

INITIAL DRUMS

SINGLE BY
Arctic Monkeys

ALBUM
AM

B-SIDE
2013

RELEASED
19 June 2013

RECORDED
August 2012-June 2003

Sage & Sound Recording,
Los Angeles, California
USA

Rancho de la Luna,
Joshua Tree, California
USA (album)

LABEL
Domino

WRITERS
Alex Turner
Jamie Cook
Matt Helders
Nick O'Malley

PRODUCER
Ross Orton

TECHNICAL FOCUS

DO I WANNA KNOW?

ARCTIC MONKEYS

WORDS AND MUSIC: ALEX TURNER, JAMIE COOK
MATT HELDERS, NICK O'MALLEY

Arctic Monkeys formed in Sheffield, England in 2002. Comprising lead singer, songwriter and guitarist Alex Turner, drummer Matt Helders, guitarist Jamie Cook and bassist Nick O'Malley, the band's 2006 debut album, *Whatever People Say I Am, That's What I'm Not*, was the fastest-selling album in British music history and won that year's Mercury Music Prize.

'Do I Wanna Know?' is the opening song on Arctic Monkeys' fifth album *AM*, rated by both *NME* and *Q* magazines as 2013's Album of the Year. The song reached No. 11 on the UK singles chart and spent 64 weeks in the top 100. Written by Alex Turner on a Vox 12-string electric guitar, the band's producer James Ford told *NME* that Turner's guitar 'turned into a bit of an inspirational instrument. A lot of the riffs were written on that particular guitar.' 'Do I Wanna Know?' signalled a more groove-based, heavier sound for the band, with more polished beats and arrangements inspired by hip-hop producers such as Timbaland and Dr Dre.

TECHNICAL FOCUS

Two technical focus elements are featured in this song:

- Steady beat
- Coordination.

You'll need to keep a **steady beat** in the verse when you are not playing the hi hat. One approach is to mime or 'air drum' the hi hat to help with time keeping, but this is not compulsory and may not suit everyone. There are plenty of **coordination** challenges too – in particular playing the snare and bass exactly together, sometimes with the hi hat as well.

DO I WANNA KNOW?

WORDS AND MUSIC:
ALEX TURNER, JAMIE COOK,
MATT HELDERS, NICK O'MALLEY

Verse

Solid ♩ = 85 (2 bars count-in)

Musical notation for the Verse section, measures 1-16. The notation is in 4/4 time with a tempo of 85 bpm. It features a bass line with a consistent eighth-note pattern and a melody line with quarter and eighth notes. Measure 1 starts with a *mf* dynamic. Measures 2-4 and 6-8 contain repeat signs. Measure 13 includes the lyrics "Do I wanna know..."

Pre-chorus

Musical notation for the Pre-chorus section, measures 17-24. The notation features a bass line with a consistent eighth-note pattern and a melody line with quarter notes. Measures 17-18 and 21-22 include guitar strumming patterns indicated by 'x' marks above the notes. Measure 24 includes the lyrics "Crawling back to you..."

Chorus

Musical notation for the Chorus section, measures 25-32. The notation features a bass line with a consistent eighth-note pattern and a melody line with quarter notes. Measure 25 starts with a *f* dynamic. Measure 32 ends with a fermata over the final note.

INITIAL DRUMS

SINGLE BY
Yeah Yeah Yeahs

ALBUM
Show Your Bones

B-SIDE
Let Me Know (demo)

Gold Lion
(Diplo's Optimo remix)

Gold Lion
(Nick Zinner remix)

RELEASED
21 March 2006

RECORDED
2005-2006
Stay Gold Studios,
Brooklyn, New York City,
New York, USA

LABEL
Interscope

WRITERS
Brian Chase
Karen Lee Orzolek
Nick Zinner

PRODUCERS
Squeak E. Clean
Yeah Yeah Yeahs
David Sitek

GOLD LION YEAH YEAH YEAHS

WORDS AND MUSIC: **BRIAN CHASE, KAREN LEE ORZOLEK**
NICK ZINNER

Yeah Yeah Yeahs are a New York rock trio comprising the charismatic singer Karen O, guitarist Nick Zinner and jazz-educated drummer Brian Chase. The band has released four albums between April 2003 and April 2013, all of them reaching the top 20 in the UK.

