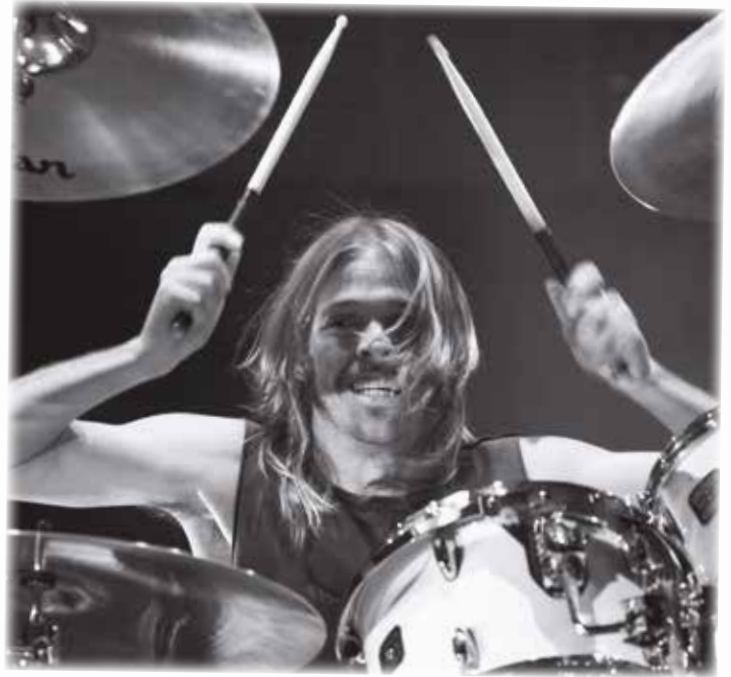


Foo Fighters

SONG TITLE: ALL MY LIFE
ALBUM: ONE BY ONE
RELEASED: 2002
LABEL: RCA
GENRE: ROCK

PERSONNEL: DAVE GROHL (GTR+VOX)
CHRIS SHIFLET (GTR)
NATE MENDEL (BASS)
TAYLOR HAWKINS (DRUMS)

UK CHART PEAK: 1
US CHART PEAK: 43



BACKGROUND INFO

'All My Life' is the last single off the Grammy Award winning Foo Fighters' album *One by One*. This driving rock performance comes courtesy of drummer Taylor Hawkins. The track starts with 30 seconds of Dave Grohl singing and playing solo guitar before the rest of the band comes in at breakneck speed. The drum groove features displaced snare hits and other syncopations that give the verses a see-saw sense of motion. By contrast, the choruses are straight-ahead rock.

THE BIGGER PICTURE

This album heralds the start of a period of rejuvenation for the Foo Fighters. Immediately beforehand, a despondent-sounding Dave Grohl had begun work with the Queens of the Stone Age on their *Songs for the Deaf* album in 2001 and the Foo Fighters were seemingly dead and buried. He finished, emerging with renewed energy and passion for his old band. As a result, *One by One*, a project that had initially been shelved, was completely re-recorded before bursting onto the market with its release in 2002, winning a Grammy for best rock album in 2003. 'All My Life' had done the same for best song the year previously.

NOTES

Texan Taylor Hawkins started his career as a drummer-for-hire and before landing the Foo Fighters' gig was, amongst other things, the touring drummer for Alanis Morissette in her *Jagged Little Pill* period. Grohl originally contacted Hawkins for advice on the best person to fill the drum slot in 1997 and was surprised to hear that he was willing to do the job himself. Hawkins professes himself to be a big fan of Queen's Roger Taylor and played with him at Live Earth in 2007 along with Chad Smith of the Red Hot Chili Peppers. He also toured as Brian May's drummer. At one point when the Foo Fighters supported May, he played both the support and headline slots!

RECOMMENDED LISTENING

The band's debut album, *In Your Honor* (1995), features 'This is a Call' which identified the Foo Fighters as more than just Dave Grohl's pet project. Mid period rock numbers, such as 'Learn to Fly' (from 1999's *There's Nothing Left to Lose*), are a full-on aural assault. More recent songs, such as 'Resolve' from *In Your Honor* (2005), show the band in a mellower frame of mind while still packing a terrific rock punch.

