

HINTS & TIPS

Everybody's Got To Learn Sometime

This song is the **Korgis** only chart hit, but it is an enduring classic none-the-less, and has been covered by many artists since its original release in 1980. One of the best covers was by American alternative artist, Beck, who recorded an excellent version for the soundtrack of the Michel Gondry film *Eternal Sunshine Of The Spotless Mind*.

- Aim for rhythmic accuracy in bars 3 and 7 on the triplets. Listening to the demo track on the CD will help you to understand the rhythm.
- Pitching the B \flat at the start of bar 11 can be difficult as it clashes with the piano in the backing track. Practise your line, and don't be put off by the other parts.
- You can blend the 'mm' at the end of bar 26 and the first word of bar 27 together. It's easier than producing a clear sounding 'e' on 'everybody's'. Listen to the performance on the CD to get an idea of this style.

Find The River

R.E.M. is an American alternative rock band who has been hugely successful for more than two decades. Their style of music is said to mark the point in popular music history where post-punk turned into alternative rock. 'Find The River' was the last single from the multi-million selling album *Automatic For The People*.

- The rhythms in the vocal line look much harder than they actually are, and this is a quirk of R.E.M. lead singer Michael Stipe's vocal style. You could try speaking the words in time before singing them to make sure you're totally confident.
- Watch out for the accidentals (the F naturals) in the verse, which come slightly before those in the backing track.
- Pitching the repeated high D's in the chorus can be tiring, and singing this song repeatedly will certainly improve your stamina! Make sure you hit these notes spot on, good breaths and posture will help with this.
- There's a change of feel in the chorus, and the song seems to be more in G major than D major. A brighter tone quality is needed here compared to the verse, so try to bring that out in your vocal line.

How Deep Is Your Love

The **Bee Gees** were a hugely successful pop music trio, comprising of Barry Gibb and his younger twin brothers Maurice and Robin. 'How Deep Is Your Love' is a ballad from the soundtrack to the film *Saturday Night Fever* that reached number one and also featured on the American All Time Top 100 song list. In 1996 the boyband Take That covered the song, taking it back to the top of the charts again.

- Listen carefully to the keyboard line in this song, it supports the vocal line a lot, so will help with your pitching.
- Fitting in breaths from bars 12-17 can be difficult, you'll need to snatch them in the various rests. Make sure you have enough to build the crescendo to the high E at the end of bar 17, as this is the climax of the song.
- Don't be put off by the backing vocals in bar 18: your part is the lowest line and comes in at a different point in the bar. It can be tricky to pitch this as it's a big leap from the previous high E.
- Make sure you stay perfectly in time with the backing vocals from bar 23 until the end of the song.

Just A Game

Birdy (so called because she opened her mouth so wide as a baby that her parents nick-named her 'Birdy', and it stuck!) is a British singer songwriter who found fame by uploading a video of herself performing on YouTube. So far, most of her hits have been piano/vocal covers of indie songs such as 'Skinny Love' by Bon Iver and 'The A-Team' by Ed Sheeran. However, 'Just A Game' is one of her own compositions which she wrote for the soundtrack of the film *The Hunger Games*.

- Pitching the Cs at the start of the first two phrases (bars 5 and 7) can be difficult as the piano line is playing a firm G minor chord. The tonality of the previous bar will help here, as will singing along with the demonstration track.
- The  in bars 8, 9 and 11 notate a style of pop singing which adds interest to the vocal line, and also is typical of original singer Birdy's vocals.
- Make sure you have enough dynamic contrast in this song. The start and end need to be *piano*, and you can build this up throughout the middle.
- The Outro (bars 29-31) is marked 'freely'. This means you can pull the rhythm around a little.

Demo 
BT 

JUST A GAME

Words and Music by Jasmine van den Bogaerde

$\text{♩} = 72$ Pop Ballad

Intro

Gm C Gm C

Ped. _____ \wedge *Pedal cont. sim.*

Verse

5 Gm *p* C Gm C Gm

I don't know — where I am, — I don't know — this place, — don't re-cog-nise —

10 C Gm C Gm

— a - ny - bo - dy, — just the same old emp - ty face. See these peo - ple, they lie — and I —

14 C Gm C

— don't know — who to be - lieve a - ny - more, — oh. — But there comes.

