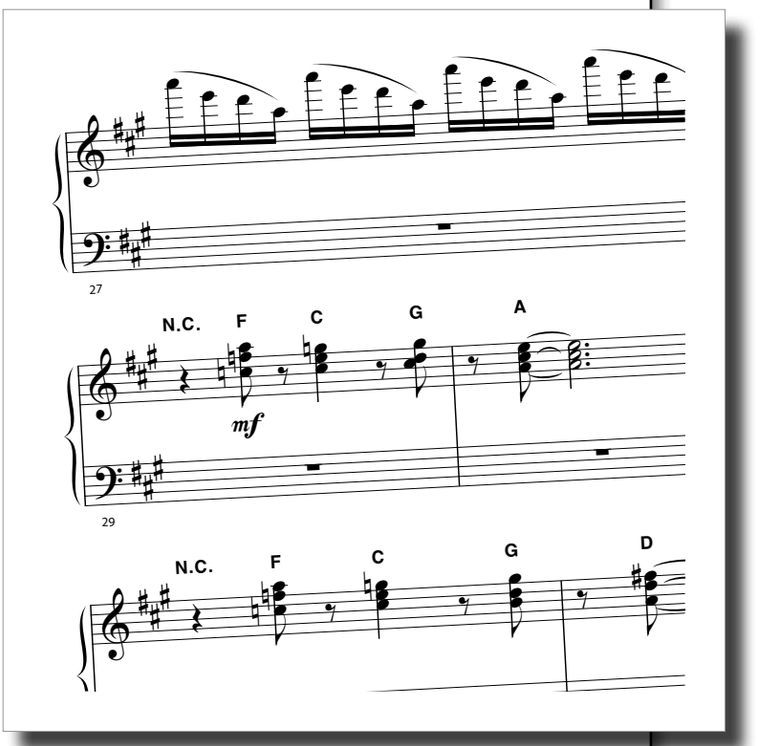
Let It Go

SONG TITLE: LET IT GO
GENRE: ROCK
TEMPO: 123 BPM
KEY: A MIXOLYDIAN
PATCHES: SYNTH

FEATURES: 16TH NOTE ARPEGGIOS

COMPOSER: HUSSEIN BOON
ARRANGER: ALASTAIR GAVIN

PERSONNEL: HUSSEIN BOON (GTR)
HENRY THOMAS (BASS)
NOAM LEDERMAN (DRUMS)
ALASTAIR GAVIN (KEYS)



BACKGROUND INFO

80s hard rock is often referred to as the 'second wave' and is notable for bands such as Bon Jovi, Def Leppard and Van Halen who lived life to the full and played their music to a vast army of fans in America and Europe. And by the 1980s, synthesisers were no longer the preserve of techno boffins or pop producers: hard rock wanted to join in as well.

THE BIGGER PICTURE

In heavy rock's 'second wave' in the 1980s guitars tended to rule the roost but by the mid 80s some bands were using synthesisers to great effect. Notable among these were bands such as Bon Jovi, Def Leppard and Europe, whose 'Final Countdown' is a veritable rock synth anthem. Other bands, which had traditionally been more guitar orientated, started to incorporate keyboard sounds into their music. One such was Van Halen, whose 1984 single 'Jump' is built around a chordal riff played on a synthesiser (apparently an Oberheim OB-X). It was the only single released from its parent album but it charted pretty much everywhere and is instantly recognisable.