'Gold Lion' is the opening song on Yeah Yeah Yeah's second album *Show Your Bones*, and was released as its lead single in March 2006. The previous year, Karen O had contributed vocals to a song named 'Hello Tomorrow' for an Adidas television advert, created by her then boyfriend Spike Jonze (director of *Being John Malkovich*). The commercial was incredibly successful and went on to win a number of awards, including two Gold Lion awards at the 2005 Cannes Lions International Advertising Festival, providing the inspiration for this song.

⚡ PERFORMANCE TIPS

The job of the drummer in this song is to set up the groove which stays solid throughout. Keep a steady beat and aim for evenness with the semiquavers in bars 11 and 15. Look out for the double snare hit in bar 10. The outro features crotchets on the crash cymbal - take care not to play the crash too hard as a softer strike will easily achieve the desired effect.

GOLD LION

WORDS AND MUSIC:
BRIAN CHASE, KAREN LEE ORZOLEK, NICK ZINNER

Rock ♩ = 80 (2 bars count-in)

f

Verse

3 (4)

7

Chorus

11

15 2

Outro

19 (4)

INITIAL DRUMS

SINGLE BY
Alabama Shakes

ALBUM
Boys & Girls

RELEASED
6 February 2012

RECORDED
2011
The Bomb Shelter,
Nashville, Tennessee,
USA

LABEL
ATO (USA)
Rough Trade (UK)

WRITER
Brittany Howard

PRODUCERS
Andrija Tokic
Alabama Shakes

HOLD ON

ALABAMA

SHAKES

WORDS AND MUSIC: BRITTANY HOWARD

Alabama Shakes are a blues-rock quartet from Athens, Alabama. Led by powerhouse vocalist and guitarist Brittany Howard, the band also includes Heath Fogg on guitar, Zac Cockrell on bass and Steve Johnson on drums. 'Hold On' was the band's first single, and the opening song on their 2012 debut album *Boys & Girls*. The album reached No. 3 in the UK and No. 6 in the US, earning the band three Grammy nominations and the main support slot on a number of US tour dates with one of their heroes, Jack White.

With a gritty mix of soul, blues and rock, Alabama Shakes' exhilarating live performances and Howard's stand-out star quality helped ensure the band's swift ascent. *Rolling Stone* named 'Hold On' as No. 1 in its '50 best songs of 2012' list, likening Howard's singing to 'a husky moaning-in-the-moonlight drawl'.

⚡ PERFORMANCE TIPS

This song requires a solid blues-rock groove from the drummer, without much variation but with plenty of energy and drive. The hi-hat quavers (and occasional crash) will need to be played with even control, as will the bass-and-snare pattern which remains consistent throughout.

HOLD ON

WORDS AND MUSIC: BRITTANY HOWARD

Intro

Rock ♩ = 88 (2 bars count-in)

Musical notation for the Intro section, measures 1-4. The music is in 4/4 time and begins with a forte (*f*) dynamic. The guitar part features a rhythmic pattern of eighth notes with a flat, and the bass line consists of quarter notes. The section ends with a double bar line and a '2' indicating a two-measure count-in.

Verse

Musical notation for the Verse section, measures 5-8. The guitar part continues with the same rhythmic pattern as the Intro. The section ends with a double bar line and a '2' indicating a two-measure count-in.

Musical notation for the Verse section, measures 9-12. This section consists of two measures of guitar and bass, each marked with a '2' and a double bar line, indicating a two-measure count-in.

Chorus

Musical notation for the Chorus section, measures 13-16. The guitar part features a rhythmic pattern of eighth notes with a flat, and the bass line consists of quarter notes. The section ends with a double bar line and a '2' indicating a two-measure count-in.

Musical notation for the Chorus section, measures 17-20. The guitar part features a rhythmic pattern of eighth notes with a flat, and the bass line consists of quarter notes. The section ends with a double bar line and a '2' indicating a two-measure count-in.

INITIAL DRUMS

SINGLE BY
James Brown

B-SIDE
Hot Pants Pt. 2 & 3

RELEASED
July 1971

RECORDED
13 May 1971
Starday-King Studios,
Nashville, Tennessee,
USA

LABEL
People

WRITER
James Brown

PRODUCER
James Brown

TECHNICAL FOCUS

HOT PANTS

JAMES

BROWN

WORDS AND MUSIC: JAMES BROWN

Known as both 'the hardest working man in show business' and 'the godfather of soul', James Brown is one of the most influential figures in music. An incendiary performer who mixed soul, jazz and R&B to pioneer and popularise funk music, he is also the world's most sampled recording artist.

