C Section (Chorus)

At this point the guitar switches from a clean sound to an overdriven sound. Make sure the footswitch (to change channels on the amp) is set up beforehand, and you have checked levels of both channels of the amp before you play. The guitar plays power chords rooted on both the 6th and 5th string. Work on getting the transitions smooth, with correct note lengths. Also, be careful not to let any unwanted strings ring out.

D Section (Bridge)

In the D section the guitar plays arpeggiated barre chords over the chord sequence B^b major (IV), D minor (vi), and C major (V). Notice the piano dynamic marking at the start of this section. This is a direction to play this part softly. Work on creating an 'even' sound across the strings.

E Section (Chorus)

The song finishes with a repeat of the chorus. Notice the Forte dynamic marking at the beginning of this section. This is a direction to play this part loud.

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 without the backing track. It may also help to play along with just a metronome to help focus on the areas that you feel may need attention. Try keeping time yourself by tapping your foot or nodding your head in time with the music. This will help develop your 'inner clock'.

SONG TITLE: THINKING OUT LOUD
 ALBUM: X
 LABEL: ASYLUM / ATLANTIC
 GENRE: BLUE EYED SOUL / POP

WRITTEN BY: ED SHEERAN, AMY WADGE
 AND JULIAN WILLIAMS
 PRODUCED BY: JAKE GOSLING

UK CHART PEAK: 1

$\text{♩} = 79$ *Pop Ballad*

A

mp

T	8	7	5
A	9	7	5
B			

BACKGROUND INFO

'Thinking Out Loud' was released as a single in September 2014 and reached the no.2 spot on the Billboard Hot 100 subsequently spending a year in the Top Forty. It reached no.1 in many countries across the world and by 2015 it had reached half a billion streams on Spotify and over 2 billion views on YouTube. The song won two Grammy Awards, for Best Pop Solo Performance and Song Of The Year respectively.

'Thinking Out Loud' was written in partnership with long-time collaborator Amy Wadge, who Sheeran has worked with since 2007. They also collaborated on the 2017 single 'Shape Of You', a massive worldwide success. 'Thinking Out Loud' is a romantic ballad and its lyrics reflect the feeling of getting older and how love and fidelity are impacted by it. Sheeran has defined the song as a 'walking down the aisle song'. The song's similarities with Marvin Gaye's 'Let's Get It On' brought claims of plagiarism that were later withdrawn. 'Thinking Out Loud' has sold in excess of 10 million copies worldwide.

Ed Sheeran's meteoric rise to fame has been the result of a highly productive work ethic. He performs relentlessly to this day, as a solo acoustic artist, to thousands of fans worldwide.

His 2017 album '+' had, at one time, a record 10 singles in the UK Singles Chart

Sheeran was born in West Yorkshire in 1991 and raised in Suffolk. He dropped out of school aged 16 to pursue a career in music and moved to London. His independent releases caught the attention of Elton John and Jamie Foxx, and he signed to Asylum records in 2011. He is one of today's most popular and commercially successful artists.

Sheeran is an outspoken artist, not afraid of making his political and social views known, and he remains an accessible and down to earth character. He is an actor, and had cameos in *Game of Thrones*, *Home and Away* and *The Simpsons*.

With only three records to his name to date, Ed Sheeran has already had an immensely successful career.

Thinking Out Loud

Ed Sheeran

Words & Music by Ed Sheeran
& Amy Wadge

♩=79 Pop Ballad

A

mp

T	8	7	5	3	1	3	0	8	7	5	3
A	9	7	5	4	2	4	0	9	7	5	4
B											

B

mf

G G/B Cadd⁹ D

T	2/4	3	4\2	0	BU	2	(3)	2	0	2	0	7	8	10	7	8/10	10	8	7	10
A																				
B																				

[4]

G G/B Cadd⁹ D G G/B

T	7	8	8	7	7	7	9\7	5	7	7/9	7	7	9	7	7	8	10	7	7	8	10	7
A																						
B																						

[7]

Cadd⁹ D G G/B Cadd⁹ D

T	8/10	10	8	7	10	8	10/12	10	8/10	8	7	9	8	5	7
A															
B														4/5	5/7

[10]

C

mf

Am⁷ D G Am⁷

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

[13]

D **Am⁷** **D** **Em⁷**

TAB

0	2	7	8	7	5	3	5	3	5/7
0	2	7	9	7	5	4	5	4	5/7

[16]

Am⁷ **D** **G** **G/B**

TAB

7	8	7	5	3	10	8	7	8	10	7	10	8	9	8	10(12)	7	9
7	9	7	5	4	9	7	8	10	7	10	8	9	8	10(12)	7	9	

[19]

Cadd⁹ **D** **G** **G/B** **Cadd⁹** **D** **G** **G/B**

TAB

8	10	10	8	7	10/12	10	8	7	10	10	8	7	10/12	10	8	7	9
8	10	10	8	7	10/12	10	8	7	10	10	8	7	10/12	10	8	7	9

[22]

Cadd⁹ **D** **G** **G/B** **Cadd⁹** **D**

TAB

8	10(12)	10	10	10/12	10	8/10	8	7	7/9	7	7/9	7	5/7	5	4	3	7	(8)	(7)
8	10(12)	10	10	10/12	10	8/10	8	7	7/9	7	7/9	7	5/7	5	4	3	7	(8)	(7)

[26]

Em⁷ **D** **C** **G/B** **Am⁷** **D** **G** **Em⁷** **D** **C** **G/B**

TAB

7	5	3	3	1	2	3	7	5	3	3	2/4	3	4	2	0
8	7	5	3	0	2	3	8	7	5	3	2/4	3	4	2	0
7	7	5	4	0	0	0	7	7	5	4	2/4	3	4	2	0

[29]

Walkthrough

Amp Settings

A warm but clear sound is required here, so a fairly balanced EQ should create a suitable tone. Some additional reverb or delay will enhance the tonal qualities and create an atmospheric sound for the performance.

A Section (Bars 1–4)

The opening melodic parts (between bars 1–4) mostly consist of two notes played simultaneously. The intervals or distances in pitch from one note to another include a major 6th and a minor 6th. To sound these two notes together, various techniques can be used such as fingerstyle, plectrum and fingers, or single strokes using thumb/plectrum whilst muting or omitting the open 3rd G-string. In bar 4 a fill is placed prior to the main melodic part, which includes some subtle slides, bend ups and pull-offs and should be played with a relaxed feel.

B Section (Bars 5–12)

The melodic phrasing is relaxed throughout bars 5–12, consisting of single string melody lines with additional 4th interval slides in bars 7 and 11. Expressive techniques used here include slides, hammer-on and pull-offs, and these assist with the smooth feel of the performance. The 4th intervals in bars 7 and 11 require a single plectrum or finger stroke to launch the interval slides, in order to maintain a smooth transition between the notes.

C Section (Bars 13–21)

The C section melody features some widely spaced major and minor 6th intervals, which can be played using a plectrum and fingers or fingerstyle technique. The initial parts in bar 13 are a little more demanding when changing from the 7th and 8th frets. See Fig. 1 for suggested fingerings.

D Section (Bars 22–28)

In this section the melody mostly consists of two strings being played simultaneously, and single string melodies featuring expressive techniques (including slides and bends), which contribute to the relaxed feel. Bar 27 includes eighth-note 4th interval slides, starting on the 1st and 2nd string and finishing on the 4th and 5th strings. The slide placed at the beginning of each eighth-note is called an acciaccatura – a grace note which has no real musical value and is only placed to indicate a quick slide preceding the actual notation. In musical styles such as rock, blues and pop, guitar slides are popular expressive guitar techniques.

E Section (Bars 29–32)

In the final section (bars 29–32) the outro chord parts are mostly played using three note triads, which include the chords Em⁷, D, C, G/B, Am⁷ D and G in a quarter-note feel. This is a slightly different approach from the intro sections where only two notes were applied to play the melody. These can be strummed with a plectrum or strummed with a fingerstyle thumb technique, and will produce a fuller sound. In bar 32 expressive slide phrasing is applied to the outro melody.

The figure shows musical notation for Bar 13. The top staff is a treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It contains a sequence of notes: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter). Above the staff, the chord 'Am7' is indicated. Fingerings are written above the notes: 3, 2, 1, 3, 2, 1, 3. Below the treble staff are two staves labeled 'A' and 'B'. The 'A' staff shows fret numbers: 7, 8, 7, 5, 3, 5. The 'B' staff shows fret numbers: 7, 9, 7, 5, 4, 5. The caption below the figure reads: 'Fig. 1: Suggestion fingerings (Bar 13)'.