Demo 
BT 

SUNNY AFTERNOON

Words and Music by Ray Davies

$\text{♩} = 122$ Slightly swung

Intro

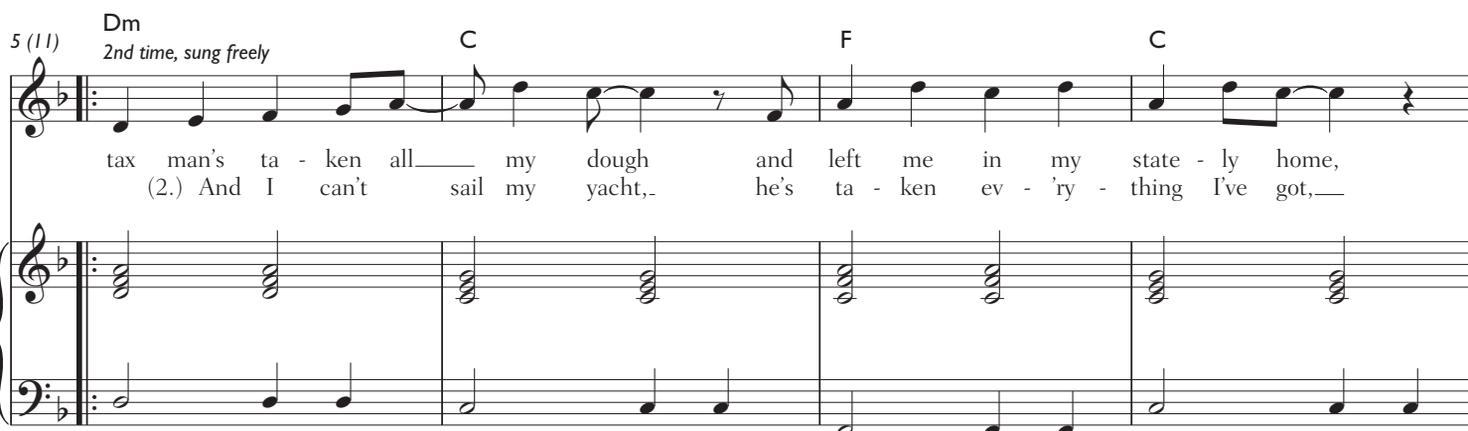
Dm Dm/C Dm/B Dm/B \flat A 7



1. The

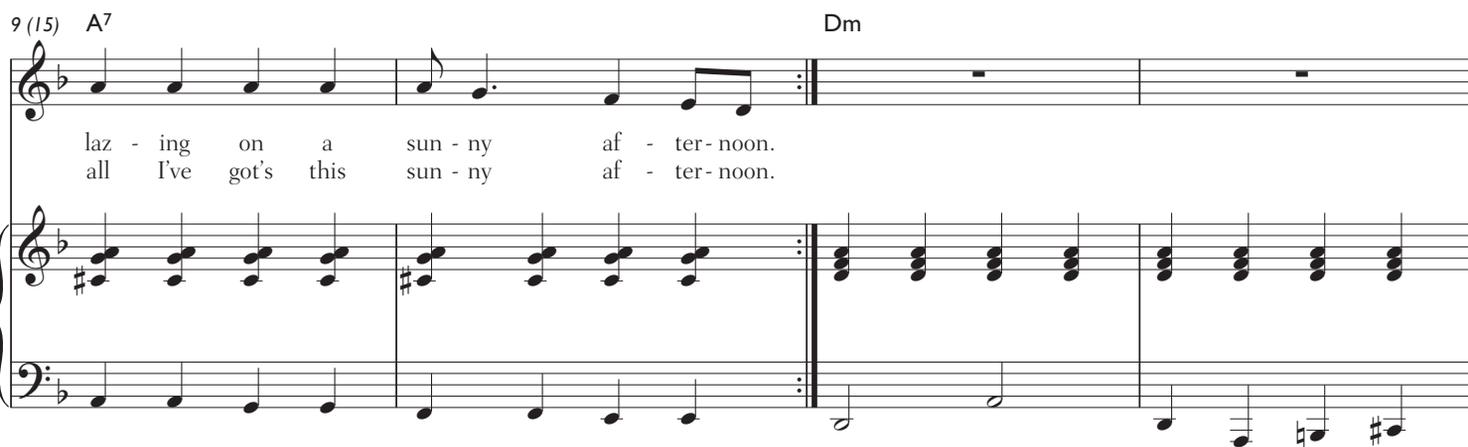
Verses

5 (11) Dm C F C
2nd time, sung freely



tax man's ta - ken all my dough and left me in my state - ly home,
(2.) And I can't sail my yacht, he's ta - ken ev - 'ry - thing I've got, —

9 (15) A 7 Dm



laz - ing on a sun - ny af - ter - noon.
all I've got's this sun - ny af - ter - noon.