

TRINITY
COLLEGE LONDON PRESS

ROCK
& **POP**

GRADE **08** MALE
VOCALS

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



Audio access

JAMES BROWN
OTIS REDDING
SAM SMITH
QUEEN
LED ZEPPELIN
STEVIE WONDER
GUNS N' ROSES
WHAM!



G R A D E
08
V O C A L S
M A L E



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**YOUR
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NOTES**

FOR ONCE IN MY LIFE STEVIE WONDER

WORDS AND MUSIC: RON MILLER, ORLANDO MURDEN

One of the world's most revered and successful artists, singer, songwriter, multi-instrumentalist and producer Stevie Wonder released his debut album in 1962 at the age of 12. He released a further 25 studio albums over the next five decades, ten of them US top-ten hits including three No. 1s. In the UK he has had 39 top-40 singles, 18 of them top-ten hits including two No. 1s.

'For Once in My Life', written by Motown songwriters Ron Miller and Orlando Murden, was first released in 1966 by a singer named Jean DuShon who was signed to Chess Records. Barbara McNair was the first Motown artist to have a version released later that same year, followed in 1967 by both The Temptations and Four Tops. Tony Bennett's was the first to reach the US chart, and like all previous versions, his was recorded as a slow, strings-laden ballad. Stevie Wonder's version, recorded in the summer of 1967, picked up the tempo with a more joyful arrangement, underscored by James Jamerson's exuberant bass. Motown boss Berry Gordy vetoed its release until October 1968, whereupon it became Wonder's biggest UK hit up to then, reaching No. 3. In the US the song spent two weeks at No. 2, kept from the top by another previously Gordy-vetoed Motown release, Marvin Gaye's 'I Heard It Through the Grapevine'.

⚡ PERFORMANCE TIPS

This song is characterised by energy, joy and rising excitement, qualities you'll need to capture in your performance. The vocal should sit high in your range, stretching the limits of your chest voice, so if you transpose the song, choose a key where this is still the case. The notated melody gives a precise account of the original version, and you should aim to stay close to what's written while also conveying a feeling of freedom and improvisation, which will help you transition smoothly into the final ad lib section.

SINGLE BY
Stevie Wonder

ALBUM
For Once in My Life

B-SIDE
Angie Girl

RELEASED
15 October 1968

RECORDED
Summer 1967
Hitsville USA, Detroit
Michigan, USA

LABEL
Tamla

WRITERS
Ron Miller
Orlando Murden

PRODUCER
Henry Cosby

FOR ONCE IN MY LIFE

WORDS AND MUSIC:
RON MILLER, ORLANDO MURDEN

Motown ♩ = 106

F

mp

3

mf

For

5

F F+ F6 D7(b9)

once in my life I have some-one who needs me,

mf

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7 *Gm* *Gm(A7)* *Gm* *mf*

8 some - one I've need - ed so long. For

9 *Gm* *Gm(A7)* *Gm7* *C7*

8 once, un - a - fraid, I can go where life leads me.

11 *F* *C7+* *F* *f*

8 Some-how I know I'll be strong. For

13 *F+* *ff*

8 once I can touch what my heart used to dream of

15 $B\flat^{\Delta 7}$ *f* *mf* $B\flat^6$

long be - fore I knew. Oh,

17 A^m7 D^m7 *f*

some-one warm like you would

19 G^m7 A^m7 $B\flat^{\Delta 7}$ E^m7 $E\flat^9$ $D7(\#9)$ G^m7 $C^{13}(b9)$ *ff* *f* *mf*

make my dreams come true. Yeah, yeah, yeah. For

21 F F^+ F^6 $F\#07$ *mf*

once in my life I won't let sor - row hurt me,

23 Gm⁹ C⁷

not like it's hurt me be - fore. For once

25 Gm Gm(A⁷) Gm⁷ C⁷

I have some - thing I know won't de - sert me;

27 F^{A7} F⁶ Cm⁷ F⁷ *f*

I'm not a - lone an - y - more. For

29 F F⁺

once I can say, "This is mine, you can't take it."

31 *B \flat Δ7* *G7* *ff*

Long as I know I have love, I can make it. For

33 *F/C* *Dm* *Gm7* *B \flat /C* *F6* *E \flat 6* *A \flat 6* *D \flat Δ7*

once in my life I have some-one who needs me.

36 *C13(b9)* *F#6* *E6* *A6* *DΔ7* *D \flat 13(b9)* *ff*

Hey, hey, ha! Hey, yeah. Oh, ba-by, love. For

39 *G \flat* *G \flat +* *G \flat 6* *G Δ 7* *f*

once in my life I won't let sor-row hurt me,

41 $A\flat m^7$ $D\flat^{13}$

not like it's hurt me be - fore. For

43 $A\flat m$ $A\flat m^{(A7)}$ $A\flat m^7$ $D\flat^7$

once I have some - thing I know won't de - sert me - ee;

45 $G\flat^{A7}$ $G\flat^6$ $D\flat m^7$ $G\flat^7$ $G\flat$

mp *f*

I'm not a - lone an - y - more. For once I can say, "This is

48 $G\flat^+$ $C\flat^{A7}$

mine, you can't take it." Long as I know I have love,

50 $A\flat^9$ $G\flat/D\flat$ $E\flat m7$ $A\flat m7$ $C\flat/D\flat$

ff

— I — can make it. For once in my life — I have some - one_ who needs me..