Bryan Adams

SONG TITLE: SUMMER OF '69

ALBUM: RECKLESS

LABEL: A&M

GENRE: ROCK

WRITTEN BY: BRYAN ADAMS
AND JIM VALLANCE

PRODUCED BY: BRYAN ADAMS
AND BOB CLEARMOUNTAIN

UK CHART PEAK: 42

BACKGROUND INFO

'Summer Of '69' was written by Bryan Adams and long-time collaborator Jim Vallance. The song charted at no.5 on the Billboard Hot 100 in the US. It was a big hit in various European countries and despite its low charting position in the UK it is a hugely popular song and a staple of the cover band repertoire. The lyrics of 'Summer Of '69' are about nostalgia and discovery.

Bryan Adams had an itinerant childhood due to his father's army postings and lived in Portugal, Austria, and Israel aside from his native Canada. In 1976 he started working as backing vocalist on the Vancouver studio scene and worked with the band Sweeney Todd who had a no.1 hit in the Canadian charts with the song 'Roxy Roller'. Around this time Adams was regularly sitting in with cover bands at nightclubs and on one of those occasions he met guitarist Keith Scott who works with Adams to this day. Shortly after that meeting a friend introduced him to Jim Vallance, a then aspiring studio musician, the pair started to collaborate immediately and their partnership is still in existence.

In 1978 Adams signed to A&M Records for an alleged one dollar. His eponymous debut album was released in 1980 and reached gold status in

♩=137 *Driving Rock*
D⁵

Canada. His second, *You Want It You Got It*, was his first co-production with Bob Clearmountain and was also successful. *Cuts Like a Knife* followed and topped the previous records' success, reaching platinum in the US.

Reckless, released in November 1984, pushed Adams to international fame with singles such as 'Run To You' and 'Summer Of '69'. All six singles from the album peaked inside the Top 15 of the Billboard Hot 100. Adams spent two years on tour promoting the record. The success of *Reckless* sustained during the 1980s and Adams toured relentlessly into the early 1990s.

In 1993 he co-wrote the single 'All For Love' with Sting and Rod Stewart for the soundtrack of *The Three Musketeers*. The single topped the charts worldwide.

Bryan Adams has released 13 successful albums to date. His total record sales are over 80 million worldwide. He continues to tour and write.

Guitarist Keith Scott has recorded with Cher, Tina Turner, Bryan Ferry, Tom Cochrane, Craig Northey, João Pedro Pais and Jann Arden.

Summer of 69

Bryan Adams

Words & Music by Bryan Adams
& Jim Vallance

♩=137 *Driving Rock*

D⁵

T
A
B

Verse

A

D⁵

A⁵

T
A
B

[3]

D⁵

A⁵

T
A
B

[7]

D⁵

A⁵

T
A
B

[11]

Pre Chorus

B

Bm

A

D

G

Bm

T
A
B

[15]

A

D

G

Bm

A

T
A
B

[20]

Chorus

D

Add Chorus FX

[25]

Verse

D⁵

Asus⁴

A

[29]

D⁵

Asus⁴

A

[33]

Pre Chorus

Bm

A

D

G

[37]

Bm

A

D

G

[41]

Chorus

Bm

A

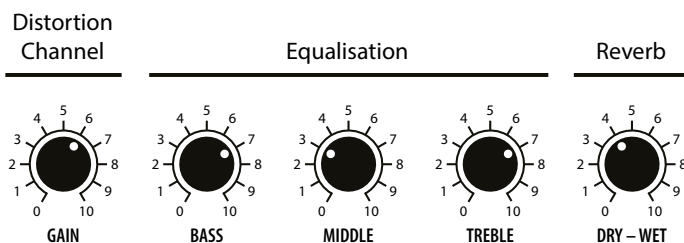
D

[45]

Walkthrough

Amp Settings

The amp tone should be strong but not too dirty – this is a classic rhythm sound. Keith Scott, Bryan Adams' guitarist, is a master player. Think late 60s British crunch amp tone. Reverb would be good, delay could be added to the atmospheric arpeggio section, and this section could also benefit from a tiny wash of old school chorus. Any number of guitar tones would work. Try the bridge or middle pickup.



Intro Section (Bars 1–2)

Keith Scott's tone is exemplary and the parts he plays are always spot on. There is generally something defining even about the simplest parts he plays. For this intro he's just playing power chords but the key element is the strong accent on the first beat and the second half of beat 2. The low A at the end of the two bar pattern adds a little bit of variety.

A Section (Bars 3–14)

This rhythm part makes use of the accented note idea in the intro. Keep your picking tight. Downstrokes are probably the way to go for all of the power chords as this keeps the attack consistent. Don't practise to the point where your arm is tight, and never try to push through the pain barrier with your guitar playing. Many great players have ruined their careers by doing lasting damage in this way.

B Section (Bars 15–24)

This is quite different to the verse pattern. Here the guitar part is based on arpeggio patterns.

There are two ways to play this – one way is to use your right-hand fingers as well as the pick to cover the different strings, the other way is to use only the pick and to skip to each string. The advantage of using the pick is that the tone is consistent and the attack is stronger than with right hand middle and ring fingers. Scott would most likely have done it using the latter method, but it's up to you to decide which path you prefer. You could start using pick and fingers, and over time build up to the pick only approach.

The widely spaced voicing of these arpeggios would be a good way to beef up a guitar part if you're playing in a trio with another guitar player or a keyboard player.

Bar 18

Note that in this G voicing there is no 3rd – this gives a resonant sound to the chord. If you try substituting the 3rd for any of the notes in the part you will probably notice that the impact is reduced. The use of 5 chords in rock is well documented – there's something about the resonance of an overdriven guitar tone that really makes these voicings sing.

C Section (Bars 25–28)

This is a development of the guitar approach in the previous section. Again this is an arpeggio-based part but this time a new harmonic element is introduced – the use of the 9th degree. Keith starts bar 25 with the 9th degree of D – he then continues to weave a little melody on the top string.

Bar 27

Here Keith takes the idea used on the D chord in the previous two bars (where the melody was on the first string) and makes it fit the new chord A – again using the 9th degree for colour. Andy Summers made great use of that chord extension in The Police – in fact it was one of the most memorable elements of the guitar parts in that band.

For this section the same picking options are available – either all picked, which is going to require quite a bit of preparation, or hybrid picking. Hybrid picking is the term for the approach where the right hand middle and ring (even pinky) fingers are used in addition to conventional use off the pick.

Otis Redding

SONG TITLE: (SITTIN' ON) THE DOCK
OF THE BAY

ALBUM: THE DOCK OF THE BAY

LABEL: VOLT LABEL / STAX

GENRE: R&B SOUL

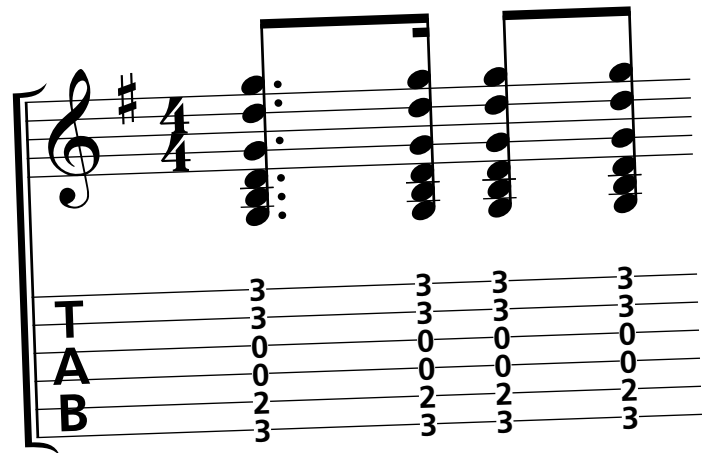
WRITTEN BY: OTIS REDDING
AND STEVE CROPPER

PRODUCED BY: STEVE CROPPER

UK CHART PEAK: 1

♩=102 *Gentle R'n'B*

G



BACKGROUND INFO

'(Sittin' On) The Dock Of The Bay' is one of the most critically successful songs of all time. It was released in January 1968, shortly after Otis Redding's untimely death in a plane crash. The record was the first posthumous release to reach the number one spot in the UK and US charts.

Redding had written and recorded the song together with Steve Cropper, who was the guitarist with Booker T. & the MG's as well as a Stax Records producer. Redding had started writing the song whilst staying in a houseboat in San Francisco Bay where he was performing. He completed the lyrics in collaboration with Cropper and recorded it in November 1967 at Stax Studios in Memphis, Tennessee. Redding wanted the song to signal a departure from his usual style. He also planned to record a rap at the end of it but upon forgetting the content he whistled the haunting and now iconic melody. He also wanted to add a recording of seagulls and waves crashing, reminiscent of the sounds he heard whilst staying on the houseboat. He had plans to record the song again at the next possible session and continued with his touring schedule. On December 10th 1967 his chartered plane crashed into Lake Monona, outside Madison, Wisconsin, killing him and six other passengers. Four were members of

the Bar-Kays, with whom Redding was touring, and the other two victims were the plane's pilot and the band's valet. There was only one survivor, Ben Cauley, also a band member.

