

# Blockbuster

SONG TITLE: BLOCKBUSTER

GENRE: ROCK

TEMPO: 80 BPM

KEY: E MINOR

PATCHES: ORGAN

FEATURES: POWER CHORDS

COMPOSER: HUSSEIN BOON

ARRANGER: JEREMY WARD

PERSONNEL: DEIDRE CARTWRIGHT (GTR)

HENRY THOMAS (BASS)

GEORGE GAVIN (DRUMS)

ALASTAIR GAVIN (KEYS)

♩=80 Rock  
Patch: Organ

E<sup>5</sup> G<sup>5</sup> A<sup>5</sup> C<sup>5</sup>

1

E<sup>5</sup> A<sup>5</sup>

5

B<sup>5</sup> C<sup>5</sup> B<sup>5</sup>

## BACKGROUND INFO

The Midlands has produced any number of hard rock bands. The most famous of these are Black Sabbath and Judas Priest. Between them they released a series of classic albums that helped define heavy metal.

## THE BIGGER PICTURE

Judas Priest and Black Sabbath rode the wave of British bands in America at a time when Led Zeppelin were stadium gods and the nearest home grown acts of any importance were Aerosmith and Kiss. This success paved the way for the 'second wave' of rock acts that followed, such as Def Leppard. There was a bizarre price to be paid, however. In the 1990s Judas Priest were caught up in the first of a number of 'subliminal message' law suits, part of the conservative backlash against heavy metal music. The songwriters were found not guilty.

## NOTES

Judas Priest was one of the first bands to pioneer the use of duelling guitarists in heavy rock: K K Downing and Glen Tipton. Tipton came to the guitar

relatively late in his life but had been playing the piano since he was a boy. Tipton incorporated keyboards into several Judas Priest tracks, including 'Epitaph', a piano song from the classic Priest album *Sad Wings of Destiny* (1976). Later keyboard contributions were made by sessioneer and Deep Purple stalwart Don Airey on *Painkiller* (1990), *Demolition* (2001), *Angel of Retribution* (2005) and *Nostradamus* (2006).

## RECOMMENDED LISTENING

Judas Priest's classic 70s and early 80s albums set the standard for metallers to follow. Notable amongst these is *British Steel* (1980) which features the marvellous 'Breaking the Law' amongst others. This record, released immediately after the live set *Unleashed in the East* (1979), propelled the band to superstardom, particularly in America.

# Blockbuster

Hussein Boon

♩=80 *Rock*  
Patch: Organ

Measures 1-4: E<sup>5</sup> G<sup>5</sup> A<sup>5</sup> C<sup>5</sup> E<sup>5</sup> G<sup>5</sup> A<sup>5</sup> C<sup>5</sup> D<sup>5</sup>

Measures 5-7: E<sup>5</sup> A<sup>5</sup> C<sup>5</sup> B<sup>5</sup> C<sup>5</sup>

Measures 8-10: B<sup>5</sup> C<sup>5</sup> B<sup>5</sup> C<sup>5</sup> B<sup>5</sup> D<sup>5</sup>

Measures 11-13: E<sup>5</sup> D<sup>5</sup> A<sup>5</sup> D<sup>5</sup> E<sup>5</sup> D<sup>5</sup>

Measures 14-16: A<sup>5</sup> D<sup>5</sup> E<sup>5</sup> D<sup>5</sup> C<sup>5</sup> B<sup>5</sup>

Measures 17-19: A<sup>9</sup> B<sup>5</sup> D<sup>5</sup> E<sup>5</sup>

Debut Band Based Keyboards

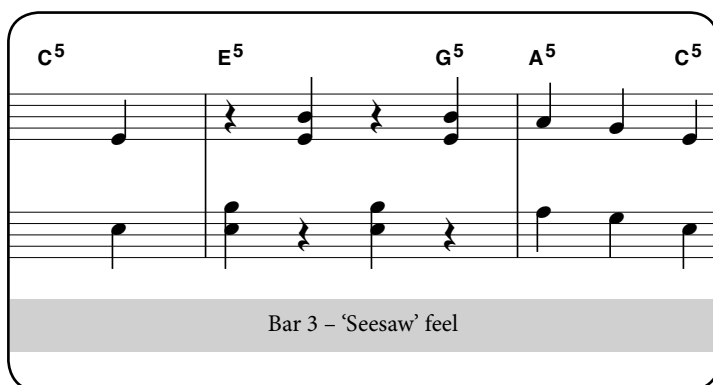
# Walkthrough

This is a heavy rock track and so you will need to pick an organ patch that can balance with distorted guitars. Most keyboards have a rock organ patch. More importantly you will also need to work out which octave you need to play to ensure the sound is at the written pitch. Most keyboards automatically sound an octave lower than the note you play with organ patches, but you need to make sure. An easy way of doing this is to play middle C with the acoustic piano voice and then middle C with your chosen organ voice. It will be clear if the sound is lower. If it is you will have to play the piece an octave higher than written. This can seem a little disorientating at first but you will soon get used to it.

## Bars 1–4:

The opening bar must be well coordinated and you will need to make sure both hands play at the same time. You will also need to ensure that they hold for the same length. Take a few moments notice that the lower note in each hand remains the same and it is the upper note that changes. When playing an organ sound you will need to play the full note values to make sure the sound is not too disjointed. In bar 2 make sure that you count the dotted half note fully to avoid coming off it too quickly and playing beat 4 too early.

In bar 3 you will need to have a ‘seesaw’ feel between the hands but make sure that you do not release one hand before you have played the other. If you do there will be gaps in the sound. You should be able to hear a clearly connected 4 beats. In bar 4 the hands are playing in unison (the same notes in each hand) and try to ensure that you keep each note pressed down until you have sounded the following note. This is called overlapping and is a technique organists use to ensure that the sound produced is smooth.