NOTES

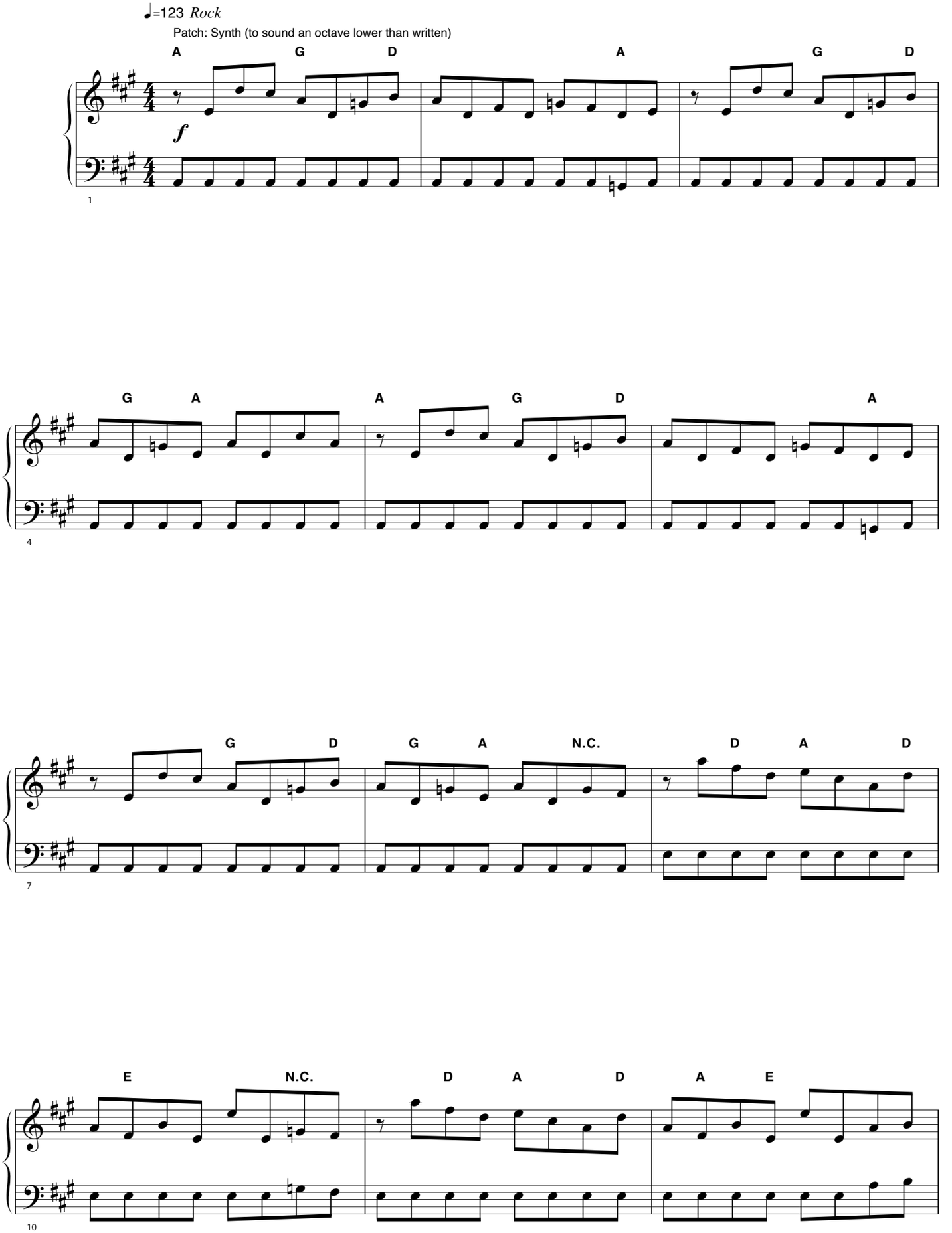
'Jump' was a foretaste of things to come for Van Halen. On the album, it is preceded by '1984' a synth track played by Ed Van Halen. 'Jump' signalled a more radio friendly direction in songwriting and production. For sure, the trademark guitar solo was still in place (one of van Halen's favourites), but Van Halen the band soon lost its charismatic front man Dave Lee Roth, more or less at the same time as the single was piling up the charts.

RECOMMENDED LISTENING

Van Halen's song 'Jump' can be found on *1984* (1984). Other bands that form the core of 80s heavy stadium rock are: Def Leppard (*Hysteria*, 1987), Bon Jovi (*Slippery When Wet*, 1986), Europe (*The Final Countdown*, 1986) and Mötley Crüe (*Shout at the Devil*, 1983).