Steve Cropper is a seminal figure in the world of guitar playing, songwriting and record production. He is revered by musicians from all generations and his credits include a who's who of the music world at all levels. He co-wrote classics with Otis Redding and Wilson Pickett, recorded and produced artists including Tower Of Power, Rod Stewart, José Feliciano, The Jeff Beck Group, Ringo Starr and John Lennon. He backed Bob Dylan and Eric Clapton live and, according to Keith Richards, Cropper is the 'perfect man'. He was the in-house guitarist at Stax when he was only twenty years old. The Beatles were fans of his work and had arranged to record with him only to have the sessions cancelled by their manager.

(Sittin' On) The Dock Of The Bay

Otis Redding

Words & Music by Otis Redding
& Steve Cropper

♩=102 *Gentle R'n'B*

G

[3]

A

[5]

[9]

[13]

[17]

B G B C B B^b A

System [21] musical notation. Treble clef, key of G major. Chords: G, B, C, B B^b, A. Fingering: 10-12, 10-12, 11-12, 16-16, 16-16, 12-13, 12-13, 11-12, 10-9, 10-9, 9-12, 10-9, 10-10.

G B C B B^b A

System [25] musical notation. Treble clef, key of G major. Chords: G, B, C, B B^b, A. Fingering: 10-12, 10-12, 10-12, 11-12, 16-16, 12-13, 12-13, 12-13, 11-12, 10-9, 14-12, 12-14, 14-12.

G Eadd⁹ G Eadd⁹

System [29] musical notation. Treble clef, key of G major. Chords: G, Eadd⁹, G, Eadd⁹. Fingering: 10-12, 10-12, 10-12, 10-12, 12-11, 10-12, 10-12, 10-12, 10-12, 12-11.

G A G E

System [33] musical notation. Treble clef, key of G major. Chords: G, A, G, E. Fingering: 10-12, 10-12, 10-12, 10-12, 12-12, 14-12, 14-12, 14-12, 14-12, 12-10, 12-10, 12-10, 12-10, 8-9, 9-9, 0-0.

C G D C G D C

System [37] musical notation. Treble clef, key of G major. Chords: G, D, C, G, D, C. Fingering: 5-7, 5-7, 5-7, 7-5, 5-7, 5-7, 7-5, 5-7, 5-7, 7-5, 5-7, 5-7, 7-5.

G D C G

System [40] musical notation. Treble clef, key of G major. Chords: G, D, C, G. Fingering: 5-7, 5-7, 7-5, 5-7, 7-5, 5-7, 7-5, 5-7, 7-5, 5-7, 7-5, 5-7, 7-5.

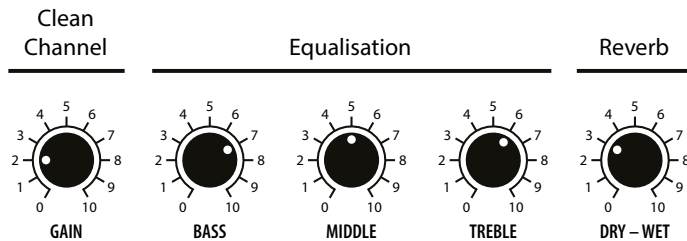
G/F F D G

System [43] musical notation. Treble clef, key of G major. Chords: G/F, F, D, G. Fingering: 7-5, 5-5, 5-5, 5-5, 5-5, 5-5, 5-5, 5-5, 10-11, 10-11, 10-11, 10-11, 10-12, 10-12, 10-12, 10-12, 7-8, 8-8, 7-7.

Walkthrough

Amp Settings

The amp should sound like a classic American clean combo and the tone should be very clean with just a little reverb. The guitar sound is a classic soul/R&B tone – the notes need to ring out clearly. We wouldn't recommend using delay as this might obscure the rhythm.



Intro Section (Bars 1–4)

The tune starts with a strumming rhythm which needs to be played softly to correspond with the laid-back content of the song.

A Section (Bars 5–20)

Again in keeping with the relaxed nature of the song this section kicks off in a fairly relaxed way – we're just adding a few notes around the chord shapes to fill out the texture. The chord change from G to B is really bold and it's good to just use a double stop for the B chord here – it almost sounds more striking for having fewer notes partly because the note D# is so unexpected in the key of G. This B chord is a kind of gospel change as it anticipates the upcoming C chord.

The A chord, II major in the key of G, is also an interesting move. This is a masterful piece of harmony and it's interesting to note that Steve Cropper, who played guitar on the record, also co-wrote the tune with Otis Redding so he obviously had a good grasp of the harmony because he was probably responsible for coming up with it.

Bar 13

This rhythm idea is one of the most iconic licks and has influenced many great guitarists. The double stop on the first two beats is classic soul. The second half of the bar is leading down to F# which anticipates and is held over the next chord E – this is the 9th of E, a fairly bold choice indeed.

Bar 18 uses the same double stop idea used over the G chord.

B Section (Bars 21–36)

This section uses the same harmony but fills it out much higher up the neck, this is a common strategy for a pro session player, start small and build as the song grows.

Bar 22

Here Cropper adds the 6th degree (G#) to the already bold B chord.

Bar 23

Here we link the C chord to the next chord A by filling in the gap chromatically. Again this is a bold touch and it's another element of this classic guitar part that has been copied very often on other guitarist's recordings.

Bar 24

Note that Steve pulls off from the high D, the fourth degree, to the third – C#. This is another nice touch.

C Section (Bars 37–45)

This section sounds very fresh possibly because the chords are more conventional than the previous section. Another reason for the refreshing sound is Cropper's fantastic guitar part, another much copied approach, here Steve use double stop 6ths to state the harmony. The B and D double stop on the G chord has probably been played by every soul and R&B guitarist since this record became popular – Steve takes that idea and follows it through the chords. To gain real control of this technique try harmonising any simple scale (say G major) in double stop 6ths.

Bar 38–39

Here Steve adds another detail to the part by introducing slides to the part. Practise them carefully – they need to be executed as cleanly as possible.

Bars 42–43

Here Steve slides down with double stops from the G chord to the F chord. This part brings to mind his classic rhythm intro guitar part on the classic 'Soul Man' recorded by Sam and Dave in 1967 – the same year as '(Sittin' On) The Dock Of The Bay'.

Overrated

SONG TITLE: OVERRATED

GENRE: ALTERNATIVE ROCK

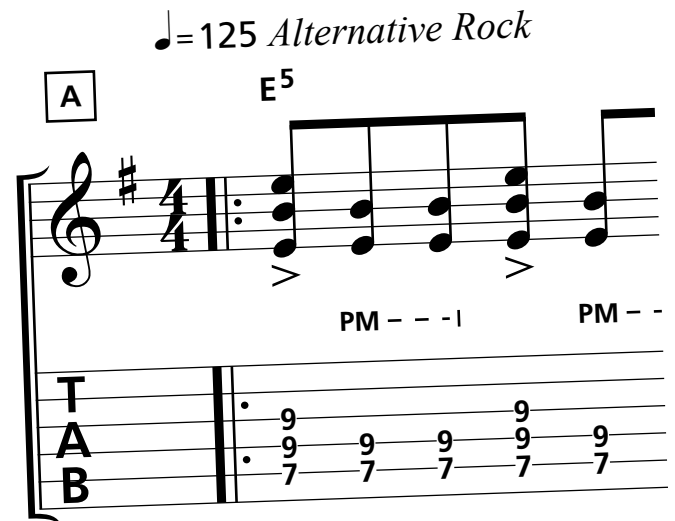
TEMPO: 125 BPM

KEY: E

TECH FEATURES: OPEN-STRING PEDAL TONES
OCTAVE MELODIES
SLIDES

COMPOSERS: BOB GRACEFUL
& KUNG FU DRUMMER

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



OVERVIEW

'Overrated' is an alt rock track in the style of bands like Foo Fighters, Biffy Clyro and Twin Atlantic.

STYLE FOCUS

This particular area of alt rock is distinctive for its use of certain key sounds and techniques that give its songs an emotive character, leading to a level of mainstream success at odds with the 'alternative' tag.

Suspended chords – where you add or remove a single finger from a familiar chord shape – feature throughout. Powerchords are played with jagged rhythms to contrast with these smooth sounding suspended chords. Another common trick is to play a barre chord and then lift your first finger off the neck until it's fretting only the root note. Now the open B and high E strings ring out against the fretted four-string shape, which can be moved up or down the neck to create unusual sounding chords.