53 $G\flat^6$ E^6 A^6 $D^{\Delta 7}$ $D\flat^{13}(b9)$ $G\flat^6$ E^6 A^6 $D^{\Delta 7}$

— Oh, for once in — my life, — ad lib.

f

56 $D\flat^{13}(b9)$ $G\flat^6$ E^6 A^6 $D^{\Delta 7}$ $D\flat^{13}(b9)$

59 $G\flat^6$ E^6 A^6 $D^{\Delta 7}$ $D\flat^{13}(b9)$ $G\flat^{A13}$

mf

TECHNICAL FOCUS

IT'S A MAN'S MAN'S MAN'S WORLD

JAMES BROWN

WORDS AND MUSIC: JAMES BROWN, BETTY JEAN NEWSOME

Born in Barnwell, South Carolina, American soul legend James Brown released his debut single 'Please, Please, Please' in 1956. He scored a US top-40 single with 1960's 'Think', the first of 44 such hits. A pioneering and prolific musician, songwriter, performer and bandleader, the man known as Mr Dynamite released 65 studio albums and 14 live albums before his death in 2006.

The basis for 'It's a Man's Man's Man's World' began with a song called 'I Tried', written by James Brown and Bobby Byrd and recorded in 1963 by singer Tammy Montgomery (later known as Tammi Terrell, most famously a duet partner of Marvin Gaye). The following year Brown used the same chord progression for an impassioned ballad co-written with a former girlfriend, Betty Jean Newsome, initially titled 'It's a Man's World'. Unreleased at the time, Brown re-recorded it in February 1966 in just two takes with his touring band, complete with dramatic orchestral accompaniment. It reached No. 8 in the US and became one of Brown's signature showstoppers, evolving on stage into an emotive, extended epic (a 19-minute version can be heard on 1967's concert recording *Live at the Apollo Volume II*). Referring to the song in his 2005 autobiography, Brown reflected: 'I wrote many songs about love, but the best, I think, was also the simplest.'

TECHNICAL FOCUS

Two technical focus elements are featured in this song:

- Improvisational feel
- Vocal falls and grace notes

This song's vocal should have a strongly **improvisational feel**. The notation serves as a guide which can be interpreted with some freedom, enabling you to create a personal and highly communicative performance. **Vocal falls and grace notes** are essential to the almost 'throwaway' feel of some of the phrases, so ensure that these are a featured part of your vocal palette.

SINGLE BY
James Brown

ALBUM
**It's a Man's Man's Man's
World**

B-SIDE
Is it Yes or is it No?

RELEASED
April 1966

RECORDED
16 February 1966
Talent Masters Studios
New York City, New York
USA

LABEL
King

WRITERS
James Brown
Betty Jean Newsome

PRODUCER
James Brown

IT'S A MAN'S MAN'S MAN'S WORLD

WORDS AND MUSIC:
JAMES BROWN
BETTY JEAN NEWSOME

Soul ♩ = 120

D⁵ E⁵ F⁵ G⁵ A⁵ N.C.

Piano introduction in 12/8 time. The right hand features a series of chords (D5, E5, F5, G5, A5) and a melodic line with triplets and sixteenth notes. The left hand provides a steady bass line with eighth notes. Dynamics range from *f* to *ff*.

Slower ♩ = 54

5 C⁷ *f* freely Dm Am

This is a man's___ world,___ this is a

Vocal line with lyrics: "This is a man's___ world,___ this is a". Piano accompaniment features a steady bass line and chords. Dynamics include *f* and *mp*.

7 Dm Am Gm *mp* *p*

man's___ world,___ but it would-n't be no-thing,

Vocal line with lyrics: "man's___ world,___ but it would-n't be no-thing,". Piano accompaniment continues with chords and a steady bass line. Dynamics include *mp* and *p*.

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9 *A7 sfz* *mf* Dm Am⁷

no - thing with-out a wo-man or ___ a girl.

11 Dm Am⁷ < *f* Dm Am

You see, ___ man made the cars

13 Dm *mp* Am Dm *f* Am

to take us o-ver the road. Man made the train ___

15 Dm *mp* Am Dm *f* Am

to car-ry the heav-y load. ___ Man made the e-lec-tric light

17 Dm *mp* Am Dm *f* Am

to take us out of the dark. Man made the boat for the wa-ter,

19 Dm *mp* Am *mf* Gm *f*

like No-ah made the ark. This is a man's, — man's — man's — world,

21 A7 *ff* *mf* Dm Am7

but it would-n't be no-thing, no-thing with-out a wo-man or — a girl.

23 Dm *f* Am7 Dm Am

Man thinks a-bout the lit-tle, bit-ty, ba-by girls

25 Dm *mf* Am Dm *f* Am

and the ba-by boys. — Man made them hap-py

27 Dm *mp* Am Dm *f* Am

'cause man made them toys; and af-ter man make ev-'ry-thing, ev-'ry-

29 Dm Am *mf* Dm Am

-thing he can, — you know that man makes mon-ey to buy — from o-ther men.

31 Dm Am *f* Gm ad lib. scream (very high) *ff*

— This is a man's world, but it would-n't be no-thing,

33 A7 Dm Am7

f *mp*

no-thing, not one... lit-tle thing with-out a wo-man or... a girl...

35 Dm Am7 Dm Am

f *p*

improvise ad lib.

37 Dm Am Dm Am D5

I'VE BEEN LOVING YOU TOO LONG

OTIS REDDING

WORDS AND MUSIC: OTIS REDDING, JERRY BUTLER

American soul singer Otis Redding signed to Memphis's famed Stax Records in 1962. The first of a series of timeless singles for the label was 1962's 'These Arms of Mine', and he became recognised as one of soul music's greatest singers and performers through his impassioned recordings and incendiary live shows before his untimely death in a plane crash in December 1967 aged 26.

