

HINTS & TIPS

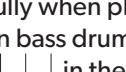
Born To Hand Jive

This song by **Sha Na Na** was featured in the film *Grease*, which has one of the most popular movie soundtracks of all time. The 'hand jive' is a 50s' dance which involves clapping, thigh slapping and other hand moves, which normally follow the percussion line of the song.

- 'Born To Hand Jive' is a big production number which looks great both on film and on stage. When playing in shows, keeping the dancers happy is vital: they rely heavily on the drummer for consistency of tempo to make the choreography work successfully.
- At 128 b.p.m. this number is bright and purposeful, and the bass drum and hi-hat patterns should align strictly to make the grooves sit comfortably. Be careful to keep the tom tom patterns moving energetically too.

Exo-Politics

This song is from the album *Black Holes And Revelations*, the general theme of which centres on dystopian politics and the possibility of alien invasions on Earth. **Muse** front-man Matt Bellamy says "It is about a trade agreement between the US government and extraterrestrials, about the use of new technologies." Bear all that in mind whilst playing the song!

- Muse produces a big ensemble sound despite being only a trio. The verse groove (also used during the guitar solo) closely follows the rhythmic character of the other parts: take care to phrase with guitar and bass to recreate that thick ensemble texture as closely as possible.
- Drive purposefully when playing four-on-the-floor and elsewhere when bass drum  movement sits underneath  in the hands.

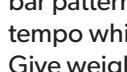
Know Your Enemy

Taken from the rock-opera album *21st Century Breakdown*, **Green Day** singer Billy Joe Armstrong wanted this song to be "A rallying song. It's about liberating yourself from the rubbish you see on TV."

- Like Muse, Green Day is a power trio who (by careful attention to parts) creates a very solid and full ensemble sound. Drummer Tre Cool's pumping 8-beat bass drum patterns stick very closely to the rhythm of the bass guitar – keep them consistent and driving throughout.
- Pushes should be closely observed, too; a push occurs when a chord change is moved back from beat 1 to the '4-and' of the previous bar, supported by a bass drum beat and often a crash. Spot the pushes during the bridge section of this arrangement.

Left Of Center

Suzanne Vega is an American singer-songwriter, who became a leading figure of the folk revival of the early 80s. This song was written for the classic 80s' film *Pretty In Pink*, with the original recording featuring Joe Jackson on piano.

- At 144 b.p.m. this song moves on brightly: the straight-8 playing during verses should be confident and driving whilst not overpowering the vocal.
- The half-time feel during the bridge sections spreads a one-bar pattern across two bars, giving a sense of halving the tempo whilst preserving the original metronome marking. Give weight to the  on ride here and feel their sustained duration to make the groove sit correctly.

Demo 
 BT (click) 
 BT (no click) 

KNOW YOUR ENEMY

Words and Music by Billie Joe Armstrong, Frank E. Wright III and Michael Pritchard

$\text{♩} = 132$ Rock 2 bars count-in

Intro



Chorus

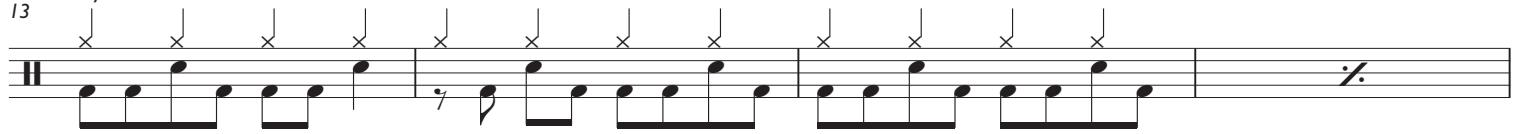
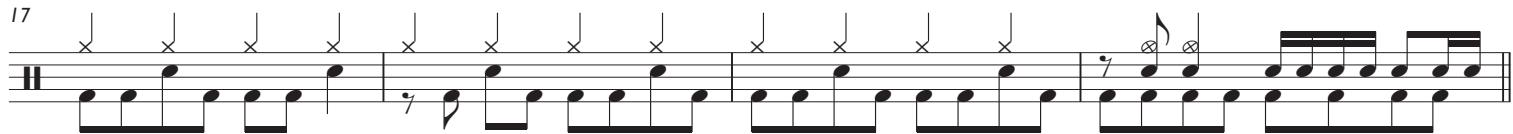
5 Vocal cue: Do you know the enemy?




Verse

Vocal cue: Violence is an energy...

Trashy Hi-Hat

Demo 
 BT (click) 
 BT (no click) 

SUN

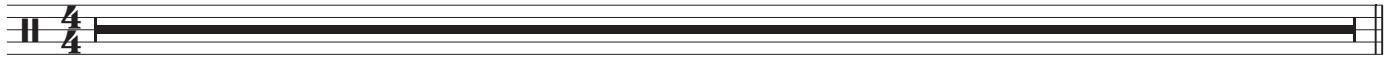
Words and Music by Alexander Trimble, Kevin Baird and Samuel Halliday

 = 98, Light semiquaver swing 2 bars count-in

Intro - Vocals

Vocal cue: Ocean blue...

4



Intro - Instrumental

5

Verse

Vocal cue: Drawn apart...

9

13

Chorus

Vocal cue: I'm far away...

17

2



Vocal cue: What would you say....

21