Solos and fills can be played using octaves, and with distortion for a full tone that sustains, while open string pedal notes that alternately complement and clash with the main melody are deployed to rough up the sound.

THE BIGGER PICTURE

Ex-Nirvana drummer and Foo Fighters frontman Dave Grohl has been central to the development of this branch of alt rock. While playing drums with Nirvana, Grohl began working on demo tapes that formed the basis of the Foo Fighters' first album. Their early records retained the quiet-loud dynamic of Nirvana's music while revealing Grohl's melodic songwriting.

The influence of Foo Fighters is most obvious in two contemporary alt rock groups, both of whom happen to come from the West of Scotland: Biffy Clyro and Twin Atlantic. Like the Foo Fighters, both bands have their moments of heaviness tempered by bursts of melody and chord suspension.

RECOMMENDED LISTENING

Foo Fighters have amassed dozens of songs since 1995, the best of which can be found on their *Greatest Hits* (2009). Biffy Clyro's last album *Only Revolutions* (2009) was their commercial breakthrough, but their previous record *Puzzle* (2007) bears a more obvious Foos influence. The latest album by Twin Atlantic *Free* (2011) was the subject of much critical acclaim and is a testament to Grohl and co's enduring legacy.

Overrated

Bob Graceful & Kung Fu Drummer

♩=125 *Alternative Rock*

[illegible][illegible]

[4]

F# G A A

1. 2.

T
A
B

13~11—11—11——11—11—11—11/12—12—12——12—12—12—12/14—14—14—14——9 * 12/14——14—14——14

11~9—9—9——9—9—9—9/10—10—10——10—10—10—10/12—12—12—12——7 * 10/12——12—12——12

[7]
C E F#7add11 G6 Aadd9

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

[11] E F#7add11 G6 Aadd9

[illegible]

G⁶ Aadd⁹ Badd¹¹

[23]

D E B F#⁷add¹¹ Aadd⁹ E B F#⁷add¹¹ Aadd⁹

[27]

Guitar Solo (8 bars)

E A F#⁵ A B

[31]

E F# G A

[35]

E F# G A

[39]

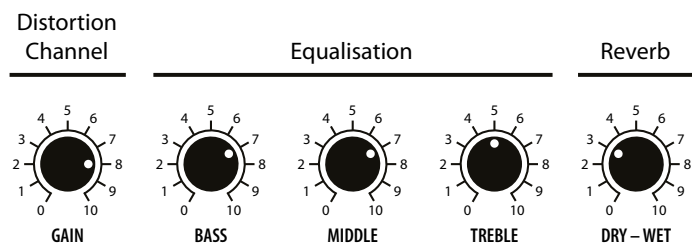
E B F#⁷add¹¹ Aadd⁹ E B F#⁷add¹¹ Aadd⁹ E

[43]

Walkthrough

Amp Settings

You're aiming for a heavily overdriven tone that is warm and full-bodied but still has bite. Set your gain quite high and boost the bass and middle to add warmth and help the guitar cut through the mix. Adding a little reverb will give colour to the octaves and single note melodies.



A Section (Bars 1–5)

The A section of 'Overrated' is a riff that combines heavy palm muting and accents. The final two chords of the section use open strings with familiar fretboard shapes to produce exotic sounding chords.

Bars 1–3 | Alternating between palm-muting and accents

This tricky phrase will require some dedicated practice in order to master the transition from palm-muted notes to accents. One approach is to start off palm muting the whole bar, then add the accents in one at a time starting with the first beat (Fig. 1).

Bar 5 | A add⁹ and B add¹¹ chords

These chords have complex names but are simply the fretted notes of the open E chord shape moved up the fretboard. The open E and B strings are still strummed. These open strings create unusual intervals, which is why the chords have such complex names (Fig. 2).

B Section (Bars 6–10)

The B section is made up of an octave riff that uses slides to traverse the fretboard.

Bars 6–10 | 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 D string.

C Section (Bars 11–26)

The C section starts with a single-note melody then uses an open string drone to add weight to the melody and build momentum going into the next section.

Bars 20–26 | Open string drone

Take care not to mute the E string with the fingers you use to play the B string. Fret these notes with the tips of your fingers to help arch them over the E string.

D Section (Bars 27–34)

The technique of moving the open E chord shape and combining it with open strings is used at the start of the D section. This is followed by an eight-bar guitar solo.

Bars 31–34 | Guitar solo

The E major and major pentatonic scales are the most obvious choice of scale for this solo. Although you are free to solo as you wish, remember that you are looking to create a part that is in keeping with the style of the piece.

E Section (Bars 35–47)

This section starts with a variation of the B section octave riff, and finishes with a reprise of the D section chords.

Bars 39–42 | Strumming accuracy

You will need to strum more aggressively here to match the intensity of the rest of the band. Make sure that you don't lose control and strum any unwanted strings.

Fig. 1: Alternating between palm-muting and accents

Fig. 2: Moveable E shape

Old Bones Blues

SONG TITLE: OLD BONES BLUES

GENRE: BLUES

TEMPO: 115 BPM

KEY: E BLUES

TECH FEATURES: SWING FEEL
DOUBLE-STOPS
QUARTER-TONE BENDS

COMPOSER: KIT MORGAN

PERSONNEL: KIT MORGAN (GTR)
HENRY THOMAS (BASS)
NOAM LEDERMAN (DRUMS)
PETE COGGINS (HARP)

A $\text{♩} = 115 \text{ Blues}$ $\text{♩} = \text{♩} \text{ } \text{♩}$

B⁷

T 4 2
A 4 2
B 6

OVERVIEW

'Old Bones Blues' is a blues composition with a swing feel. The piece features the standard blues usage of the I, IV and V dominant seventh chords (in this case E⁷, A⁷ and B⁷, respectively), and is based around a series of melodic figures that outline each chord and an improvised solo.

STYLE FOCUS

'Old Bones Blues' is a soulful take on the blues genre and features some double-stop riff based ideas, as well as a melodic figure based on the E blues and minor pentatonic scales, which are crucial elements for any blues guitarist to master. This piece also uses several areas of the fretboard and plenty of open string licks. Swing and shuffle feels are essential to the blues and, in conjunction with faster or slower tempos, can radically shape the feel of a piece. This mid-tempo track uses a medium swing feel to give it a lolling sound.

THE BIGGER PICTURE

Blues is a wide ranging genre with many different forms, from acoustic to electric and slide. The genre

is a close relative of jazz and, like jazz, many of its pioneers played on both acoustic and electric guitars. Acoustic blues developed in the Mississippi delta and was pioneered by artists like the legendary Robert Johnson, whose virtuosity secured his place in blues history. By contrast, the electric sound of Chicago blues players such as Muddy Waters shaped a harder sound based around a full band.

Through the British Invasion of the 1960s and guitarists like Eric Clapton, blues entered the mainstream and grew in popularity. In the 1970s and 1980s, Texan blues guitar legend Stevie Ray Vaughan also brought the style to a new audience and enhanced it even further. Today, blues is thriving through blues rock artists like Joe Bonamassa and singer-songwriter John Mayer.

RECOMMENDED LISTENING

To really appreciate the blues, you have to start with as many artists as you can from as far back as possible to help you understand the development of the style throughout the decades. Persevere with old recordings to hear the genius of acoustic artists like Robert Johnson and Blind Blake. Classic electric albums include BB King's *Live At The Regal* (1965) and Muddy Waters' *Fathers And Sons* (1969).

Old Bones Blues

Kit Morgan

A ♩=115 Blues ♩ = $\frac{3}{4}$ ♩

Chords: B⁷, A⁷, E⁷, B⁷

TAB: 4-2, 4-2, 2-0, 2-0, 2-0, 4-3, 2-2-2

B

Chord: E⁷

PM

TAB: 3-2-0, 2-0, 2-2-0-2, 3-2-0, 2-0, 2-2-0-2

[5]

PM

TAB: 3-2-0, 2-0, 2-2-0-0, 3-4, 3-0, 3-0, 0-3-0

[9]

Chords: A⁷, E⁷

TAB: 1-2, 0-0, 4-5, 3-3, 0-2, 0-1, 0-2, 0-1

[13]

Chords: B⁷, A⁷, E⁷, B⁷

TAB: 2-2-2-2, 0-0, 3-3-3-3, 0-0-0-0, 0-2, 0-2, 0-1, 0-2

[17]

C

Guitar Solo (8 bars)

Chord: E⁷

TAB: (Empty)

[21]

[25]

[29]

[33]

[37]

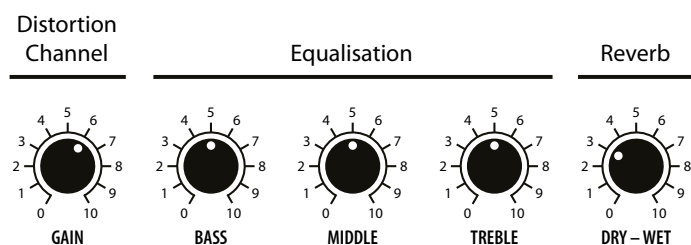
[41]

[45]

Walkthrough

Amp Settings

Blues guitar tones are usually overdriven slightly and sound clean until the guitar is played harder. A popular method among blues guitarists is to set the gain relatively high so that the sound is rather overdriven. The guitar's volume control is set to around 7 (so there is less overdrive) for rhythm parts and then turned up to 10 for the guitar solo, where more overdrive is appropriate.