'Hot Pants' was released in July 1971 as Brown's 76th single, two months ahead of the *Hot Pants* album, and reached No. 15 on the US pop chart. Inspired by the recent fashion craze for extremely short shorts, the single was labelled 'Hot Pants Pt 1', with parts 2 and 3 forming the B-side. Back to back the song was seven minutes long, though a near nine-minute version was re-recorded for the album. Like much of Brown's work, 'Hot Pants' has been extensively sampled by numerous hip-hop artists (including Eric B & Rakim, Ice-T and Kool Moe Dee). The song was namechecked by Prince in his 2004 Brown-indebted hit 'Musicology'.

TECHNICAL FOCUS

Two technical focus elements are featured in this song:

- Consistency
- Balance between hi hat and bass drum

The challenge in this song is one of **consistency** – not changing the groove at all, with no fills cymbal crashes. Nothing should break up the hypnotic feel of the repetition. James Brown reportedly fined his musicians if they added any fills to songs like this! **Balance between hi hat and bass drum** is also important. Play the hi hat lightly but the snare and bass firmly. The hi hat in funk is nearly always played quietly to allow the sound of the snare and bass to come through clearly.

HOT PANTS

WORDS AND MUSIC: JAMES BROWN

Funk ♩ = 90 (2 bars count-in)

mf (4)

5

(8)

9

mf (4)

13

(8)

17

(4)

21

(8) (4)

INITIAL DRUMS

SINGLE BY
Weezer

ALBUM
Weezer

B-SIDE
**Oh Lisa
Always
Sugar Booger
Brightening Day**

RELEASED
**15 May 2001 (album)
28 August 2001 (single)**

RECORDED
**December 2000
Cello Studios,
Los Angeles,
California, USA**

LABEL
Geffen

WRITER
Rivers Cuomo

PRODUCER
Ric Ocasek

ISLAND IN THE SUN

WEEZER

WORDS AND MUSIC: RIVERS CUOMO

American rock band Weezer formed in Los Angeles in 1992 and broke internationally with their 1994 hit single 'Buddy Holly'. Frontman Rivers Cuomo (guitar, vocals) is the band's main songwriter, and longstanding other members include Brian Bell (guitar) and Patrick Wilson (drums). Their first ten albums have all reached the US top 20.

'Island in the Sun' is a song from Weezer's self-titled 2001 album, also known as *The Green Album* owing to its background colour on the cover artwork and because the band have so far released four eponymously-titled albums (the others being 1994's *Blue* debut, 2008's *Red* and 2016's *White*). This was the second single from the album and ended up becoming one of their most popular hits internationally, as well as the band's most-licensed track for film and TV (used in everything from *The Sopranos* and *Smallville* to *Spin City* and *The Simpsons*). Weezer performed 'Island in the Sun' for their debut appearance on an episode of American TV's legendary and long-running *Saturday Night Live* show in May of 2001.

⚡ PERFORMANCE TIPS

The challenge at the start of this song is to find the right balance between a driving rock feel and a light, sunny indie groove. Try playing the hi hat lightly while playing the snare and bass drum more heavily. At the bridge, you get the chance to make more sound with crash cymbal crotchets and an increased dynamic. Observe the orchestration carefully throughout.

ISLAND IN THE SUN

WORDS AND MUSIC: RIVERS CUOMO

Intro

Indie Rock $\text{♩} = 108$ (2 bars count-in)

2

(4)

mf (+ bass)

Verse

7

(4)

11

(4)

Chorus

15

(4)

19

(4)

Bridge

23

f

27

(4)

Outro

31

mf

**YOUR
PAGE
NOTES**

ISLAND IN THE SUN

The page contains six sets of blank musical staves, each consisting of five horizontal lines. These staves are positioned in the lower half of the page, below the faint, mirrored musical notation from the reverse side. The staves are intended for the student to write their own notes or observations.

INITIAL DRUMS

THREE LITTLE BIRDS

BOB MARLEY & THE WAILERS

WORDS AND MUSIC: BOB MARLEY

Bob Marley was a Jamaican singer-songwriter and reggae artist who started out as a member of The Wailers with Bunny Wailer and Peter Tosh. The latter two left in 1974, and Marley continued with longstanding rhythm section Aston Barrett (bass) and Carlton Barrett (drums) to become the most successful reggae act of all time.