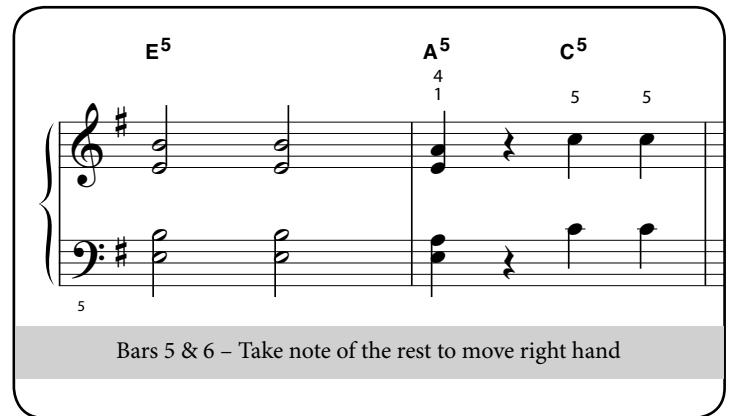


Bar 3 – ‘Seesaw’ feel

The musical notation for Bar 3 shows a 'seesaw' feel. The right hand plays a dotted half note chord, while the left hand plays a quarter note chord. The chords are C<sup>5</sup>, E<sup>5</sup>, G<sup>5</sup>, A<sup>5</sup>, and C<sup>5</sup>. The right hand's notes are higher than the left hand's notes, and they alternate in a way that creates a 'seesaw' effect.

## Bars 5–10:

Bar 5 is the same as bar 1 but note that in bar 6 you only play a quarter note: use the rest to move your hand position up a note. In bar 10 you will need to do a quick finger change so spend some time securing this. In this bar you will hold onto the first note whilst you walk down in each hand. This is a very stylistic effect for organ.

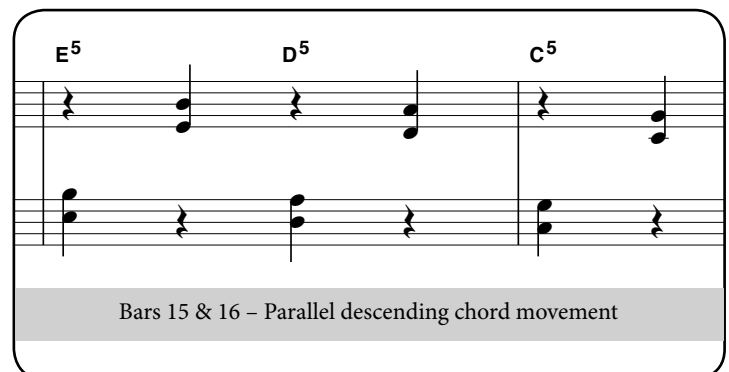


Bars 5 & 6 – Take note of the rest to move right hand

The musical notation for Bars 5 & 6 shows a rest in the right hand in bar 6. The chords are E<sup>5</sup>, A<sup>5</sup>, and C<sup>5</sup>. The right hand's notes are higher than the left hand's notes. The rest in bar 6 is used to move the right hand position up a note.

## Bars 11–16:

In bar 11 the chords are parallel in both hands. This means that you simply move your hand position down one note. Make sure you show the quarter note rest in bar 12 so that you can move your hand position back up one note. Bars 13 & 14 are similar but use the ‘seesaw’ idea. In bars 15–16 the downward chords continue and be careful that you move your hands down in the same shape but watch beat 4 of bar 16 is only the lower note.



Bars 15 & 16 – Parallel descending chord movement

The musical notation for Bars 15 & 16 shows parallel descending chord movement. The chords are E<sup>5</sup>, D<sup>5</sup>, and C<sup>5</sup>. The right hand's notes are higher than the left hand's notes. The movement is parallel in both hands.

## Bars 17–19:

This is another place where the stylistic held note is used. Make sure you start with finger 1 (thumb) in the right hand and the 5th finger in the left hand. Try to make this passage very bold and smooth.

# Ear Tests

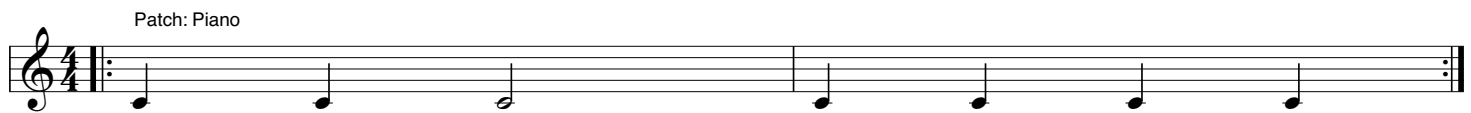
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There are two ear tests in this grade. The examiner will play each test to you twice on CD. You will find one example of each type of test you will be given in the exam printed below.

## Test 1: Rhythm Recall

You will be asked to play back using the piano patch on your keyboard the given two bar rhythm on the note middle C on your keyboard. You will hear the rhythm played twice with a drum backing. There will then be a short break for you to practise the test and then the test will recommence and you will be required to play the rhythm to the drum backing. This test is continuous.

Tempo ♩ = 70



## Test 2: Melodic Recall

You will be asked to play back using the piano patch on your keyboard a simple melody of two bars composed from the first three notes of the C major scale. You will be given the tonic note and told the starting note and you will hear the test twice with a drum backing. There will then be a short break for you to practise the test and then the test will recommence and you will be required to play the melody with the drum backing. This test is continuous.

Tempo ♩ = 70