A Section (Bars 1–4)

The A section is a four-bar turnaround (usually found at the end of a blues progression but often used as an intro) that uses a combination of double-stops and single notes.

Bars 1–49 | *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 (Fig. 1). This creates a 'dum da dum da' sound that is a fundamental part of the blues sound.

Bar 1 | *Fingerings*

One way to play this bar is to use your third finger to play the D# on the A string and your first to play the first double-stop. The second double-stop is played by quickly shifting your first finger down.

B Section (Bars 5–20)

The first half of the B section features single-note lines that complement the rhythm played by the bass and drums. The second half of the section uses double-stops combined with slides and hammer-ons.

Bar 13 | *Slides and double-stops*

While the slides in this bar are relatively straightforward, you should be sure to use the tip of your finger to play them so that when you play the open E string in the next beat it isn't muted and rings freely.

Bar 15–16 | *Double-stops and hammer-ons*

Play the open strings and then hammer-on the note at the 1st fret of the third string with your first finger. Make sure that you use the tip of your finger so that you arch over the third string to allow the open B string to ring clearly. This awkward movement will take some practice to master, so

don't be discouraged if it takes longer than you think it should to play it correctly.

C Section (Bars 21–32)

The C section is a guitar solo. The first eight bars are open for improvisation and the final four bars are notated.

Bars 21–32 | *Guitar solo*

The E minor pentatonic and E blues scale are the most obvious scales to use when soloing. You are free to solo as you wish, but should aim to make your solo in keeping with the style of the rest of the piece. Note that the improvised section of the solo actually finishes on beat 3 of bar 28.

D Section (Bars 33–49)

The C section comprises of single notes and double-stops. It also features slides and quarter-tone bends. In the final two bars a moveable chord shape is introduced to create tension and release at the end of the song.

Bar 33 | *Quarter-tone bends*

A quarter-tone bend is a very small bend. They are usually quick and players should avoid wasting time trying to make their bends precisely a quarter tone. Use your instincts to guide you because a quarter tone bend is a technique that relies heavily on feel to obtain the right sound.

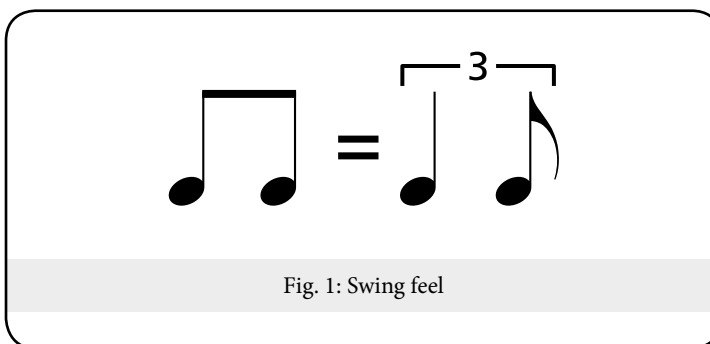


Fig. 1: Swing feel

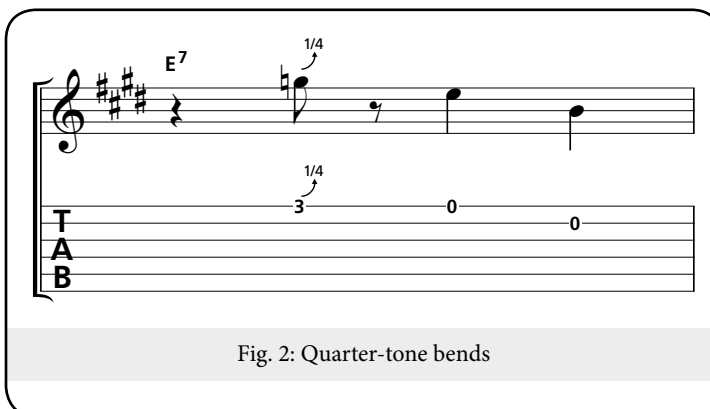


Fig. 2: Quarter-tone bends

Indecisive

SONG TITLE: INDECISIVE

GENRE: POP PUNK

TEMPO: 155 BPM

KEY: C MAJOR

TECH FEATURES: POWERCHORDS

PALM-MUTING

PRE-BENDS

COMPOSER: JAMES UINGS

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

♩ = 155 *Pop Punk*

A **C**

T 8 8 9 10

A 10 10 10 10

B 10 10 10 10

8 8 8 8

OVERVIEW

'Indecisive' is written in the pop punk style of American groups such as Blink-182, Green Day and Good Charlotte. It features powerchords, palm-muting and string bending among its techniques.

STYLE FOCUS

The first wave of punk was a reaction to the overblown rock of the 1970s, which punk purists argued had moved too far from the unsophisticated charm of early rock 'n' roll. Punk is, musically speaking, a relatively simple style. Unlike its relatives on the rock family tree (including hard rock and metal), punk eschews virtuosity and technicality. Powerchords are central to punk rhythm playing; open chord and full barres are used sparingly. Guitar solos, while rare, will stick mostly to the major or minor pentatonic scales with string bends and double-stops adding colour.

THE BIGGER PICTURE

The Sex Pistols are the most famous of the first punk groups, thanks to their sovereign-bashing single *God Save The Queen* (released to coincide with Queen

Elizabeth II's Silver Jubilee). Yet there was more to The Pistols than a waggish knack for self promotion. Guitarist Steve Jones was a capable player of guitar and bass – he played both on the Pistols' debut album *Never Mind The B****s, Here's The Sex Pistols*. And his influences showed at least a grudging respect for the rock establishment: David Bowie guitarist Mick Ronson and Ron Wood (The Faces, Rolling Stones).

American bands New York Dolls, The Stooges and Ramones were influential to early British punk groups, especially the latter whose guitarist Johnny Ramone played powerchords at high tempos.

Hooks and sing-along choruses are at the core of the pop punk that came to prominence in the late 1990s. Groups like Green Day, Blink-182 and Good Charlotte embraced the powerchords and attitude of their 1970s forefathers, even if their commercial appeal was too much for purists to bear.

RECOMMENDED LISTENING

Blink-182's *Enema Of The State* (1999) features some of their catchiest pop punk tunes. Green Day reached a creative peak with *American Idiot* (2004), while Good Charlotte's *The Young And The Hopeless* (2002) was pitched unashamedly at the mainstream.

Indecisive

James Uings

♩ = 155 *Pop Punk*

A

Chords: C F C G

T	8	8	8	8	10	10	10	10	8	8	8	8	12	12	12	12
A	8	8	8	8	10	10	10	10	8	8	8	8	12	12	12	12
B	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10
	8	8	8	8	8	8	8	8	8	8	8	8	10	10	10	10

Chords: C F C G

T	8	8	8	8	10	10	10	10	8	8	8	8	12	12	12	12
A	8	8	8	8	10	10	10	10	8	8	8	8	12	12	12	12
B	10	10	10	10	10	10	10	10	10	10	10	10	12	12	12	12
	8	8	8	8	8	8	8	8	8	8	8	8	10	10	10	10

[5]

B

Chords: C⁵ G⁵ F⁵ G⁵

T																
A																
B	3	3	2	3	3	3	3	3	1				3	2	3	2

[9]

Chords: C⁵ G⁵ F⁵ G⁵

T																
A																
B	3	3	0	2	5	5	5	4	2				6	5	6	5

[13]

C **G** $\frac{3}{4}$ C

Chords: G F G

T	3	3	3	3	3	3	3	3	5	5	5	5	7	7	7	7
A	5	5	5	5	3	3	3	3	6	6	6	6	8	8	8	8
B																

[17]

To Coda \oplus

Chords: C E D F⁵ G⁵

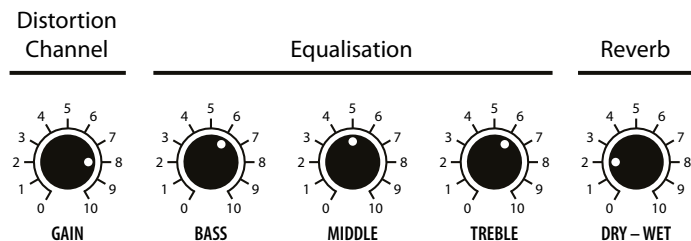
T	3	3	3	3	4	4	4	4	5	5	5	5	6	5	6	5
A	5	5	5	5	4	4	4	4	7	7	7	7				
B																

[21]

Walkthrough

Amp Settings

A modern hi-gain distortion with the gain set quite high will give you the saturated distortion you're looking for. Rock, punk and metal guitar tones use less reverb than a lot of other styles, so be careful with the amount you add or it will reduce the effectiveness of the tight, snappy parts.