The penultimate song on Bob Marley and the Wailers' ninth album, 1977's *Exodus*, 'Three Little Birds' wasn't actually released as a single until 1980. Three further albums had been released in the interim: 1978's *Kaya*, 1979's *Survival* and 1980's *Uprising*. It was the fourth of five top-30 hit singles from *Exodus*, following on from 'Waiting in Vain', 'Jamming' and the title track, reaching No. 17 in the UK. It was his last hit while still alive (Marley died in 1981 at the age of 36). One of the song's inspirations came from Marley's backing singers I Threes, comprising his wife Rita Marley, Marcia Griffiths and Judy Mowatt, whom he referred to as 'my three little birds'. Three years after his death, the song featured on Marley's greatest hits collection *Legend*, his first No. 1 album in the UK and a multi-million seller that remains the world's best-ever selling reggae album.

⚡ PERFORMANCE TIPS

This song features a style of reggae beat called 'one drop'. This is because there is just one snare (rim click) and one bass drum, both played on beat 3 of each bar (bar 9 onwards). It is a challenge to avoid playing the first beat of each bar on the bass drum as you normally would! Be precise when the bass and rim click are used together, and don't miss the variation in bar 40.

SINGLE BY
Bob Marley & The Wailers

ALBUM
Exodus

B-SIDE
**Every Need Got an
Ego to Feed**

RELEASED
**3 June 1977 (album)
12 September 1980
(single)**

RECORDED
**1976, Harry J Studio
Kingston, Jamaica
January-April 1977
Island Studios, London
England (album)**

LABEL
**Tuff Gong
Island Records**

WRITER
Bob Marley

PRODUCERS
Bob Marley & The Wailers

THREE LITTLE BIRDS

WORDS AND MUSIC: BOB MARLEY

Intro

Reggae ♩ = 130 (2 bars count-in)

Snares off

Musical notation for the Intro section, measures 1-4. The staff is in 4/4 time with a key signature of one flat. Measure 1 starts with a dynamic marking of *mf* and contains a quarter rest followed by a quarter note G4. Measures 2, 3, and 4 each contain a quarter rest followed by a quarter note G4. Above the staff, four 'x' marks indicate snare positions. A '(4)' is written at the end of the staff.

Musical notation for measures 5-8. Measures 5, 6, and 7 each contain a quarter rest followed by a quarter note G4. Measure 8 contains a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note G4. A '(4)' is written at the end of the staff.

Chorus

Musical notation for the Chorus section, measures 9-12. Measure 9 starts with a dynamic marking of *mf* and contains a quarter rest followed by a quarter note G4. Above the staff, four 'x' marks indicate snare positions. A 'rim click' is written below the staff. Measures 10, 11, and 12 each contain a quarter rest followed by a quarter note G4. A '(4)' is written at the end of the staff.

Musical notation for measures 13-16. Measures 13, 14, and 15 each contain a quarter rest followed by a quarter note G4. Measure 16 contains a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note G4. A '(4)' is written at the end of the staff.

Verse

Musical notation for the Verse section, measures 17-20. Measure 17 starts with a dynamic marking of *mf* and contains a quarter rest followed by a quarter note G4. Above the staff, four 'x' marks indicate snare positions. Measures 18, 19, and 20 each contain a quarter rest followed by a quarter note G4. A '(4)' is written at the end of the staff.

21

Musical staff 21: A single staff with a treble clef and a double bar line at the beginning. It contains four measures. The first three measures each contain a slash with a colon (:). The fourth measure contains a whole note chord with a downward-pointing 'x' above it, and a quarter note chord with a downward-pointing 'x' above it.

25

Musical staff 25: A single staff with a treble clef and a double bar line at the beginning. It contains four measures. The first measure contains a whole note chord with a downward-pointing 'x' above it, and a quarter note chord with a downward-pointing 'x' above it. The second measure contains a slash with a colon (:). The third and fourth measures each contain a slash with a colon (:). A circled number (4) is located at the end of the staff.

29

Musical staff 29: A single staff with a treble clef and a double bar line at the beginning. It contains four measures, each containing a slash with a colon (:). A circled number (8) is located at the end of the staff.

Chorus

33

Musical staff 33: A single staff with a treble clef and a double bar line at the beginning. It contains four measures. The first measure contains a whole note chord with a downward-pointing 'x' above it, and a quarter note chord with a downward-pointing 'x' above it. The second measure contains a slash with a colon (:). The third and fourth measures each contain a slash with a colon (:). A circled number (4) is located at the end of the staff.

37

Musical staff 37: A single staff with a treble clef and a double bar line at the beginning. It contains four measures. The first three measures each contain a slash with a colon (:). The fourth measure contains a quarter note chord, a quarter note chord, and a quarter note chord.