'I've Been Loving You Too Long' was written by Redding with Jerry Butler, the original singer of The Impressions and a solo artist in his own right (with 14 top-40 US hit singles to his name in the 60s). Released as a single in 1965, it was Redding's first US top-40 hit, his biggest hit during his lifetime and a No. 2 R&B hit. Backed by Booker T and the MG's, the song featured on that year's classic *Otis Blue* album. Steve Cropper, legendary guitarist with The MG's, considers his guitar work on the song as his finest recorded moment, saying in 2003: 'The licks that were in there, I don't know what possessed me to play them.' The song is placed at No. 35 in Dave Marsh's acclaimed book *The Heart of Rock and Soul: The 1001 Greatest Singles Ever Made*, which says of Redding's performance: 'Aretha may have been able to cop "Respect" but neither she nor anyone else would ever touch him on this one.'

⚡ PERFORMANCE TIPS

This emotive soul ballad requires genuine feeling and thoughtful phrasing. There is a high level of ornamentation in the vocal, which is mostly fully notated but should be performed with a free, improvisatory feel. The bend at bar 13 has a smear-like quality, so make the most of the highly expressive moment, and note that this phrase drops from *f* to *pp*. This is typical of the vocal shading that appears throughout the song, which tends to avoid long passages of sustained belt.

08
GRADE
MALE VOCALS

SINGLE BY
Otis Redding

ALBUM
**Otis Blue: Otis Redding
Sings Soul**

B-SIDE
I'm Depending On You

RELEASED
19 April 1965

RECORDED
1965

LABEL
Volt

WRITERS
**Otis Redding
Jerry Butler**

PRODUCER
Steve Cropper

I'VE BEEN LOVING YOU TOO LONG

WORDS AND MUSIC:
OTIS REDDING, JERRY BUTLER

Soul ballad ♩ = 50

A E N.C. *mp*

I've been_

5 A E

lov-ing you_

too_ long

9 A E *p* *mf*

to stop_ now._

You were

13 *f* *pp* *mf* *pp* *f*

A C#

tired _____ and you want to be _____ free. _____ My

17 *mf* *mp* *F*

D

love_ is grow-ing_ strong - er _____ as you be-come a hab-it_ to_

20 *p* *A*

me._ Oo, I'm_ lov-ing you _____

23 *mp* *p* *mp* *A*

E

too_ long, _____ I don't wan-na stop_ now, _____

26

E

pp

mp

oh._____

With you, my_____

29

A

E

p

mf

p

life_____

has been so won-der-ful,_____

33

A

E

mp

mf

I can't stop_____ now._____

You were

37

A

C#

f

pp

mf

p

mf

tired_____

and your love is grow-ing cold;_____

my

41 *p* *mp* *F*

love_ is grow - ing_ strong - er as our af - fair, af - fair

44 *A* *mf* *p*

grows_ old. I've been lov-ing you,

47 *E* *mp* *p* *A* *mp* *p*

oh, too_ long to stop now,

50 *mf* *F* *p* *mf* *p* *mf*

oh, oh, I've been

53

B \flat

F

lov-ing you a lit-tle too long.

56

B \flat

mp

mf

pp

I don't wan-na stop now.

59

G \flat

mf

mf

mf

B \flat

p

Oh, oh, don't make me stop now.

62

G \flat

8

improvise, ad lib.

f

p. b p. b p.

65

B \flat

G \flat

8

mf

p. p. b p.

68

B \flat

8

f

b p. p. p.

71

G \flat

B \flat

8

mf

b p. b p. p.

**YOUR
PAGE
NOTES**

TECHNICAL FOCUS

LAY ME DOWN SAM SMITH

WORDS AND MUSIC: SAM SMITH, JAMES NAPIER, ELVIN SMITH

British singer-songwriter Sam Smith released his debut album *In the Lonely Hour* in 2014, a huge international success that reached No. 1 in the UK and No. 2 in the US. Four of its songs were UK top-ten hits that year including the No. 1s 'Money on My Mind' and 'Stay with Me'. The album spent 69 consecutive weeks inside the UK top ten, the longest duration for a debut album in chart history.

'Lay Me Down' is the song that kick-started Sam Smith's music career, as it led to his collaboration with UK dance duo Disclosure on their 2012 debut hit single 'Latch', which featured Smith on vocals and earned him a record deal as a solo artist. Smith explained:

Disclosure heard 'Lay Me Down' and it was like a domino effect. We wrote 'Latch' together, and then Naughty Boy heard 'Latch' and we wrote 'La La La' together, and then I had a No. 1 single in the UK.

Following the huge success of *'In the Lonely Hour'* and its four 2014 singles, Smith re-recorded the song for single release in early 2015. It was a much bigger hit this time, reaching the top ten in America, Canada and Australia, and No. 15 in the UK in March that year. Smith also recorded a version of the song with John Legend as a charity single for Comic Relief, which topped the UK singles chart for two weeks that same month.

TECHNICAL FOCUS

Two technical focus elements are featured in this song:

- Tonal variety
- Melisma

Much **tonal variety** is called for in this song, including falsetto and contrasts between soft, breathy tone and strong, clear tone. Similarly, the final section from bar 105 to the end spans a dynamic range from *fff* to *pp*. There is also extensive use of **melisma** throughout at a range of dynamics, requiring confident vocal control.