A Section (Bars 1–8)

The A section consists of barre chords played in tight, eighth-note stabs with occasional rhythmic variations.

Bars 1–3 | Eighth-note stabs

'Indecisive' moves along at a fast pace, so it's important to keep the eighth-note chord hits short and snappy. Almost as soon as you've played the chord, release pressure on the strings to stop the chord from sounding. Make sure it's a deliberate and precise movement with all your fingers releasing at the same time or the chord will not mute cleanly, in turn affecting its clarity.

B Section (Bars 9–16)

The B section is a single-note riff type melody that uses palm mutes, slides and vibrato.

Bar 15 | Vibrato

Vibrato varies tremendously from one player to another and is one of the most distinctive aspects of a guitarist's style. Whether your vibrato is fast and wide or slow and shallow, make sure that the movement is even and consistent otherwise your guitar playing will sound out of tune.

C and D Sections (Bars 17–32)

The C section is based predominantly on double-stops on the E and B strings that are played in an intense eighth-note rhythm. The final bar is a reprise of a phrase found in the B section. The D section is a repeat of the B section.

Bars 17–23 | Fast strumming

At this tempo it is extremely difficult, if not impossible, to play this part with anything other than alternate strumming (down up down up) (Fig. 1). Aside from the tempo, the biggest challenge is making sure you only play the strings that are notated. Use a small, dedicated strumming motion,

but make sure that the notes sound as a pair rather than hitting the B string only with the downstroke and the E string with the upstroke.

E & F Sections (Bars 33–48)

The E and F sections are solo sections. The guitar solo has eight bars of improvisation and six bars of notation.

Bar 40 | Pre-bend

A pre-bend is where the string is bent up to a specified pitch (the note you bend from is indicated above the notation) without being played. It is then picked and, usually, returned to its unbent position.

G Section (Bars 17–52)

The G section starts when you follow the % at bar 42 and repeat part of the C section then jump to the *Coda*.

Bars 49–50 | Double-stop slides

Keep your finger flat on the fretboard so that you are fretting both notes and make sure you maintain pressure on the fretboard as you slide up. This will ensure that both notes ring out clearly throughout the slide and when you reach the 'destination' fret.

Fig. 1: Fast strumming

Fig. 2: Target notes

Maiden Voyage

SONG TITLE: MAIDEN VOYAGE

GENRE: INDIE ROCK

TEMPO: 130 BPM

KEY: E MAJOR

TECH FEATURES: OPEN STRING DRONES
CROSS-PICKING
PALM-MUTING

COMPOSER: JOE BENNETT

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

♩=130 Indie Rock

A **E** **A**

T
A
B

0 0 0
9 9 9
0 4 6

OVERVIEW

'Maiden Voyage' is an indie rock track influenced by bands like Coldplay, Arcade Fire and The Killers. It takes advantage of the home key being E major, by using the E and B strings as open string drones, played together with fretted notes on other strings. These ringing open strings help to create some of the unusually named, exotic sounding chords, including A add⁹ and F#m add¹¹.

STYLE FOCUS

Many indie rock artists write songs that are less pentatonic than traditional classic rock, which means their guitar parts tend to be more closely related to the chords rather than riff-based. It's less about playing rhythm or lead guitar than defining a part that uses elements of both throughout. In contemporary rock the synth sounds supply a lot of the harmony, so it's sometimes unnecessary for the guitar to play full five or six-string voicings.

When you are soloing in this style, it's vital to take account of the underlying chords in the accompaniment; an arpeggio-based or major-scale method will be more successful than a blues-based or pentatonic approach. Sometimes just picking a

few notes from the current chord and playing them high up the neck is enough to make a simple solo that sounds great with the song.

THE BIGGER PICTURE

The idea of using synthesizers and guitars as equal partners in a rock track is not new. The Beatles did it in the late 1960s using early Moog synths. Prog rock bands of the 1970s such as Yes and Genesis used the synthesizer, electric piano or organ to share melodic duties with the guitar and vocal. These days, of course, many keyboard sounds are provided by computers, with bands such as Coldplay and The Killers frequently using a laptop on stage.

RECOMMENDED LISTENING

The Beatles' songs 'I Want You (She's So Heavy)' and 'Here Comes The Sun' include some great guitar/synth tradeoff lines. The Who's guitarist, Pete Townshend, plays some wonderful, sparse rhythm guitar between the synth lines on 'Who Are You', 'Love Reign O'er Me' and 'Won't Get Fooled Again'. For other examples of guitar/keyboard sparring, check out Van Halen's 'Jump', The Killers' 'Somebody Told Me' or Coldplay's 'Fix You'.

Maiden Voyage

Joe Bennett

♩=130 Indie Rock

[A]

E Aadd⁹ F#madd¹¹ Aadd⁹

T 0 0 0 0 0 0 0 0
A 9 4 6 2 4 6 7
B 9 6 7 6 4 6 7

[B]

E A E Aadd⁹

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

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

[5]

E A E⁵

(let ring) ----- |

T 0 0 0 0 0 0 0 0 5 5 5 5 0 0 0 0
A 8 9 8 9 8 9 8 9 6 5 6 5 6 4 4 4
B 9 9 9 9 9 9 9 9 9 9 9 9 9 9 9 9

[9]

[C]

C#m A C#m A

T 7 8 9 8 9 6 7 9 9 9 9
A 8 9 8 9 6 7 9 9 9 9 9 9
B 9 9 9 9 9 9 9 9 9 9 9 9

[13]

B E A B E Aadd⁹

T 4 4 5 4 6 7 4 4 5 7 5 6 7
A 4 4 4 4 6 7 4 4 4 4 6 7 7
B 4 4 4 4 6 7 4 4 4 4 6 7 7

[17]

[D]

Bass Solo (8 bars)

B A B A

PM ----- |

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

[21]

B A B A

Let ring - - - - -

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

[25]

E B G#m A E A B

T
 A
 B

[29]

E B G#m A E A B

T
 A
 B

[33]

F Guitar Solo (8 bars)

E B A A/C#

T
 A
 B

[37]

A B C#m

PM - - - - -

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

[41]

B/D# B E Aadd9

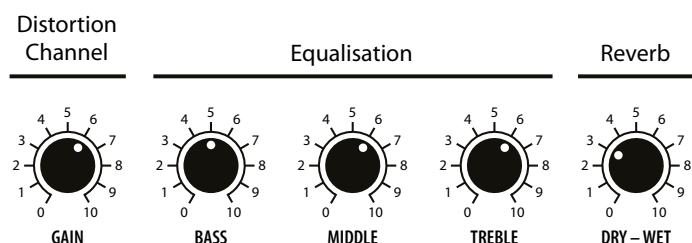
T 5 4 6 4 5 4 6 4 4 4 5 4 7
 A 6 4 6 4 6 4 4 4 4 6 5
 B 4 4 4 4 4 4 4 4 4 4 7

[44]

Walkthrough

Amp Settings

Aim for a slightly overdriven sound while maintaining clarity. Boost the middle a little to help the guitar cut through the other instruments. Finally, adding some reverb will serve to augment the more atmospheric guitar parts.



A Section (Bars 1–4)

Here the chords use open strings to create an exotic sound.

Bars 1–4 | Counting rhythms

You can ‘decode’ a complex looking rhythm like this by working out which beat each note falls on (Fig. 1).

B Section (Bars 5–12)

Open string drones are used to provide colour to simple chord shapes. These are palm-muted and allowed to ring.

Bars 5–12 | Strumming and picking options

You have two strumming options here. The first is to move your hand in an eighth-note motion so that down strums are on the beat and upstrokes on the upbeat. The second is to move your hand in a 16th-note motion so that all eighth notes in the bar are played with downstrokes (Fig. 2).

C Section (Bars 13–20)

The C section is a single-note melody featuring some wide intervals. Hammer-ons and vibrato are used to enhance the melody followed by an accented chordal part.

Bars 13–16 | Vibrato

Whether your vibrato is fast and wide or slow and shallow, make sure the movement is even and consistent otherwise your playing will sound out of tune.

