

HINTS & TIPS

21st Century Breakdown

Green Day is an American punk rock band, and this is the title song from their eighth studio album and their biggest selling record to date. Their sound is similar to the first wave of punk bands that came on the music scene in the 1970s, and they often stick to the formula of fast and catchy three-chord songs.

- A light crunch tone using the bridge pickup will probably work best here – enough to give a rock feel, but not so much that the full major/minor chords sound muddy.
- Take care not to strike extraneous open bass strings (alternatively they may be muted using the left-hand thumb).
- Pay attention to the timing of the syncopated chords on the second half of the second beat – don't rush.

Be-Bop-A-Lula

Gene Vincent (born Vincent Eugene Craddock) was one of the very first rock 'n' roll artists, and 'Be-Bop-A-Lula' was his biggest hit, released in 1956. This song is a classic example of the *Rockabilly* style, which is a fusion of rock 'n' roll and country (hillbilly) music.

- Most of the guitar part uses the classic 'sixth shuffle' pattern found in so much 50s rock 'n' roll.
- Light palm muting may work well but is not essential. Take care only to strike the pair of strings in use for each part of the pattern.
- This pattern may be played using down-strokes only, but a fluid swung feel will be more easily achieved using down-strokes on the beat and upstrokes on the offbeat.

For What It's Worth

This song was **Buffalo Springfield**'s only major hit, and was written as a plea for tolerance after American police used heavy-handed methods to try to stop an anti-Vietnam war demonstration in 1966. The song also became an anthem for students who were unhappy at that time with the Nixon government.

- This chord section will probably sound best using a clean, warm sound (neck pickup or middle position).
- Take care not to strike unwanted open bass strings (for example the low E and A strings when playing the D chord). The quavers (eighth notes) on beat four should be played using a down/up motion.

Proud Mary

'Proud Mary' was **Credence Clearwater Revival**'s first big hit, introducing the world to their mix of Southern Creole music (American folk roots music from the Louisiana area), rhythm 'n' blues and rockabilly. In 1970, Ike & Tina Turner covered the song, and it has since become one of Turner's signature tunes.

- For this part to sound fluid, a constant down/up motion is required. The rests in the main strumming pattern fall on the beat, so there should be a down-strum here, but missing the strings instead of striking them.
- The chord pattern could easily sound louder than the single line in the intro and outro, so it is important to play the latter energetically, but to relax somewhat when playing the chords.

Rock N Roll Queen

Indie rock band **The Subways** burst onto the UK scene in 2005, and 'Rock N Roll Queen' became an instant party anthem and is a rock festival favourite.

- The rock feel required relies on constant down-strokes as indicated; try not to tense the wrist any more than you have to.
- Palm muting in the verse helps to keep the volume down and produce a musical contrast when moving into the chorus, which needs to be louder and fuller.

Rockaway Beach

The Ramones was one of America's leading punk rock bands, bringing with them the fashion of leather jackets, ripped jeans and loads of attitude. Their musical style was a reaction against the heavily produced rock & pop bands of the 50s and 60s, so they created a very raw sound and short snappy songs.

- Aim for a very even quaver (eighth-note) feel here, with as little accenting as possible.
- The rhythm changes subtly between verse and chorus, producing an effective musical variation.
- The rests in the outro should be observed (don't let the chords ring through them), and take care not to rush here.



ROCK N ROLL QUEEN

Words by Billy Lunn
Music by The Subways

♩ = 144 Indie Rock 2 bars count-in

Intro

A⁵

Verse

mf P.M.-----| *cont. sim.* You are

(Palm muting)

4

the sun, you are the on - ly one._____

7

My heart is blue, *gradually release P.M.* my heart is blue for you.



THE TWIST

Words and Music by Hank Ballard

♩ = 140 **Rock N Roll** 2 bars count-in

Intro

B A E N.C.

mf

Come on ba -

The Intro section consists of four measures. The first measure is in the B chord, the second in the A chord, the third in the E chord, and the fourth is a natural chord (N.C.). The music is in 4/4 time with a key signature of three sharps (F#, C#, G#). The guitar tablature shows the following fret numbers: Measure 1: 2, 4, 4; Measure 2: 0, 2, 2; Measure 3: 0, 0, 1; Measure 4: 0, 0, 1. The lyrics 'Come on ba -' are written below the second measure.

Verse

5 E

- by, let's do the Twist. Come on ba -

The Verse section starts at measure 5 and consists of four measures, all in the E chord. The lyrics are '- by, let's do the Twist. Come on ba -'. The guitar tablature shows the following fret numbers: Measure 5: 0, 0, 1; Measure 6: 0, 0, 1; Measure 7: 0, 0, 1; Measure 8: 0, 0, 1.

9 A E B

- by, let's do the Twist. Take me by my little hand,

The Verse section continues from measure 9 and consists of four measures. The first measure is in the A chord, the second in the E chord, and the last two in the B chord. The lyrics are '- by, let's do the Twist. Take me by my little hand,'. The guitar tablature shows the following fret numbers: Measure 9: 0, 2, 2; Measure 10: 0, 2, 2; Measure 11: 0, 0, 1; Measure 12: 0, 0, 1. The final measure (12) has a four-fret run: 2, 4, 4, 4.