41

Musical staff 41: A single staff with a treble clef and a double bar line at the beginning. It contains four measures. The first measure contains a whole note chord with a downward-pointing 'x' above it, and a quarter note chord with a downward-pointing 'x' above it. The second measure contains a slash with a colon (:). The third and fourth measures each contain a slash with a colon (:). A circled number (4) is located at the end of the staff.

45

Musical staff 45: A single staff with a treble clef and a double bar line at the beginning. It contains four measures. The first two measures each contain a slash with a colon (:). The third measure contains a whole note chord with a downward-pointing 'x' above it, and a quarter note chord with a downward-pointing 'x' above it. The fourth measure contains a quarter note chord with a downward-pointing 'x' above it, and a quarter note chord.

INITIAL DRUMS

SINGLE BY

Queen

ALBUM

News of the World

B-SIDE

We Are the Champions

RELEASED

7 October 1977

RECORDED

July-September 1977

**Sarm West Studios,
London, England**

**Wessex Studios, London,
England (album)**

LABEL

EMI

WRITER

Brian May

PRODUCERS

**Queen
Mike Stone**

WE WILL ROCK YOU

QUEEN

WORDS AND MUSIC: BRIAN MAY

Queen – comprising lead singer and pianist Freddie Mercury, guitarist Brian May, bassist John Deacon and drummer Roger Taylor – scored nine No. 1 albums in the UK between 1973 and 1991. The band's 1981 *Greatest Hits* collection remains the UK's best-selling album ever with sales of over six million copies.

'We Will Rock You' was written by Brian May for Queen's sixth studio album, 1977's *News of the World*, and was released as the flipside to the single 'We Are the Champions' from the same album. The song's mass singalong qualities and slow, stomp-and-clap rhythm have made it a favourite stadium anthem at sports events to this day, especially in America. Queen often opened live shows with a much faster, heavier, full-band take on 'We Will Rock You', as can be heard on their 1979 *Live Killers* album.

⚡ PERFORMANCE TIPS

This classic drum part conjures up the image of a stadium audience stomping and clapping in unison. Your playing should be strong and driving throughout. There are variations to look out for – at bar 9 the floor tom is added to the bass on the quavers, and there is a fill in bar 16 to add variety. Solid quavers on the hi-hat (with occasional crash) are required for the final section.

WE WILL ROCK YOU

WORDS AND MUSIC: BRIAN MAY

Verse

Rock ♩ = 80 (2 bars count-in)

Musical notation for the first staff of the verse, measures 1-4. The staff is in 4/4 time and begins with a dynamic marking of *f*. The first two measures contain quarter notes on G4, A4, B4, and C5. The next two measures contain rests, indicated by a double bar line with a slash and a vertical line. The staff ends with a double bar line and the number (4).

5 *We will, we will, rock you...*

Musical notation for the second staff of the verse, measures 5-8. The staff contains four measures of rests, each indicated by a double bar line with a slash and a vertical line. The staff ends with a double bar line and the number (8).

Musical notation for the third staff of the verse, measures 9-12. The staff begins with a measure of eighth notes on G4, A4, B4, and C5. The next two measures contain quarter notes on G4, A4, and B4. The final measure contains a rest, indicated by a double bar line with a slash and a vertical line. The staff ends with a double bar line and the number (4).

13 *We will, we will, rock you...*

Musical notation for the fourth staff of the verse, measures 13-16. The staff contains three measures of rests, each indicated by a double bar line with a slash and a vertical line. The final measure contains a quarter note on G4, followed by eighth notes on A4, B4, and C5. The staff ends with a double bar line.

Guitar solo

Musical notation for the fifth staff of the verse, measures 17-20. The staff begins with a measure of eighth notes on G4, A4, B4, and C5. The next two measures contain quarter notes on G4, A4, and B4. The final measure contains a quarter note on G4, followed by eighth notes on A4, B4, and C5. The staff ends with a double bar line.

Musical notation for the sixth staff of the verse, measures 21-24. The staff begins with a measure of eighth notes on G4, A4, B4, and C5. The next two measures contain quarter notes on G4, A4, and B4. The final measure contains a quarter note on G4, followed by eighth notes on A4, B4, and C5. The staff ends with a double bar line.