D Section (Bars 21–28)

The D section consists of a palm-muted double-stop melody interspersed with muted strings, building to the drum solo.

Bars 21–28 | Muted strings

The muted strings in this section are marked as ‘x’ in the notation. These are played by releasing pressure on (but not losing contact with) the strings after you have played the

note that precedes the muted strings. Then, you should pick the strings normally.

E Section (Bars 29–36)

In this section the chord names and rhythms are provided in the notation, but you should decide which chord voicings you think will work best.

Bars 29–36 | Selecting chord voicings

In bars 29–36, you can use whichever voicings you feel work best. However, you may find that voicings which are too far away from each other will be difficult to move between and may sound disjointed sonically.

F Section (Bars 37–46)

The F section is a guitar solo followed by a four-note motif that gradually crescendoes.

Bars 37–40 | Guitar solo

The E major and major pentatonic scales are the most obvious choice of scale here. Although you are free to solo as you wish, create a part that’s in keeping with the track’s style.

Fig. 1: Counting rhythms

Fig. 2: Strumming and picking options

Rasta Monkey

SONG TITLE: RASTA MONKEY

GENRE: REGGAE

TEMPO: 156 BPM

KEY: G MINOR

TECH FEATURES: REGGAE FEEL
PALM-MUTED RIFFS
OFFBEAT CHORDS

COMPOSER: NOAM LEDERMAN

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

OVERVIEW

'Rasta Monkey' is track that brings to mind reggae stars such as Bob Marley, Jimmy Cliff and Toots And The Maytals. One of the main things you will notice is how the guitar alternates between playing melody lines and chordal accompaniment. The song features some classic reggae guitar elements, from melody lines that are played with palm-muting to staccato triads played off the beat. Getting the feel right can be tricky because you may feel a tendency to rush ahead of the beat.

STYLE FOCUS

Reggae guitar is deceptively tricky to master. Your timing must be precise yet relaxed. The notes rarely linger; instead, they are played 'staccato' and with heavy syncopation, especially on chords. This is achieved by palm-muting and by quickly releasing your fretting hand after sounding a chord (though never losing contact completely with the strings). The syncopation throws many guitarists off course because you are constantly playing off the beat (i.e. on the '&' of each beat). Although the guitar does play melody and lead lines, it is often used more as a 'melodic percussion' instrument to help the band maintain the rhythmic foundation.

$\text{♩} = 156$ Reggae

Drum cue - 1

3

A

N.C.

PM - - - - -

T
A
B

3 3 3

[1]

THE BIGGER PICTURE

Reggae is the music of Jamaica, and gained worldwide success and appeal through the hits of Bob Marley, who remains reggae's undisputed superstar. The genre developed in Jamaica in the late 1960s, as a progression of its more uptempo predecessors ska and rocksteady. The key feature of the style is its accent on the offbeat, known as the 'skank'.

Marley and his band The Wailers are the best known exponents of the style; other pioneers include Jimmy Cliff and Toots And The Maytals. To some extent, the UK and American public weren't drawn to the genre until Eric Clapton had a top 10 hit with his cover of Marley's 'I Shot The Sheriff' in 1974.

RECOMMENDED LISTENING

Marley's greatest hits album *Legend* (1984) is the most obvious starting point for an exploration of guitar in reggae music. The songs are infectious with strong melodies and were recorded and mixed in the style of rock records of their day. Some may question this music's authenticity, so listen to artists like Toots And The Maytals (whose single 'Do The Reggay' is said to have given the genre its name) and Jimmy Cliff ('The Harder They Come') to gain a broader picture.

Rasta Monkey

Noam Lederman

♩=156 Reggae

Drum cue - 1

3

A

N.C.

PM

PM

TAB

3 3 3 5 3 5 5 3 5 3 3 3 1 3 1 2

[1]

3

(PM)

TAB

3 3 3 5 3 5 5 3 6 3 3 3 3 1 3

[5]

B E

Gm Dm Gm

3

TAB

6 5 6 6 5 7 5 8 5 8 5 7 5 5 3 3 3 3

[9]

Gm Dm Gm

3

TAB

6 5 6 6 5 7 5 8 5 8 5 7 7 7 3 3 3 7

[13]

Gm Dm Gm

3

TAB

8 11 9/10 11 8 11 8 10 8 11 10 11 8 7 10

[17]

Gm Dm Gm

To Coda

3

TAB

8 11 9/10 11 8 11 8 10 8 8 10 8 8

[21]

C Gm Dm⁷ Gm Dm⁷

[25]

Gm Dm⁷ Gm Dm⁷

[29]

Gm Dm⁷ Gm Dm⁷

[33]

Gm Dm⁷ Gm Dm⁷

[37]

D Guitar Solo (8 bars) D. al Coda

Gm Dm Gm Dm Gm Dm Gm Dm

[41]

⌘ Coda

[49]

Guitar Grade 3

RSL-711312064911 / 1 / domenico caputo / dome_capu86@hotmail.it

SONG TITLE: FALLOUT

GENRE: METAL

TEMPO: 75 BPM

KEY: E MINOR

TECH FEATURES: STRING BENDING
HAMMER-ONS & PULL-OFFS
BLUES SCALE RIFFS

COMPOSERS: CHARLIE GRIFFITHS
& JASON BOWLD

PERSONNEL: CHARLIE GRIFFITHS (GTR)
DAVE MARKS (BASS)
NOAM LEDERMAN (DRUMS)

A ♩ = 75 Metal E⁵

T
A
B

9 7 9

OVERVIEW

'Fallout' tips its hat to the godfathers of heavy metal Black Sabbath, Deep Purple and Led Zeppelin. The intro uses some Tony Iommi style powerchords played up and down the neck, and the challenge with those is to keep your fingers arched and fixed in position throughout. This riff also doubles as the solo backing later in the song. The verses are based on the E blues scale on the sixth string, while the Jimmy Page style bridge is based on the fifth string and uses the A blues scale. The aim here is to maintain solid timing while the drummer plays different feels.

STYLE FOCUS

Metal is driven by its guitar riffs and relies heavily on the root 5th powerchord sound. Even though it contains just two notes, the powerchord sounds huge and coherent when played with distortion, compared to chords that contain the major or minor third interval that sound messy and confusing when distortion is added. The powerchord's shape also makes it easy to move up and down the fretboard with speed, making it the best choice for heavy metal riff writing. In classic metal, the soloing is usually blues rock based and relies mainly on the minor pentatonic and blues scales.

THE BIGGER PICTURE

Generally speaking, the guitarists in Black Sabbath, Deep Purple and Led Zeppelin came from a blues rock background, but during the 1960s and 1970s they began exploring new boundaries, adding brute force to their playing and pushing their amps to new limits of distortion. In doing so, they laid the foundations of heavy metal. The 1980s built on these foundations and welcomed a New Wave of British Heavy Metal (NWBM) with bands including Iron Maiden, Judas Priest and Diamond Head gaining worldwide attention and, in turn, inspiring Metallica (among others) who spearheaded the thrash scene.

RECOMMENDED LISTENING

Black Sabbath's *Paranoid* (1970) contains some of Iommi's most recognisable riffs including 'War Pigs', 'Iron Man' and the title track. The following year (1971), Page and his band released *Led Zeppelin IV*, boasting the guitar classics 'Black Dog', 'Rock And Roll' and 'Stairway To Heaven'. In 1972, Deep Purple's *Machine Head* album featured Ritchie Blackmore's classical inspired soloing that went on to influence players like Randy Rhoads, as heard on Ozzy Osbourne's solo album *Blizzard Of Ozz* (1980), as well as the Iron Maiden trio on *Powerslave* (1984).

Fallout

Charlie Griffiths & Jason Bowld

A ♩=75 *Metal*

Chords: E⁵, D⁵, E⁵, B⁵, D⁵, A⁵

TAB: 9 7 9 9 7 9 9 7 5 9 4 7 2 1 0 1

Chords: E⁵, G⁵ A⁵, E⁵, B⁵, D⁵

PM - - - - -

TAB: 9 7 9 9 7 9 5 7 9 4 7 7 7 7 7 7 7 7 7 7

[3]

B

N.C.

PM - - - - -

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

[5]

PM - - - - -

TAB: 7 6 0 6 5 0 3 0 0 0 0 0 0 7 6 0 6 5 0 3 2 2 3 0 3 1

[7]

C

Guitar Solo (4 bars)

Chords: E⁵, D⁵, E⁵, B⁵, D⁵, A⁵

TAB: (Empty)

[9]

Chords: E⁵, G⁵ A⁵, E⁵, B⁵, D⁵

TAB: (Empty)

[11]

D N.C.

[13]

1. **A⁵** **F⁵** 2. **A⁵** **B^{b5}**

[16]

E N.C.