SINGLE BY
Sam Smith

ALBUM
In the Lonely Hour

B-SIDE
**Lay Me Down
(acoustic version)**

RELEASED
15 February 2013

RECORDED
2012

LABEL
**Capitol
Method**

WRITERS
**Sam Smith
James Napier
Elvin Smith**

PRODUCERS
**Jimmy Napes
Steve Fitzmaurice**

LAY ME DOWN

WORDS AND MUSIC:

SAM SMITH, JAMES NAPIER, ELVIN SMITH

Ballad ♩ = 52

E^Δ7

mp

Yes, I do, I be-lieve that one day I will_ be where I was, right

5

A^{SUS}2

f

mf

p

there, right next to_ you._ And it's hard, the

7

days just seem so dark; the moon, the stars are no - thing_ with-out you._ Your_

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10 *mp* *mf* *mp* *mf* >

touch, your skin, where do I be- gin? No_ words can ex-plain the way I'm miss-ing you.---

mp

14 *mp* *p* *mp*

— To- night, this emp-ti-ness, this hole that I'm in- side, these tears, they tell their_ own sto- ry.---

mp

18 *mf* *mp* *mf* *mp*

Told me not to cry_ when you_ were_ gone,_ but the

mf *mp*

22 *mf* *mp* *f*

feel- ing's o - ver - whel - ming, it's much too_ strong._ Can I_

mf *mp* *f*

26

E C#m7 *mp* *mf* F#m7

lay by your side, next to you - ou,

32

Aadd9 *f* E C#m7

you - ou? And make sure you're al - right?

37

mp *mf* *f* A

I'll take care of you - - ou, and I don't want to be here_ if

41

F#m7/B E *mf* *mp*

I can't_ be with you to-night. I'm

♩ = 59

46 E Δ 7

reach - ing_ out_ to_ you, can you hear_ my_

Swung 8s

mp *p* *mf*

50 A^{SUS}2

call? This hurt that_ I've been_

mp *mf* E Δ 7

55

through; I'm miss-ing you, miss-ing you like cra - zy,

mp *mf* A^{SUS}2

59

yeah, yeah, oh, oo. You told me not to

p *mf* E/G# F#m7

63 **A** **C#m7** **B** **F#m11**

cry when you were gone, but the feel-ing's o-ver-whelm-

67 **A** **E/B** **B7sus4** **E**

- ming, it's much too strong. Can I lay by your side,

72 **C#m7** **F#m7** **ASus2** **A**

next to you - ou, you - ou?

77 **E**

And make sure you're al-right? I'll take care of

82 *mf* *f* B¹¹

you - ou, _____ and I don't want to be here_ if I can't_ be with you

86 F#m F#m/A D^{Δ7} F#m/B

to - night. _____

f

8^{vb}

90 F#m F#m/A D^{Δ7} F#m/B

mf

Lay me down_____ to - night. _____

8

94 F#m F#m/A D^{Δ7} F#m/B

Lay me by_____ your side. _____

8

98 *f* F#m F#m/A D^Δ7 F#m/B

Lay me down to-night.

102 *ff* F#m F#m/A D^Δ7 A/B *fff*

Lay me by your side. Can I

106 E C#m⁷ *mf* *mf*

lay by your side, next to

110 F#m⁷ *p* A *mp* A/B Eadd⁹ *pp*

you - - ou, you - ou.

STAIRWAY TO HEAVEN LED ZEPPELIN

WORDS AND MUSIC: JIMMY PAGE, ROBERT PLANT

SINGLE BY
Led Zeppelin

ALBUM
Led Zeppelin IV

RELEASED
8 November 1971

RECORDED
December 1970-1971
Basing Street Studios
London, England

LABEL
Atlantic

WRITERS
Jimmy Page
Robert Plant

PRODUCER
Jimmy Page

Comprising primary songwriters Robert Plant (vocals) and Jimmy Page (guitar) with John Paul Jones (bass, keyboards) and John Bonham (drums), Led Zeppelin have seen eight of their albums reach No. 1 in their native UK. Their fourth album, 1971's *Led Zeppelin IV*, remains the world's 10th best-selling album of all time and was rated No. 1 on *Classic Rock's* 100 Greatest Rock Albums Ever list in 2001.

One of the most played songs in radio history, 'Stairway to Heaven' was written by Page and Plant for *Led Zeppelin IV*. In 1975 Page said:

To me, I thought 'Stairway' crystallised the essence of the band. It had everything there and showed the band at its best... as a band, as a unit. Not talking about solos or anything, it had everything there. We were careful never to release it as a single. It was a milestone for us. Every musician wants to do something of lasting quality, something which will hold up for a long time and I guess we did it with 'Stairway'.

One of the most notable covers of the song took place on 2 December 2012, when the band Heart performed it live with Bonham's son Jason on drums to an audience that included President Obama, Page, Jones and a visibly moved Plant.

⚡ PERFORMANCE TIPS

This song's tender opening is a sparse, emotive exercise in storytelling. Carefully pace the gradual build-up as the tempo and volume increase into full-on rock at bar 61. Here, you'll need to access a new vocal quality, singing in high belt with increased intensity. But this should still feel like the same song, so try to create a feeling of unity and connection between the two contrasting sections. The final phrase takes you back to where you started and is perhaps the most touching moment of all.

STAIRWAY TO HEAVEN

WORDS AND MUSIC:
JIMMY PAGE, ROBERT PLANT

Rock ♩ = c.72 (getting gradually faster until bar 61)

Fm Fmadd⁹/E A^b/E^b B^b/D D^bΔ⁷ E^b/G Fm

5 A^b B^b D^bΔ⁷ Fm A^b B^b D^bΔ⁷ *p*

There's a la -

9 Fm Fmadd⁹/E A^b/E^b B^b/D D^bΔ⁷

- dy who's sure _____ all that glit-ters is gold, and she's buy - ing _____ a stair-way _____ to

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12 *E♭/G* *Fm* *Fmadd9/E* *Ab/E♭* *B♭/D*

pp *p* *mp* *p*

8 heav-en. When she gets there she knows, if the stores are all closed, with a

15 *D♭A7* *E♭/G* *Fm* *Ab* *B♭*

mf *pp* *mp*

8 word she can get what she came for. Oo,

18 *D♭A7* *Fm* *Ab* *E♭5* *B♭*

p *mp*

8 oo, and she's buy - ing a stair - way to heav - en. There's a

21 *Ab* *B♭* *D♭A7* *Fm* *Ab* *B♭*

mf

8 sign on the wall but she wants to be sure, 'cause you know some-times words have two

24 *p* *mp* *Fm* *Fmadd9/E* *Ab/Eb* *Bb/D*

mean - ings. In the tree by the brook there's a song - bird who sings, some-times

27 *mf* *Eb/G* *Fm* *pp* *Ab* *Eb/G*

all of our thoughts are mis - giv - en.