Let It Go

Hussein Boon



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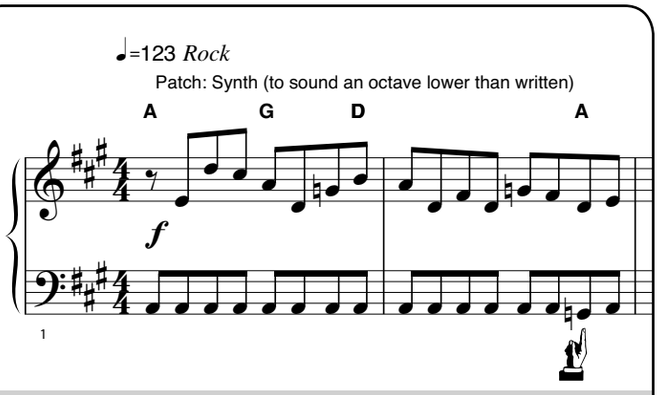
Walkthrough

This is a powerful rock piece that requires a synth patch that has power and depth of sound. Be careful that you work out the register you need to play at to sound an octave lower than written. Most synth patches on keyboards automatically sound an octave lower than the note you play, but you need to make sure. An easy way of doing this is to play middle C with an acoustic piano voice and then middle C with your chosen synth voice. It will be clear if the sound is lower. This piece has three different playing techniques. The first is the driving opening riff with pedal left hand. The second is rhythmic chord writing and the third is rapid 16th note articulation.

Bars 1–12:
This powerful riff requires neat, balanced articulation and needs to be thought of in two bar phrases. Be careful that you note the change of pitch in the left hand on beat 4 of bars 2, 6, 10 & 12. The initial riff has an ascending interval and the riff from bar 9 is descending. Watch that these details are noted.



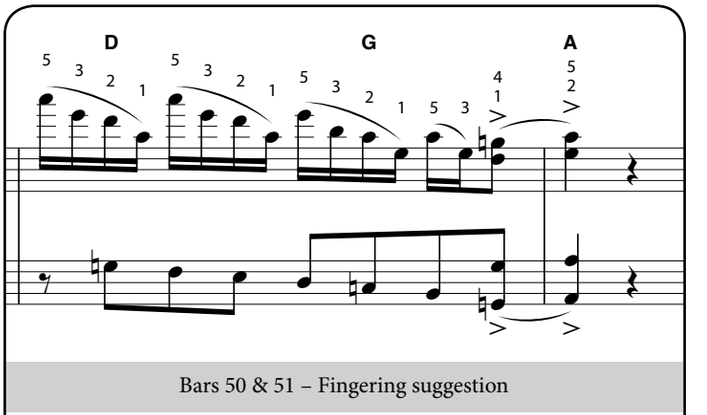
Bars 1 & 2 – Note the change of pitch

Bars 13–24:
These chords need very close hand coordination and accurate rhythm. Be careful that bar 14 is given full value. Bars 17–24 need close attention to values to differentiate between quarter and 8th note values. Also note the accent markings which need to be very pronounced. You need to bring out the movement of the chords, notably bars 23 & 24.

Bars 25–29:
These 16th notes must be precisely articulated and it is recommended that these are practised in a variety of rhythms to ensure even fingerwork. At this tempo there is a temptation to accelerate, so make sure you work with a strict pulse. Also watch that the thumb is lightly played to avoid unnecessary unevenness. Bar 28 will need slow practise to ensure the hand positions are secure. Try practising to the first 16th note of the next beat.

