

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.

- This song should be sung in a punchy, rocky way; try to stay loud all the way through. Listen to the original recording, it'll help you get the right rock feel and sound.
- Vocal harmony comes in on the chorus (bar 21): don't be put off, but make sure you're in tune with the backing vocalists.
- Pitching the first note of bar 29 clearly and accurately can be difficult. Remember it is exactly the same phrase as the one at the start of the song.

Always Waiting

Michael Kiwanuka is a young British soul musician, who won the BBC Sound Of 2012 award. His 'Always Waiting' is a modern soul song that sounds like a classic.

- This is a gentle song, and should be sung moderately quietly (mp) at the start, getting slightly louder as you pitch the high C in bar 14.
- Listen carefully to the backing track throughout, particularly at bar 14 as the piano often plays the same notes to support the vocalist – this should help with accurate pitching.
- Make sure you have enough breath for the semibreve (whole note) at bar 16.
- There is a *diminuendo* at bar 21: you should get gradually quieter through this bar.

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.

- In bar 13 there is an accidental: you will need to flatten the G from a sharp to a natural. This is sometimes called a 'blue' note. The backing vocals here on the CD should help with the pitching.
- Make sure you sing the word 'stop' in bars 13 and 26 short and detached so there's a clear gap between 'stop' and 'children'.
- Remember to sing a little quieter again in verse 2 after the chorus. It creates a good contrast and dynamic balance within the song.

Happiness

Goldfrapp are made up of singer Alison Goldfrapp and synth player/arranger Will Gregory. They initially started out in electronica (along the lines of the Bristol Trip-Hop scene) but have since progressed through a number of musical styles from classic pop to a more acoustic down-tempo feel. This song has that down-tempo pop feel.

- The keyboard plays much of the melody in the song: this will help you with your pitching.
- Make sure there's a clear contrast between the F# at the end of bar 10 and the F \flat at the start of bar 11.
- Listen to the demonstration track at bar 19, where the singer slides down from the F to the D (and also in bars 21-22), which creates a good effect.
- The rhythms in bar 24 make a good contrast to the longer notes in the song, so make sure you sing them clearly.



PROUD MARY

Words and Music by John Fogerty

♩ = 126 **Rock**

Intro

C A C A C A G F

The Intro consists of three measures of music in 4/4 time. The first measure has a treble clef with a C4 chord and a bass clef with a C4 chord. The second measure has a treble clef with an A4 chord and a bass clef with a C4 chord. The third measure has a treble clef with a C4 chord, an A4 chord, a G4 chord, and an F4 chord. The music is marked with a forte (f) dynamic.

4 D

Measures 4-6 of the song. Measure 4 has a treble clef with a D4 chord and a bass clef with a D4 chord. Measures 5 and 6 have a treble clef with a D4 chord and a bass clef with a D4 chord. The music is marked with a forte (f) dynamic.

Verses

D

f vocals sung freely on repeat

7

1. Left a good job___ in the ci - ty, work - in' for The Man___ ev - 'ry
2. Cleaned a lot of___ plates in Mem - phis, pumped a lot of 'tane___ down in

The Verses section starts at measure 7. The first line of the verse is marked with a forte (f) dynamic and the instruction 'vocals sung freely on repeat'. The second line of the verse is marked with a forte (f) dynamic. The music is in 4/4 time and features a repeating piano accompaniment.

10

night and day___ and I ne - ver lost___ one min - ute of sleep - in',
New Or - leans___ but I ne - ver saw___ the good___ side of the ci - ty,

Measures 10-12 of the song. Measure 10 has a treble clef with a C4 chord and a bass clef with a C4 chord. Measures 11 and 12 have a treble clef with a C4 chord and a bass clef with a C4 chord. The music is marked with a forte (f) dynamic.

FOR WHAT IT'S WORTH

Words and Music by Stephen Stills

♩ = 100 **Rock**

Intro

E A E A

The piano introduction consists of four measures in 4/4 time, marked *mp*. Each measure features a chord in the right hand and a single note in the left hand. The chords are E major (E-G#-B) and A major (A-C#-E), alternating in a sequence of E, A, E, A. The left hand notes are E, A, E, A respectively.

Verse I

5 E A E

mp

1. There's some-thing hap - pen - ing here, — what it is ain't ex - act - ly clear.

The first line of the verse begins at measure 5. The vocal melody is in the treble clef, and the piano accompaniment is in the bass clef. The key signature has three sharps (F#, C#, G#). The melody starts with a quarter rest, followed by a quarter note G#4, a quarter note A4, a quarter note B4, a quarter note C#5, a half note D5, a quarter rest, a quarter note E4, a quarter note F#4, a quarter note G#4, a quarter note A4, a quarter note B4, and a quarter note C#5. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a single note in the left hand.

8 A E A

— There's a man with a gun ov - er there — tell - ing

The second line of the verse begins at measure 8. The vocal melody continues from the previous line. The piano accompaniment remains consistent with the first line.