INITIAL DRUMS

SINGLE BY
Coldplay

ALBUM
Parachutes

B-SIDE
Help Is Round the Corner
**No More Keeping My Feet
on the Ground**

RELEASED
26 June 2000

RECORDED
March 2000
**Rockfield Studios,
Monmouth, Wales**

LABEL
Parlophone

WRITERS
Chris Martin
Jonny Buckland
Guy Berryman
Will Champion

PRODUCERS
Ken Nelson
Coldplay

TECHNICAL FOCUS

YELLOW

COLDPLAY

WORDS AND MUSIC: CHRIS MARTIN, JONNY BUCKLAND,
GUY BERRYMAN, WILL CHAMPION

English group Coldplay are one of the most successful bands to emerge in the 21st century. The quartet of Chris Martin, Jonny Buckland, Guy Berryman and Will Champion have topped the UK albums chart with all seven of their studio albums and have headlined the Glastonbury Festival more times than any other act, their record-breaking fourth time occurring in 2016.

'Yellow' was Coldplay's breakthrough single, released in 2000, two weeks before their debut album *Parachutes*. A lovelorn, anthemic classic, the song was written during recording sessions for the album following the completion of its lead single 'Shiver'. 'Yellow' reached No. 4 in the UK singles chart, won Best Single at the 2001 NME Awards and was nominated for two Brit Awards and two Grammy Awards. Meanwhile, *Parachutes* won a Best British Album Brit Award and Best Alternative Music Album Grammy Award. It was the first of many top-ten UK hits for the band, numbering 17 by 2016.

TECHNICAL FOCUS

Two technical focus elements are featured in this song:

- Transitions
- Bass drum solo

The first challenges in this song are the **transitions**. Aim to move smoothly from the trashy hi hat into the crash cymbal ride pattern in bar 4. Think about balance as you move through this to avoid blocking out the sound of the snare and bass drum. In bars 23 and 24, make sure you play the **bass drum solo** firmly, keeping the crotchets exactly in time.

YELLOW

WORDS AND MUSIC:
CHRIS MARTIN, JONNY BUCKLAND,
GUY BERRYMAN, WILL CHAMPION

Intro

Rock ♩ = 87 (2 bars count-in)

Musical notation for the Intro section, measures 1-8. The notation is in 4/4 time with a tempo of 87 bpm. It features a bass line starting with a forte (*f*) dynamic and a guitar line with a series of eighth notes. Measure 1 has a dynamic marking of *f*. Measures 2 and 3 are marked with repeat signs. Measures 4-8 continue the eighth-note pattern.

Verse

Musical notation for the Verse section, measures 9-12. The notation is in 4/4 time. It features a bass line starting with a mezzo-forte (*mf*) dynamic and a guitar line with a series of eighth notes. Measure 9 has a dynamic marking of *mf*. Measures 10-12 are marked with repeat signs. A '(4)' indicates a four-measure phrase.

Trashy HH

Musical notation for the Verse section, measures 13-16. The notation is in 4/4 time. It features a bass line starting with a mezzo-forte (*mf*) dynamic and a guitar line with a series of eighth notes. Measure 13 has a dynamic marking of *mf*. Measures 14-16 are marked with repeat signs. A '(6)' indicates a six-measure phrase. The text 'Trashy HH' is written above the guitar line.

Chorus

Musical notation for the Chorus section, measures 17-24. The notation is in 4/4 time. It features a bass line starting with a forte (*f*) dynamic and a guitar line with a series of eighth notes. Measure 17 has a dynamic marking of *f*. Measures 18-20 are marked with repeat signs. Measures 21-24 continue the eighth-note pattern. A '(4)' indicates a four-measure phrase.

CHOOSING SONGS FOR YOUR EXAM

SONG 1

Choose a song from this book.

SONG 2

Choose a song which is:

Either a different song from this book

or from the list of additional Trinity Rock & Pop arrangements, available at trinityrock.com

or from a printed or online source

or your own arrangement

or a song that you have written yourself

You can play Song 2 unaccompanied or with a backing track (minus the drum part). If you like, you can create a backing track yourself (or with friends), add your own vocals, or be accompanied live by another musician.

The level of difficulty and length of the song should be similar to the songs in this book and match the parameters available at trinityrock.com

When choosing a song, think about:

- Does it work on my instrument?
- Are there any technical elements that are too difficult for me? (If so, perhaps save it for when you do the next grade)
- Do I enjoy playing it?
- Does it work with my other songs to create a good set list?

SONG 3: TECHNICAL FOCUS

Song 3 is designed to help you develop specific and relevant techniques in performance. Choose one of the technical focus songs from this book, which cover two specific technical elements.

SHEET MUSIC

If your choice for Song 2 is not from this book, you must provide the examiner with a photocopy. The title, writers of the song and your name should be on the sheet music. You must also bring an original copy of the book, or a download version with proof of purchase, for each song that you perform in the exam.