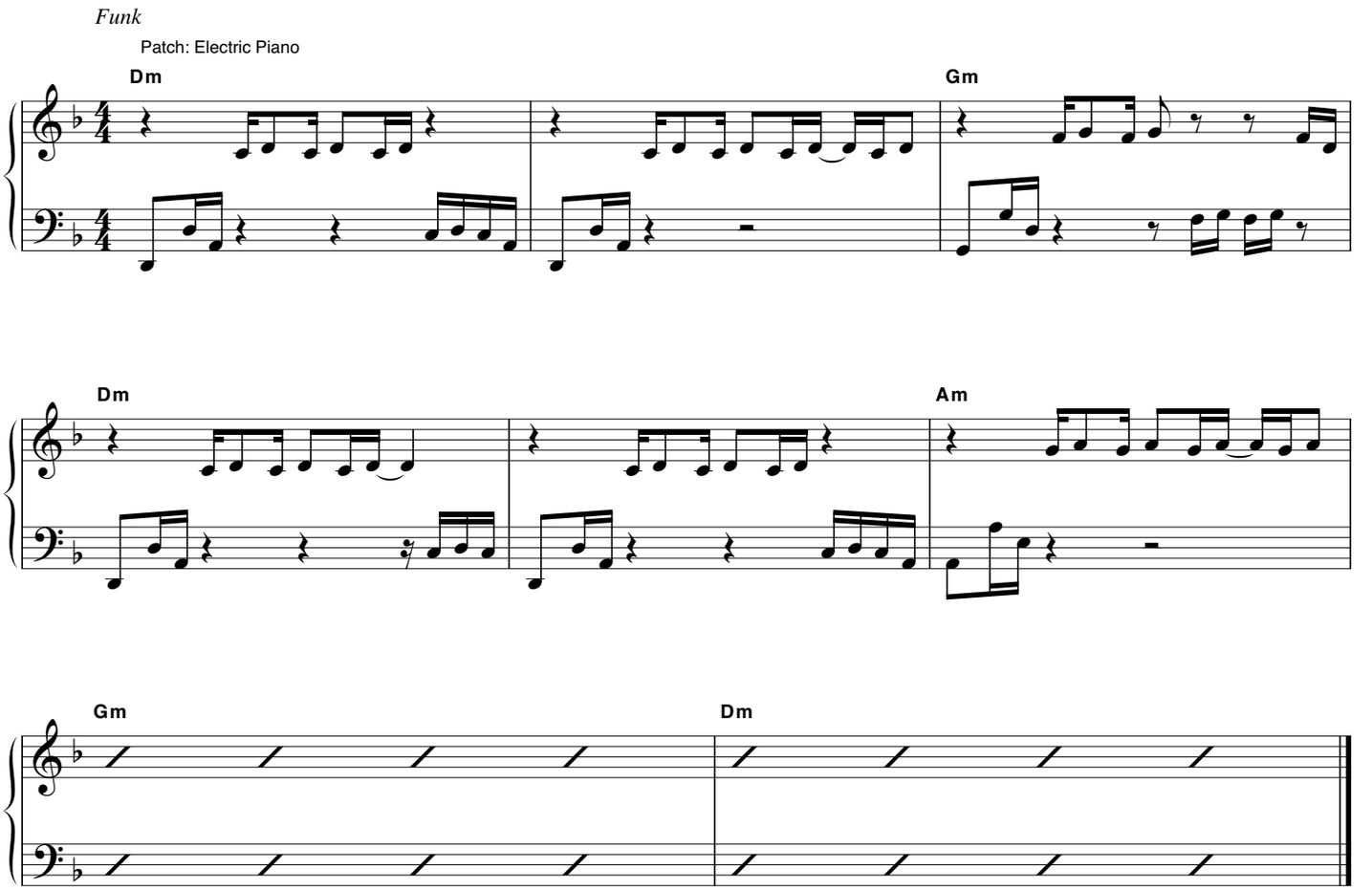
Bars 29–46:
This is a repeat of the previous chord passage but you will need to make sure you can crescendo in bar 38. If a volume pedal is not available, release the left hand to operate the volume control

Bars 47–51:
The right hand is a repeat of the previous 16th passage but this time the left hand has an octave phrase. Make sure that the opening whole note is held for its full length in bar 47 and that in bar 48 the rests are accurately noted. This will help with the rhythmic feel. Again ensure the quarter note is given full value. Whilst bar 50 is similar to bar 28 the last two 16th notes are replaced by an 8th note, requiring a coordinated left hand. This is not as easy as it seems and needs careful practise. Fingering is also important to achieve the legato marking.



Bars 50 & 51 – Fingering suggestion

Sight Reading

In this section you have a choice between **either** a sight reading test **or** an improvisation & interpretation test (see facing page). Printed below is the type of sight reading test you are likely to encounter in the exam. At this level there is an element of improvisation. This is in the form of a two bar ending. The improvised ending should use patterns used in the sight reading part of the test. You will be asked to perform it using either the piano or electric piano patch on your keyboard. The sight reading test will be in either the D minor pentatonic or E minor pentatonic scales. The examiner will allow you 90 seconds to prepare it and will set the tempo for you on a metronome.

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