30 *pp* *Bb* *mp* *pp* *Fm7* *Bb*

Oo, it makes me won - der.

34 *p* *Bb* *mp* *pp* *Fm7* *Bb* *mf*

Oo, it real-ly makes me won - der. And it's

38 *Ab Eb/G Fm Ab Eb/G Db^{Δ7}*

whis - pered that soon, if we all call the tune, then the pi - per_ will lead us to rea-

41 *Fm⁷ mp Ab Eb/G Fm*

- son.____ And a new day will dawn____ for those who stand long, and the

44 *Ab Eb/G Db^{Δ7} Fm⁷ Ab Eb/G*

for - ests_ will e - cho with laugh - ter.

47 *Fm⁷ Bb Fm⁷*

Oh._____

8^{vb}

(♩ = c.90)

50

B \flat

A \flat

E \flat /G

Fm

Your head is hum-ming and it won't go, in case you don't know.

(8)

53

A \flat

mf

E \flat /G

D \flat

Fm

The pi - per's call - ing you to join him.

(8)

55

A \flat

E \flat /G

Fm

A \flat

E \flat /G

D \flat

Dear la - dy, can you hear the wind blow, and did you know your stair-way lies on the whis-

(8)

58 *p* *mf* *p*

Fm Ab Eb/G Bb

- p'ring wind? Oh.

(8).....|

61 **Faster** ♩ = 100

Fm Eb Db Eb Fm Eb Db Eb

f

65 *ff*

Fm Eb Db Eb

And as we wind on down the road,

67 Fm Eb Db Eb Fm Eb

our shad-ows tall-er than our soul, there walks the la - dy we all

70 D \flat E \flat Fm E \flat D \flat E \flat

know_____ who shines white light and wants to show_____

73 Fm E \flat D \flat E \flat Fm E \flat

how ev-'ry-thing_ still turns to gold._____ And if you lis-ten ve-ry

76 D \flat E \flat Fm E \flat D \flat E \flat

hard,_____ the tune will come to you_ at last._____

79 Fm E \flat D \flat E \flat Fm E \flat

When all are one_ and one is all,_____ yeah,_____ to be a rock_ and not to roll._____

82

Db Eb Fm Ab/Eb Db^{Δ7} Fm *mp* Ab/Eb *p*

8^{vb}

86

Db^{Δ7} Fm Ab/Eb Db^{Δ7} **rall.** Fm Ab/Eb

(8)

Freely, much slower

90

Db^{Δ7} *mf* *mp* *p* N.C. *pp*

And she's buy - ing a stair - way_ to heav - en_

(8)

**YOUR
PAGE
NOTES**

TECHNICAL FOCUS

SOMEBODY TO LOVE

QUEEN

WORDS AND MUSIC: FREDDIE MERCURY

English pop rock band Queen have had 53 top-40 singles in the UK, 25 of them top-ten hits including six No. 1s. Thirty-three of their albums have made the UK top 40, 25 of them top-ten hits including nine No. 1s. The band comprised four songwriters: Freddie Mercury (vocals, piano), Brian May (guitar), John Deacon (bass) and Roger Taylor (drums). Mercury died in 1991 at the age of 45.

Written by Mercury and inspired by Aretha Franklin, 'Somebody to Love' was released as the lead single a month ahead of Queen's fifth album, 1976's *A Day at the Races*. Featuring one of Mercury's most wide-ranging vocal performances and multi-tracked backing vocals by Mercury, May and Taylor to emulate the sound of a gospel choir, it reached No. 2 in the UK and helped give the band their second No. 1 album following the previous year's *A Night at the Opera*. The song was a highlight of 1992's The Freddie Mercury Tribute Concert at London's Wembley Stadium, featuring the remaining three members of Queen with George Michael on lead vocals. A year later this live version of 'Somebody to Love' from the concert was released as the lead song on Michael's *Five Live* EP, which topped the UK singles chart for three consecutive weeks.

TECHNICAL FOCUS

Two technical focus elements are featured in this song:

- Articulation
- Improvisation

There is rapid word use and demanding diction throughout this song, so you'll need to use clear **articulation** to tell the story effectively and ensure that all words are heard. **Improvisation** is an extensive feature of the second half of the song, calling on you to display your vocal agility, creativity and stylistic understanding.

SINGLE BY
Queen

ALBUM
A Day at the Races

B-SIDE
White Man

RELEASED
12 November 1976

RECORDED
July-November 1976
Sarm East Studios
London, England
The Manor, Shipton-on-Cherwell, Oxfordshire
England
Wessex Sound Studios
London, England (album)

LABEL
EMI

WRITER
Freddie Mercury

PRODUCER
Queen

SOMEBODY TO LOVE

WORDS AND MUSIC: FREDDIE MERCURY

Glam rock ♩ = 80 (2 bars count-in)

Ab *p* *mp* *mf* Eb/G Fm7 Db^{Δ9} Ab/Eb Ab^{SUS4}/Eb

Can an - y - bo - dy find me

4 Db Ab/C Ab/Eb Eb N.C. ♩ = 74 Ab Eb/G Fm7 *p*

some-bo-dy to love? Oo,

9 Db *mp* Eb7 *pp* *mp* Ab Eb/G Fm7

oo. Each mor-ning I get up, I die a lit-tle; can

13 *mf* *mf* *mf* *f* *mf* *mf*

Ab *Bb7* *Eb* *Ab* *Eb/G* *Fm7*

bare-ly stand_ on my feet.____ Take a look_____ in the mir - ror and cry;

