

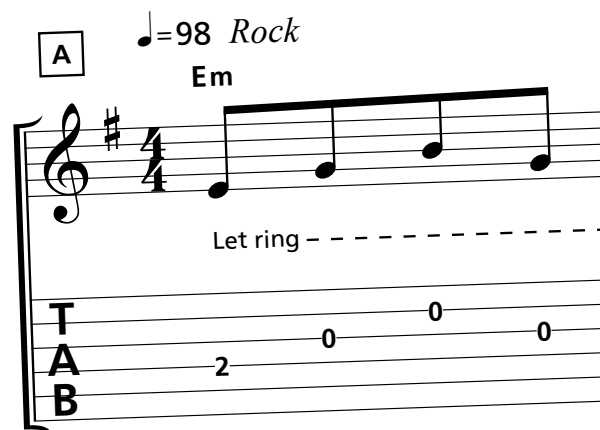
ICAUFO

SONG TITLE: ICAUFO
 GENRE: ROCK
 TEMPO: 98 BPM
 KEY: E MINOR

TECH FEATURES: CROSS-PICKING
 DOUBLESTOPS
 COUNTING RHYTHMS

COMPOSER: JOE BENNETT

PERSONNEL: STUART RYAN (GTR)
 HENRY THOMAS (BASS)
 NOAM LEDERMAN (DRUMS)
 JOE BENNETT (KEYS)



OVERVIEW

'ICAUFO' is a melodic rock piece influenced by bands in the vein of Foo Fighters and Biffy Clyro. It uses cross-picked arpeggios, meaning that the notes of a chord are played one by one and allowed to 'let ring'. These can be played with plectrum or fingers.

STYLE FOCUS

In this style of music the chord shapes may be simple but can feature accidentals (notes that are not part of the home key, which in this case is E minor). As a result there are sometimes new fingerings and positions, such as the note of C# that appears in bar 3. The guitar can play either a lead or an accompaniment role. Here, for the first eight bars it provides a backdrop for the violin's melody then takes centre stage for the double-stopped solo at bar 9.

Mid-tempo rock tracks like this focus on quavers, or eighth notes, but these should be played differently depending on context. Cross-picked arpeggios are usually played with alternating up and down pick strokes to provide smooth, fluent and even quavers. Double-stopped solos usually benefit from the aggressive sound provided by playing all downstrokes. Because melodic rock often goes beyond simple

powerchords, it's important to fret the shapes cleanly and accurately. In particular, focus on letting the open strings ring out clearly.

THE BIGGER PICTURE

Melodic rock kicked off in the late 1960s when The Beatles, The Doors and others were experimenting in their songwriting and recording techniques. Increased success led to bigger recording budgets and it became commonplace for successful bands to develop complex arrangements and song structures, and to work with orchestras. This combination of a big sound, traditional song structures and powerful melodies has been adopted by dozens of rock bands including Deep Purple, Queen, Rush, Big Star, Pixies, Incubus and Matchbox Twenty.

RECOMMENDED LISTENING

For powerful melodic rock with cross-picked arpeggios and a descending chord sequence, start with The Beatles' 'While My Guitar Gently Weeps'. Led Zeppelin's 'Stairway To Heaven' uses similar let ring techniques. More recently, similar techniques are prominent on Foo Fighters' 'These Days' and Biffy Clyro's 'Know Your Quarry'.

A ♩=98 *Rock*

Em Em/D

Let ring -

A⁹/C# Cmaj⁷ Em

(let ring) -

[3]

Em/D A⁹/C# Cmaj⁷

(let ring) -

[6]

B B C B

[9]

Em C G D A

[12]

C G B Em

[15]

Em/C# Cmaj⁷ B

[18]

C Em Em/D

Let ring

[21]

A⁹/C# Cmaj⁷

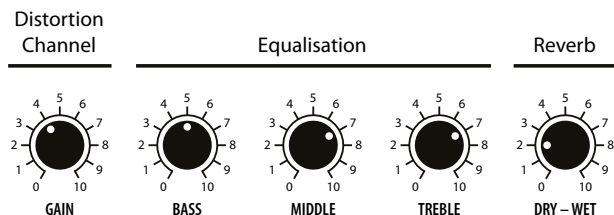
(let ring)

[23]

Walkthrough

Amp Settings

You are aiming for a slightly overdriven sound that's only just breaking up. Set the gain to a low setting and be careful that there's only a small amount of distortion or the part will lack clarity. Boost the middle and treble to give your tone some edge. Adding some reverb, where available, will help the notes of the arpeggiated chords flow, but be careful not to add too much or you risk drowning the guitar.



A Section (Bars 1–8)

This section is a riff / melody that combines arpeggiated chords, pull-offs and strummed chords.

Bars 1–4 | Arpeggiated chords

When the notes of a chord are played individually this is known as an arpeggio. When the notes of a chord are picked individually (usually to let them ring into each other) the chords are being 'arpeggiated'.

Bars 1–7 | Let ring

Often in a single-note melody you should avoid letting the notes 'bleed' into one other because this can affect the clarity of the part. In this case, however, the melody is based on the notes of a chord ringing into each other, hence the self-explanatory 'Let ring' indication.

Bar 1 | Pull-off

The pull-off is indicated by the curved line seen in beat 3 (it is also present in bar 2). Play the first note and then, without picking, pull your finger off the string and towards the floor in a snapping motion.

Bars 1–8 | Complex chord names

Many of the chords in this piece have complex names that, on the surface at least, may look intimidating. However, these chords are either open chord shapes with one finger added or removed, or they are simple fretboard patterns that are combined with open strings to produce exotic chords that are easy to play, sound good and have sophisticated names.

Bars 1–8 | Fretting accuracy

Fret the notes of this riff with the tips of your fingers because there is a danger that the fingers fretting the lower sounding strings will mute the higher sounding ones. If you have

difficulty with this, experiment with the position of your thumb which has a large impact on your hand's mobility.

B & C Sections (Bars 9–25)

The B section consists of a double-stop melody played on the E and B strings. There are also some rhythmic open position chords. The C section is essentially a reprise of part of the A section.

Bar 10 | Counting rhythms

Bar 9 is quite an easy rhythm to pick up by ear, but if you find it difficult try counting the bar slowly in eighth notes ("1 & 2 & 3 & 4 &") and carefully place the notes at the right time (Fig. 1). Only increase the speed when you feel comfortable with the part.

Bars 9–20 | Double-stops

A double-stop is two notes played at the same time (Fig. 2). The challenge here is to make sure both notes ring out clearly. Using the tips of your fingers to fret the notes will make it easier to play the notes cleanly and prevent the underside of the finger playing the B string from muting the E string. You can check that both notes are ringing by picking them individually.

Fig. 1: Counting rhythms

Fig. 2: Double-stops