[18]

[20]

F **E⁵** **D⁵** **E⁵** **B⁵** **D⁵** **A⁵**

[22]

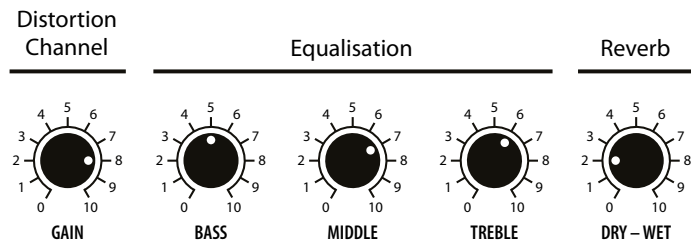
E⁵ **G⁵** **A⁵** **B⁵** **D⁵** **E⁵**

[24]

Walkthrough

Amp Settings

'Fallout' is based upon the early incarnations of metal, so the tone you're looking for is much less distorted than those found in more modern forms of the style. Therefore, you would do well to go for an overdriven, rather than distorted, sound with the gain set quite high. Boost the middle a little to give the tone some bite and help it cut through the mix.



A Section (Bars 1–4)

The A section is a riff based on powerchords embellished with hammer-ons.

Bars 1–4 | Powerchords with pull-offs

Barre your first finger across the 7th fret and use either your third or fourth finger to play the B at the 9th fret of the D string. Pull whichever finger you decide to use down towards the floor in a snapping motion and keep your first finger locked in position. Make sure you pull-off cleanly to avoid bending the string out of tune.

Bars 1–4 | Sixteenth-note rhythms

The 16th-note rhythms presented in this section may seem intimidating, but in fact they are quite easy to pick up by ear. If you do find you struggle with the rhythm, break the bar down into 16th notes and work out where each of the notes fall (Fig. 1).

B Section (Bars 5–8)

The B Section is a single-note riff based on the E string using palm-mutes and quarter-tone bends.

Bar 5 | Fingerings

Play all notes on the 7th fret with your third finger, the 6th fret with your second finger, and the 5th fret with your first finger. As you play the open E string in beat 3, shift your hand to enable you to play the G note at the 3rd fret of the E string with your first finger (Fig. 2).

C Section (Bars 9–12)

Here is an opportunity for you to improvise a guitar solo.

Bars 9–12 | Guitar solo

The E minor pentatonic, blues scale and natural minor are

all options for this solo. Whichever scale you choose, ensure your solo complements the style of the track.

D Section (Bars 13–17)

The D section is a variation of the riff found in the B section. Palm-muted open strings are replaced by fretted notes and vibrato is used instead of quarter-tone bends.

Bars 13–17 | Vibrato

Whatever your vibrato style, ensure the movement is consistent otherwise your playing will sound out of tune.

E and F Sections (Bars 18–26)

The E section is a more elaborate version of the riff in the B and D sections, transposed a fourth higher and played on the A string. The F section is a reprise of the A section.

Bars 18–20 | Quarter-tone bends

Quarter-tone bends are usually a quick bend and players should avoid wasting time trying to make their bends precisely a quarter tone. A quarter-tone bend is a technique that relies heavily on feel to obtain the right sound, so let your instincts guide you.

Fig. 1: Sixteenth-note rhythms

Fig. 2: Fingerings

Technical Exercises

In this section the examiner will ask you to play a selection of exercises drawn from each of the four groups shown below. Groups A, B and C contain examples of the scales, arpeggios and chords you can use when playing the pieces. In Group D you will be asked to prepare the riff exercise and play it to the backing track in the 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 from the starting notes of G, A and B.

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 ♩ = 90.

Group A: Scales

1. Major scale (G major shown)

Exercise 1: Major scale (G major shown). The notation shows a treble clef with a key signature of one sharp (F#). The scale is written as a single line of music. Below the staff, there are two lines of tablature labeled 'T' and 'A' for the treble and bass staves respectively. The tablature includes fingerings for each note: 3 5 2 3 5 2 4 5 2 4 5 3 5 2 3 2 5 3 5 4 2 5 4 2 5 3 2 5 3.

2. Natural minor scale (A natural minor shown)

Exercise 2: Natural minor scale (A natural minor shown). 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. Below the staff, there are two lines of tablature labeled 'T' and 'A' for the treble and bass staves respectively. The tablature includes fingerings for each note: 5 7 8 5 7 8 5 7 4 5 7 5 6 8 5 8 6 5 7 5 4 7 5 8 7 5 8 7 5.

3. Minor pentatonic scale (B minor pentatonic shown)

Exercise 3: Minor pentatonic scale (B minor pentatonic shown). The notation shows a treble clef with a key signature of two sharps (F# and C#). The scale is written as a single line of music. Below the staff, there are two lines of tablature labeled 'T' and 'A' for the treble and bass staves respectively. The tablature includes fingerings for each note: 7 10 7 9 7 9 7 9 7 10 7 10 7 9 7 9 7 9 7 10 7.

4. Major pentatonic scale (A major pentatonic shown)

Exercise 4: Major pentatonic scale (A major pentatonic shown). The notation shows a treble clef with a key signature of three sharps (F#, C#, and G#). The scale is written as a single line of music. Below the staff, there are two lines of tablature labeled 'T' and 'A' for the treble and bass staves respectively. The tablature includes fingerings for each note: 5 7 4 7 4 7 4 6 5 7 5 7 5 6 4 7 4 7 4 7 5.

5. Blues scale (G blues scale shown)

Exercise 5: Blues scale (G blues scale shown). The notation shows a treble clef with a key signature of one flat (F). The scale is written as a single line of music. Below the staff, there are two lines of tablature labeled 'T' and 'A' for the treble and bass staves respectively. The tablature includes fingerings for each note: 3 6 3 4 5 3 5 3 5 6 3 6 3 6 3 6 5 3 5 3 5 4 3 6 3.

1. Major arpeggios (G major arpeggio shown)

2. Minor arpeggios (B minor arpeggio shown)

First staff of music, treble clef, key signature of two sharps (F# and C#), and time signature of 4/4. The staff contains a sequence of seven eighth notes: F#4, A4, B4, C#5, B4, A4, and F#4. The staff is labeled 'Bm' at the beginning.

1. Major and minor barre chords to be played in a continuous sequence

G **Am** **Em** **Bm** **C** **D** **G**

3 5 7 7 5 3
 2 8 8 7 5 4
 4 9 9 7 5 4
 5 7 7 9 5 4
 3 5 3 7 5 3

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

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

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

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

Group D: 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 ♩=90.

♩=90 *Rock*

Am Dm

Am Dm

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 G major or A minor. The examiner will allow you 90 seconds to prepare it and will set the tempo for you. The tempo is ♩ = 80.

♩ = 80

T
A
B

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

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 A 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*

Musical notation for a 4-bar backing track in G major. The first bar contains four eighth notes marked with 'x' above them. The following three bars are marked with diagonal slashes. Chord labels G, Bm, C, D, and G are placed above the bars.

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 G 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 after you have heard the test for the second time. 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

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

♩ = 90

T
A
B

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 3 you will be asked:

- Names of pitches
- The meaning of the time signature marking
- Whole, half, quarter, eighth note, triplet eighth notes and 16th note values
- Rest values
- The construction of a major or a minor chord

Instrument Knowledge

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

In Grade 3 you will be asked to identify:

- The following parts of your guitar: neck, fretboard, body, tuning-pegs, nut, pick-ups, scratch plate, jack socket and bridge
- The location of the volume and tone controls on your guitar
- The location of the volume/gain controls on the amp

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

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
TOTAL MARKS	60%+	74%+	90%+

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
TOTAL MARKS	60%+	74%+	90%+

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
TOTAL MARKS	60%+	75%+	90%+

* Note that there are no Debut Vocal exams.

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- 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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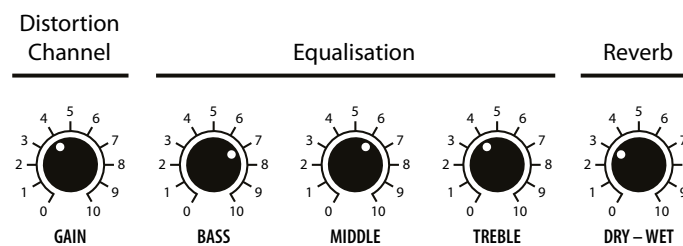
Introduction to Tone

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 3 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 should aim to use a tone that is stylistically appropriate.

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, 2nd fret Open D chord Rhythm notation with suggested fingering Solos and *Cont. sim.* sections are shown in slash notation

Definitions For Special Guitar Notation

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

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

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

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

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

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

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

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

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

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

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

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

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

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

D.%. 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

GRADE 3

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