17 *mf* *mf* *f* *mf*

Bb7 *Eb* *Ab* *Bb7*

Lord, what you're do-ing to me.____ I have spent all my___ years in be -

20 *mf* *f* *mf* *mf*

Eb *Bb/D* *Eb* *Db* *Ab*

- liev-ing you but I just can't_ get no re-lief,____ Lord, some-bo - dy, oo,

24 *f* *mf* *mf*

Eb7/G *Fm7* *DbA9* *Fm7/Eb*

some-bo - dy. Can't an - y - bo - dy find me_____ some-bo - dy to love?_

28 *Ab* *Ab/G* *Fm⁷* *p* *Db* *Eb⁷* *mp*

Yeah. I work_

33 *Ab* *Eb/G* *Fm⁷* *Ab* *Bb⁷* *Eb* *mf*

hard ev - 'ry day of my life; I work 'til I_ache my_ bones. At the_

37 *Ab* *Eb/G* *Fm⁷* *Bb⁷* *f* *Eb* *Eb⁷* *mf*

end I take home my_ hard-earned pay_ all_ on my own_ I go down

41 *Ab* *Bb⁷* *Eb* *Bb/D* *Eb* *Db* *ff*

_ on my knees and I_ start to pray_ 'til the tears run_ down from my_ eyes. Lord,

45 *f* *ff*

Ab Eb7/G Fm7 Db^Δ9 Fm7/Eb

some-bo-dy, oo, some-bo-dy. Can an - y - bo - dy find me some-bo-dy to love?

50 *mp*

Ab Ab7

54 *mf* *f* *ff*

Db

Ev - 'ry day I try and I try and I try, but ev -

58 *f* *mf* *sfz*

Gb Gbm

- 'ry-bo-dy wants to put me down; they say I'm go-ing cra - zy.

62 *Bb* *ff* *f* 5:6

They say I got a lot of wa-ter in my brain, I got no com-mon sense, I got

65 *Ab/Eb* *Eb* *Ab/Eb* *Eb* *Ab/Eb* *Eb* *Ab/Eb* *Eb* *mp*

Eb freely (falsetto)

no - bo-dy left to be - lieve. Oh, whoa.

69 *Ab* *Cm/G* *Fm7* *Ab* *Bb7* *Eb*

mf

73 *f* *Eb7/G* *Fm7* *DbA9* *Fm7/Eb* *ff*

Oo, some-bo-dy, oo, an - y-bo - dy find me some -

78 *Ab* *Ab/G* *Fm7* *Db* *p*

- bo - dy to love?

82 *Eb7* *mp* *Ab* *Eb/G* *Fm7* *> p* *mf* *Bb7*

Got no feel I got no rhy-thm, I just keep los-ing my beat.

86 *Eb7* *mp* *Ab* *Eb/G* *Fm* *Bb7* *f*

I'm O K, I'm al-right, I ain't gon-na face no de-

90 *Eb* *mf* *Ab* *Bb* *Eb* *Bb7/D*

- feat. I just got-ta get out of this pris-on cell. Some-day I'm gon-na be free,

94 Eb7 Db N.C.

ff *pp*

Lord. _____

f *p*

99

ad lib.

mp *cresc.*

103

mf cresc.

107 *f* Ab Eb7/G Fm7 DbA9

Can an - y - bo - dy find me, _____

f

111 *Fm7/Eb* *f* freely (falsetto) N.C. *ff*

some-bo - dy to love?

a tempo *f* *Ab* *Ab/G* *Fm7* *Db* *Eb* *Ab* **Play 3x**

improvise ad lib.

120 *Ab/G* *Fm7* *Db* *Eb* *Ab* *mp*

**YOUR
PAGE
NOTES**

SWEET CHILD O' MINE

GUNS N' ROSES

WORDS AND MUSIC: AXL ROSE, SLASH, IZZY STRADLIN
DUFF MCKAGAN, STEVEN ADLER

Formed in LA in 1985, Guns N' Roses are an American rock group who became one of the world's biggest bands by the end of the decade. Going through various incarnations over the years, the best-known line-up comprises vocalist Axl Rose, lead guitarist Slash, rhythm guitarist Izzy Stradlin, bassist Duff McKagan and drummer Steven Adler.

'Sweet Child o' Mine' was released as a single in August 1988 and reached No. 1 in the US the following month, renewing interest in the band's debut album *Appetite for Destruction* which had been released more than a year earlier. By the end of the year, the album had sold three million copies worldwide. To date it has sold more than 30 million copies, making it one of the biggest-selling albums ever released and the best-selling debut in US history. Not all members of the band are fans of their biggest hit. 'It was like a joke,' said McKagan. 'We thought, what is this song? It's gonna be nothing.' Slash commented: 'I hated it for years, but it would cause such a reaction. Just playing the first stupid notes used to evoke this hysteria, so I've finally gotten to appreciate it.'

⚡ PERFORMANCE TIPS

This song's iconic opening guitar riff tells the listener that something special is about to happen. This is the cue for your vocal, which should maintain the same striking quality. You are belting in upper chest voice throughout, but take care to observe the written dynamics, which will help you to save something for the louder climaxes. Towards the end there is an extended ad lib section in which you'll need to maintain the same energy and style. The song ends with an exhilaratingly high final phrase (bars 115-116), still in chest voice.