Your music can be:

- A lead sheet with lyrics, chords and melody line
- A chord chart with lyrics
- A full score using conventional staff notation

PLAYING WITH BACKING TRACKS

All your backing tracks can be downloaded from soundwise.co.uk

- The backing tracks begin with a click track, which sets the tempo and helps you start accurately
- Be careful to balance the volume of the backing track against your instrument
- Listen carefully to the backing track to ensure that you are playing in time

If you are creating your own backing track, here are some further tips:

- Make sure that the sound quality is of a good standard
- Think carefully about the instruments/sounds you are using on the backing track
- Avoid copying what you are playing in the exam on the backing track – it should support, not duplicate
- Do you need to include a click track at the beginning?

COPYRIGHT IN A SONG

If you are a singer, instrumentalist or songwriter it is important to know about copyright. When someone writes a song they automatically own the copyright (sometimes called 'the rights'). Copyright begins once a piece of music has been documented or recorded (eg by video, CD or score notation) and protects the interests of the creators. This means that others cannot copy it, sell it, make it available online or record it without the owner's permission or the appropriate licence.

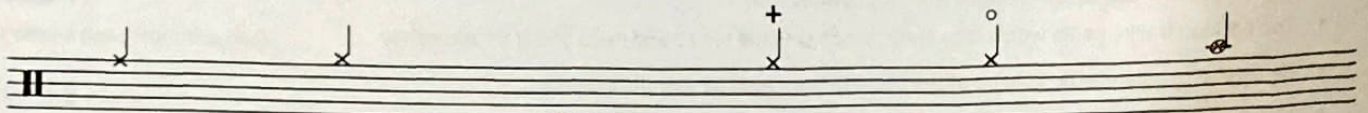
COVER VERSIONS

- When an artist creates a new version of a song it is called a 'cover version'
- The majority of songwriters subscribe to licensing agencies, also known as 'collecting societies'. When a songwriter is a member of such an agency, the performing rights to their material are transferred to the agency (this includes cover versions of their songs)
- The agency works on the writer's behalf by issuing licences to performance venues, who report what songs have been played, which in turn means that the songwriter will receive a payment for any songs used
- You can create a cover version of a song and use it in an exam without needing a licence

There are different rules for broadcasting (eg TV, radio, internet), selling or copying (pressing CDs, DVDs etc), and for printed material, and the appropriate licences should be sought out.

DRUM LEGEND

Drum kit notation can vary between different publishers and arrangers. The key below is used throughout this series and is becoming more consistently used.



Ride cymbal

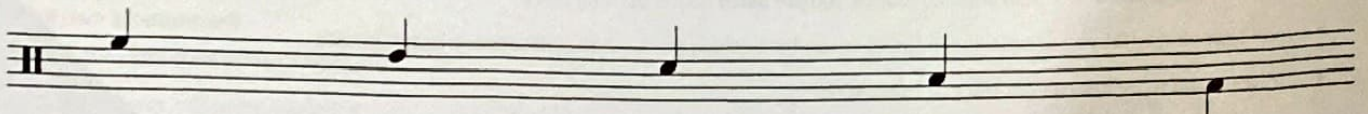
Hi hat

Hi hat
with foot

Closed
Hi hat

Open
Hi hat

Crash cymbal



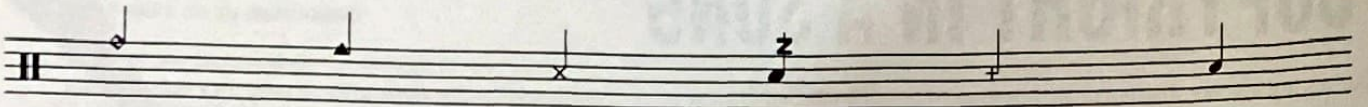
High tom

Mid tom

Snare drum

Floor tom

Bass drum



Ride bell

Cowbell

Cross stick

Buzz roll

On the rim

Ghosted note

AUDIO DOWNLOAD



Access your professional demo and backing tracks at:

trinitycollege.com/audio-download

Your download code:

4Qq4@Uq2Qwot

All possible characters for your download code are shown below. Please pay special attention to the highlighted characters if these occur in your code and be aware that codes are case-sensitive.

ABCDEFGHIJKLMNOPQRSTUVWXYZ 0123456789
abcdefghijklmnopqrstuvwxy @ (at sign) \$ (dollar sign)

Visit trinityrock.com/shop for further information and support.



