

# Ashes To Ashes (Live version)

David Bowie

Words & Music by David Bowie

♩=121 Pop

## Intro

**A**

**B<sup>b</sup>m** **A<sup>b</sup>** **E<sup>b</sup>m** **B<sup>b</sup>m** **A<sup>b</sup>**

Vary on repeat

[6] [10] [14]

## Verse

**B**

**A<sup>b</sup> A<sup>b</sup>sus<sup>4</sup>** **A<sup>b</sup> A<sup>b</sup>sus<sup>4</sup>** **A<sup>b</sup> A<sup>b</sup>sus<sup>4</sup>** **A<sup>b</sup> A<sup>b</sup>sus<sup>4</sup>** **Fm** **Fm<sup>7</sup>** **Fm** **Fm<sup>7</sup>** **Fm** **Fm<sup>7</sup>** **Fm** **Fm<sup>7</sup>**

**D<sup>b</sup>** **D<sup>b</sup>add<sup>9</sup>** **D<sup>b</sup>** **D<sup>b</sup>add<sup>9</sup>** **D<sup>b</sup>** **D<sup>b</sup>add<sup>9</sup>** **D<sup>b</sup>** **E<sup>b</sup>** **E<sup>b</sup>add<sup>9</sup>** **E<sup>b</sup>** **E<sup>b</sup>add<sup>9</sup>** **E<sup>b</sup>** **E<sup>b</sup>add<sup>9</sup>** **E<sup>b</sup>**

**G<sup>b</sup>** **G<sup>b</sup>b<sup>5</sup>** **G<sup>b</sup>** **G<sup>b</sup>b<sup>5</sup>** **G<sup>b</sup>** **G<sup>b</sup>b<sup>5</sup>** **G<sup>b</sup>** **D<sup>b</sup>** **D<sup>b</sup>add<sup>9</sup>** **D<sup>b</sup>** **D<sup>b</sup>add<sup>9</sup>** **Fm<sup>7</sup>**

[17] [21] [25]

# Tommy The Cat

**Primus**

Words & Music by Tim Alexander, Leslie Claypool,  
Todd Huth & Reid Lalonde

♩ = 128 *Rock/Metal*

**Intro**

**Drum Fill**

**A**

Legend: ▣ Down strum with fingers (low to high notes) ▽ Up strum

[4]

[7]

**Drums Breakdown**

**B**

[11]

**Drums & Rap/Spoken**

**C**

Play long descending slide in rhythm indicated

[17]

# Technical Exercises

In this section the examiner will ask you to play a selection of exercises drawn from each of the five groups shown below. Groups A and B contain examples of the modes and scales you can use when playing the pieces. Groups C and D contain examples of the arpeggios and chords. In Group E you will be asked to prepare *one* stylistic study from the three printed. The choice of stylistic study will determine the style of the Quick Study Piece.

You do not need to memorise the exercises (and can use the book in the exam) but the examiner will be looking for the speed of your response. The examiner will also give credit for the level of your musicality.

Groups A, B, C and D should be prepared on the starting notes indicated. Before you start the section you will be asked whether you would like to play the exercises along with the click or hear a single bar of click before you commence the test. The tempo is ♩ = 100.

## Group A: Scales

One octave to be prepared from the starting notes of F#/G<sup>b</sup>, G, C#/D<sup>b</sup> and G#/A<sup>b</sup> on the E string

### 1. Whole tone scale (F# whole tone scale shown)

2

4

6

3

5

2

4

2

5

3

6

4

2

14

11

13

15

12

14

11

14

12

15

13

11

14

### 2. Diminished scale (C# diminished scale shown)

9

10

12

13

10

11

13

14

11

14

13

11

10

13

12

10

9

9

10

7

8

10

11

8

9

11

9

8

11

10

8

7

10

9

### 3. Altered scale (G# altered scale shown)

4

5

7

8

5

7

4

6

4

7

5

8

7

5

4

4

5

2

3

5

2

4

6

4

2

5

3

2

5

4

# Quick Study Piece

At this grade you will be asked to prepare and play a short Quick Study Piece (QSP). Printed below are three examples of the type of QSP you are likely to receive in the exam. You will be shown the test and played the track with the *notated parts played*. Any bars that require improvisation will not be demonstrated. You will then have three minutes to study the test. The backing track will be played twice more. You will be allowed to practise during the first playing of the backing track, with the notated parts now absent, before playing it to the examiner on the second playing of the backing track.

The style of your QSP is determined by the stylistic study you selected in the technical exercise section. The QSP is in the form of a lead sheet and it is up to you to create your own interpretation of the music in the parts marked for improvisation.

♩=110 Metal

N.C.

[3]

Am sus<sup>2</sup>                                  G<sup>5</sup>                                  F sus<sup>2</sup>

[5]

G<sup>5</sup>                                  Am sus<sup>2</sup>                                  G<sup>5</sup>                                  F sus<sup>2</sup>                                  E<sup>5</sup>

[8]

N.C.

[11]