SINGLE BY
Guns N' Roses

ALBUM
Appetite for Destruction

B-SIDE
**It's So Easy (live)
Out Ta Get Me**

RELEASED
**21 July 1987 (album)
17 August 1988 (single)**

RECORDED
**March-April 1987
California, USA
Rumbo Studios
Canoga Park
Take One Studio, Burbank
The Record Plant
Los Angeles
Can-Am Studios, Tarzana**

LABEL
Geffen

WRITERS
**Axl Rose, Slash
Izzy Stradlin
Duff McKagan
Steven Adler**

PRODUCER
Mike Clink

SWEET CHILD O' MINE

WORDS AND MUSIC:
AXL ROSE, SLASH, IZZY STRADLIN
DUFF MCKAGAN, STEVEN ADLER

Rock ♩ = 122

Db Cb

5 Gb Db

9 Db Cb

mf

She's got a smile__ that it seems to me____ re - minds__ me of child - hood

Detailed description: This is a musical score for the song 'Sweet Child O' Mine'. It is written in 4/4 time with a tempo of 122 beats per minute. The key signature is D minor (three flats). The score is divided into three systems. The first system (measures 1-4) features a guitar part with a D-flat major chord (Db) and a C-flat major chord (Cb). The piano accompaniment starts with a mezzo-forte (mf) dynamic. The second system (measures 5-8) features a G-flat major chord (Gb) and a D-flat major chord (Db). The third system (measures 9-12) features a D-flat major chord (Db) and a C-flat major chord (Cb). The vocal line begins at measure 9 with the lyrics: 'She's got a smile__ that it seems to me____ re - minds__ me of child - hood'. The piano accompaniment includes a repeat sign at the end of the first system and a double bar line at the end of the second system.

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12

8

mem-or - ies, _____ when ev - 'ry - thing_ was as fresh_ as the bright_ blue sky._

Gb

15

8

_____ Now and then_ when I see her face_ she

Db

mp

mf

19

8

takes me a - way_ to that spe - cial place,_ and if I stared_ too_ long, I'd

Cb

Gb

22

8

prob - 'ly break down and cry. _____

Db

25 *f* $A\flat$ $C\flat$ $D\flat$ *mf* *f*

Whoa, whoa, whoa, sweet child o' mine. Whoa,

29 $A\flat$ $C\flat$ $D\flat$ *mf*

oh, oh, oh, sweet love o' mine.

33 $D\flat$ $C\flat$

37 $G\flat$ $D\flat$

41 *mf* D \flat C \flat

8 She's got eyes of the blue-est skies: as if they'd thought of rain. I'd

45 G \flat D \flat *mp* *mf*

8 hate to look in - to those eyes and see an ounce of pain. Her

49 C \flat

8 hair re-minds me of a warm safe place where as a child I'd hi-ee-ide and

53 G \flat D \flat

8 pray for the thun-der and the rain to qui-et-ly pass me by-ee-eye.

57 *f* *mf* *p* *f*

Whoa, _____ whoa, sweet child o' mine. _____ Whoa, _ whoa,

61 *mf*

_____ oh, oh, oh, _____ sweet love o' mi - ee - ine.

65 *p* *mf*

Oo, _____ oo, oo, oo, oo, _____

69 *p* *mf* *ff*

oo, _____ ah _____ wah, wah, wah, yeah. _____

73 *f* *p*

Ab Cb Db

Whoa, oh, oh, oh, sweet child o' mine. Mm,

77 *f* *mf*

Ab Cb Db

whoa, oh, whoa, sweet love o' mine.

81 *f* *ff* *f*

Ab Cb Db

Whoa, oh, oh, oh, sweet child o' mine. Oo, yeah - eh,

85 *mf* *mp* *f*

Ab Cb Db

Oo, sweet love o' mi - ee - ine.

89 $E\flat^5$
ad lib. *p* (*mp* second time)

$G\flat^5$

$A\flat^5$

$C\flat^5$

$D\flat^5$ $G\flat^5$

Where do we go? Where do we go now?

p (*mp* second time)

93

$E\flat^5$

$G\flat^5$

$A\flat^5$

$C\flat^5$

$D\flat^5$ $A\flat^5$

97

$E\flat m$

$G\flat$

$A\flat$

$C\flat$

$D\flat$ $G\flat$

f

mf

8^{ub}

101

$E\flat m$

$G\flat$

$A\flat$

$C\flat$

$D\flat$ $G\flat$

(8)

105 Ebm Gb Ab Cb Db Gb

(8)

109 Ebm Gb Ab

(8)

112 N.C. Ebm Gb

ff Sweet_ chi - ee - ild,___ sweet

(8)

115 *rall.* Ab⁵ Cb⁵ Db⁵ Eb⁵

child_____ of mi-ee-ine.

(8)

**YOUR
PAGE
NOTES**

WAKE ME UP BEFORE YOU GO-GO WHAM!

WORDS AND MUSIC: GEORGE MICHAEL

English pop duo Wham! comprised singer, songwriter and producer George Michael and guitarist Andrew Ridgeley. Their debut album, 1983's UK No. 1 *Fantastic*, yielded four top-ten hit singles. Their second album, 1984's UK and US No. 1 *Make It Big*, produced three No. 1 hits in both the UK and US. Together for five years, the duo sold over 25 million albums and 15 million singles.

Michael's inspiration for penning his first No. 1 hit came from a scribbled note that read "Wake me up up before you go go" that he found in Ridgeley's bedroom while waiting for his friend to get ready for a night out. Ridgeley had put the note on his bedroom door for his mother to wake him before leaving for work, but had accidentally written 'up' twice, so deliberately compounded the error with an additional 'go'. The resulting song became the lead single from *Make It Big* and topped the UK singles chart for three weeks in 1984. From then onwards the only song to keep a Wham! single from the top spot would be Band Aid's charity hit 'Do They Know It's Christmas?', which itself featured Michael. 'Wake Me Up Before You Go-Go' also became the first of three No. 1 hits for the duo in America, where it topped the charts for three weeks and prevented Prince's 'Purple Rain' from reaching No. 1.