THE EXAM AT A GLANCE

In your exam you will perform a set of three songs and one of the session skills assessments. You can choose the order of your set list.

SONG 1

Choose a song from this book.

SONG 2

Choose either a different song from this book

or a song from the list of additional Trinity Rock & Pop arrangements, available at trinityrock.com

or a song you have chosen yourself: this could be your own cover version or a song that you have written. It should be at the same level as the songs in this book and match the parameters at trinityrock.com

SONG 3: TECHNICAL FOCUS

Song 3 is designed to help you develop specific and relevant techniques in performance. Choose one of the technical focus songs from this book, which cover two specific technical elements.

SESSION SKILLS

Choose either playback or improvising.

Session skills are an essential part of every Rock & Pop exam. They are designed to help you develop the techniques music industry performers need.

Sample tests are available in our *Session Skills* books and free examples can be downloaded from trinityrock.com

ACCESS ALL AREAS

GET THE FULL ROCK & POP EXPERIENCE ONLINE AT TRINITYROCK.COM

We have created a range of digital resources to support your learning and give you insider information from the music industry, available online.

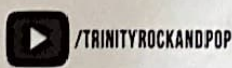
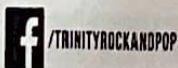
You will find support, advice and digital content on:

- Songs, performance and technique
- Session skills
- The music industry

You can access tips and tricks from industry professionals featuring:

- Bite-sized videos that include tips from professional musicians on techniques used in the songs
- 'Producer's notes' on the tracks, to increase your knowledge of rock and pop
- Blog posts on performance tips, musical styles, developing technique and advice from the music industry

JOIN US ONLINE AT:



and at TRINITYROCK.COM

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THE AUDIO



Professional demo & backing tracks can be downloaded free, see inside cover for details.

Music preparation and book layout by Andrew Skirrow for Camden Music Services
Music consultants: Nick Crispin, Chris Walters, Christopher Hussey, James Sedge
Audio arranged, recorded & produced by Tom Fleming
Drum arrangements by George Double

Musicians

Bass: Tom Fleming, Ben Heartland, Sam Burgess

Drums: George Double

Guitar: Tom Fleming

Vocals: Bo Walton, Alison Symons, Brendan Reilly, Emily Barden

INITIAL DRUMS

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Parental and Teacher Guidance:

The songs in Trinity's Rock & Pop syllabus have been arranged to represent the artists' original recordings as closely and authentically as possible. Popular music frequently deals with subject matter that some may find offensive or challenging. It is possible that the songs may include material that some might find unsuitable for use with younger learners.

We recommend that parents and teachers exercise their own judgement to satisfy themselves that the lyrics of selected songs are appropriate for the students concerned. As you will be aware, there is no requirement that all songs in this syllabus must be learned. Trinity does not associate itself with, adopt or endorse any of the opinions or views expressed in the selected songs.

TRINITY
COLLEGE LONDON PRESS

**ROCK
& POP**

INITIAL DRUMS

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



Audio access

ALABAMA SHAKES

JAMES BROWN

WEEZER

QUEEN

GOLDPLAY

BOB MARLEY

YEAH YEAH YEAHS

ARCTIC MONKEYS



DRUMS INITIAL

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

Whether you are self-taught or taking lessons, learning for fun or heading for a career in the music industry, Trinity College London Rock & Pop exams will help you develop valuable playing skills and achieve your musical ambitions.

Available for bass, drums, guitar, keyboards and vocals, from Initial (beginner) to Grade 8 (advanced), these exams cover a wide variety of music and artists – giving a great choice in all rock and pop styles.

- DO I WANNA KNOW? / ARCTIC MONKEYS
- GOLD LION / YEAH YEAH YEAHS
- HOLD ON / ALABAMA SHAKES
- HOT PANTS / JAMES BROWN
- ISLAND IN THE SUN / WEEZER
- THREE LITTLE BIRDS / BOB MARLEY & THE WAILERS
- WE WILL ROCK YOU / QUEEN
- YELLOW / COLDPLAY



Downloadable demo and backing tracks included – see inside cover for details.



Session skills – Playback and Improvisation – are an essential part of Rock & Pop exams. They are designed to help you develop the techniques real music industry performers need. Contemporary musicians need great listening skills and to be able to improvise, both in the studio and on stage. This book will help you learn these skills and prepare for Trinity's exams.

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Additional songs and support, and the Rock & Pop syllabuses are available at trinityrock.com

TCL 016980
ISBN 978-0-85736-638-2

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