⚡ PERFORMANCE TIPS

This song has a fun, bubblegum quality that hides the demanding qualities of its vocal. You'll need to be confident over a wide range – the first phrase alone spans an octave and a half. In general, aim for a bright, lyrical quality rather than full belt, and don't be afraid to use falsetto on occasional notes within phrases and held notes such as 'high' in bar 45. Have fun improvising in the final section and make the most of opportunities for 'woo's' and other cheerful exclamations!

SINGLE BY
Wham!

ALBUM
Make It Big

B-SIDE
**Wake Me Up Before You
Go-Go (instrumental)**

RELEASED
14 May 1984

RECORDED
**1984, Sarm West Studios,
London, England**

LABEL
**Epic
Columbia**

WRITER
George Michael

PRODUCER
George Michael

WAKE ME UP BEFORE YOU GO-GO

WORDS AND MUSIC:
GEORGE MICHAEL

RnB, swung ♩ = 160 (1½ bars count-in)

*C*⁷ *mf*

Jit-ter-bug. Jit-ter-bug.

6 *G* *mp*

Jit-ter-bug. Jit-ter-bug. You put the

10 *C* *Dm* *mf*

boom boom in - to my heart. You send my soul sky high when your

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13 C *mp* *mf* Dm

lov-ing starts. A jit-ter-bug. in-to my brain, it goes a - bang bang 'til my

17 C *mp* *mf* Dm Em

feet do the same... But some-thing's bug - ging me, some-thing ain't_ right. My

20 F *f* Em⁷ Dm *mf* Em

best friend told_ me what you did last_night. You left me sleep_ ing in my bed._

24 F *f* G *ff* C/G G N.C. *f*

I was dream - ing, but I should have been with you in - stead. Wake me up

27 **C** **Dm** **C**

be-fore you go - go. Don't leave me hang - ing on_ like a yo - yo. Wake me up

31 **Dm**

be-fore you go - go. I don't wan-na miss_ you when you hit that high_

34 **C** **Dm**

Wake me up be-fore you go - go, 'cause I'm not plan - ning on_ go - ing so -

on D.S.

38 **C** **mp**

- lo. Wake me up be - fore_ you go - go, ah_

41 *mf* C7/E Dm7 C7 F/C *p*

Take me danc - ing to - night.

44 *mf* C7 F/C *f*

I wan-na hit that high.

48 *mf* C7 C *mp*

Yeah, yeah. You put the grey skies out-ta my way. You make the

52 Dm C

sun shine bright-er than Dor - is Day. You turned a bright spark in - to a flame.

55

Dm

C

f

My beats per min - ute nev - er been the same;— 'cause

58

Dm

Em

F

your my la - dy, I'm your fool. It makes me cra - zy when you

mf

61

Em⁷

Dm

Em

act so cruel. Come on, ba - by, let's not fight.

D.S. al Coda

64

F

G

C/G

G

N.C.

ff

f

We'll go danc - ing, ev - 'ry-thing will be al - right. Wake me up

f

⊕ Coda

67 C7 *mf* F/C C7 *ff* *ad lib.*

I wan-na hit that high. Yeah,

72 C Dm

yeah, yeah, ba - by.

76 C Dm

Woo!

80 C Dm Em *p*

Cud-dle up ba - by, move in tight...

83 *mp* F Em⁷ Dm

We'll go danc - ing to - mor - row__ night... It's cold out there,__ but it's

86 Em F G C/G

warm in bed.__ They can dance;_ we'll stay at home in - stead.

mf *f* *ff*

89 C Dm C

mf

93 Dm C⁷ *f*

Wake me up

97 C Dm C

8 be-fore you go - go. Don't leave me hang - ing on_ like a yo - yo. Wake me up

101 Dm C

8 be-fore you go - go. I don't wan-na miss_ you when you hit that high._ Wake me up

105 Dm C

8 be-fore you go - go, 'cause I'm not plan - ning on_ go - ing so - lo. Wake me up_

109 Dm C7

8 _ be-fore_ you go - go, ah._ Take me danc - ing to - night._ *improvise, ad lib.*

113 C Dm C

8

117 Dm C7

8

121 C Dm C

8

125 Dm C

take me dancing tonight

8

SINGING WITH BACKING TRACKS

All your backing tracks can be downloaded from trinitycollege.com/audio-download

- 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 voice
- Listen carefully to the backing track to ensure that you are singing 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 singing 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.

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/extra-songs

or from a printed or online source

or your own arrangement

or a song that you have written yourself

You can perform Song 2 unaccompanied or with a backing track (minus the voice). If you like, you can create a backing track yourself (or with friends), include a live self-played accompaniment on any instrument, 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/syllabus

When choosing a song, think about:

- Does it work for my voice?
- 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 singing 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

Session Skills

This valuable supporting series helps candidates prepare for the session skills tests, which are an important part of each Rock & Pop exam. Each book contains practice tests for three grades, with an audio CD or download included.

Bass

Initial-Grade 2	TCL 014245	ISBN 978-0-85736-397-8
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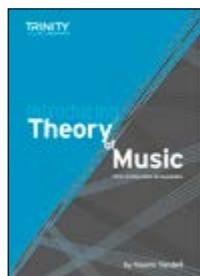
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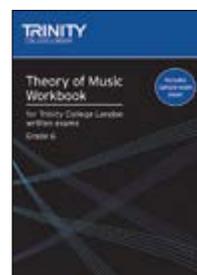
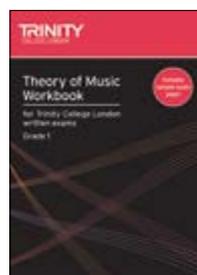
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