All My Life

Foo Fighters

Words & Music by Dave Grohl, Taylor Hawkins,
Nate Mendel & Chris Shiflett

♩=168 *Alternative Rock*

The drum notation is written on a single staff in 4/4 time. It begins with a rest for the first two measures, followed by a series of rhythmic patterns. The first measure of the first line has a dynamic marking of *f*. The notation includes various drum symbols: a vertical line for snare, a vertical line with an 'x' for bass, and a vertical line with an 'o' for cymbal. There are also some symbols with a plus sign. The piece is divided into measures, with measure numbers 1, 3, 6, 9, and 13 indicated at the start of their respective lines. The notation ends with a double bar line.

The Police

SONG TITLE: MESSAGE IN A BOTTLE

ALBUM: REGGATTA DE BLANC

RELEASED: 1979

LABEL: A&M

GENRE: ROCK

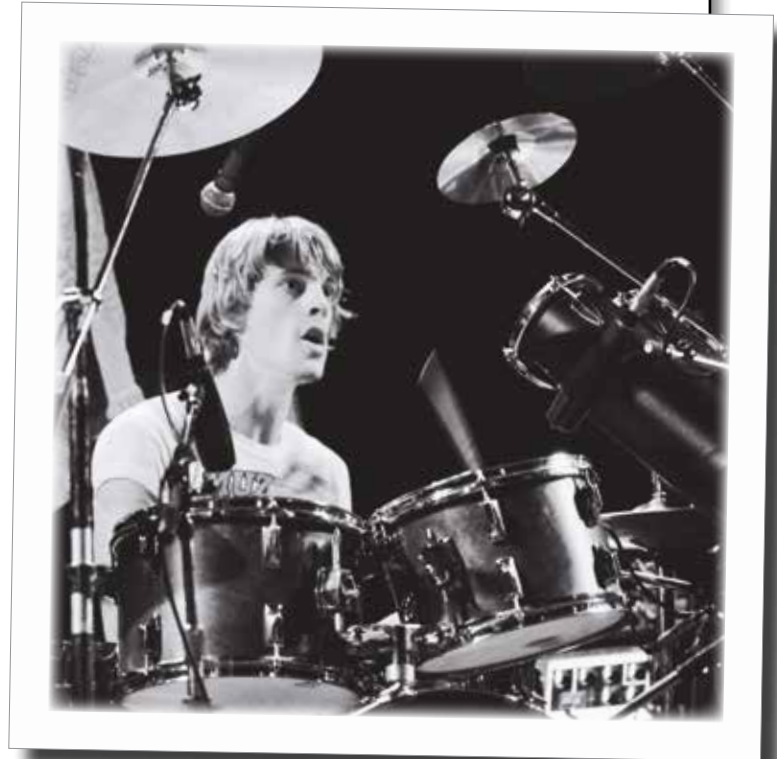
PERSONNEL: ANDY SUMMERS (GTR)

STING (BASS+VOX)

STEWART COPELAND (DRUMS)

UK CHART PEAK: 1

US CHART PEAK: 74



BACKGROUND INFO

This song was the first UK number one for The Police. This rather unlikely combination of a jazz loving Geordie (Sting), a 60s guitar-for-hire (Summers) and the son of an ex-CIA director (Copeland) became one of the 1980s' most successful power trios. The band divided critics and audiences alike in their early career but no-one could argue with the notion that Stewart Copeland was one of the most able and influential drummers of his generation.

THE BIGGER PICTURE

Sting may have written most of the songs but Stewart Copeland's drum sound and style defined much of what The Police were about musically. His high-pitched, tight snare and hi-hat sounds are instantly recognisable as is his mastery of the reggae-rock fusion that initially set the cat amongst the critics (hence the name of the album: an ironic reference to the gibe 'white reggae').

In 'Message In A Bottle' it is the combination of these elements, along with his fast, insistent kick drums that give the tune its momentum and perfectly underscores the guitar riff that so rightly made it famous. Copeland's other trademark – his ability to

constantly push the beat with intensity but without it sounding out of time – makes this song sound fresh and listenable to this day.

NOTES

Stewart Copeland was heavily influenced by jazz and began his professional career playing in his brother Miles Copeland's Curved Air before founding the Police in 1977. It is well documented that much of the band's success was fuelled in part by the intense interband rivalry between Copeland and Sting and this initially led to some classic early 1980s performances. By 1986 the band had clearly run its course and the three members pursued their own solo projects for twenty years before reuniting for a final world tour in 2006.

RECOMMENDED LISTENING

Aside from 'Message In A Bottle', *Reggatta de Blanc* spawned a further number one, 'Walking on the Moon' which further demonstrates how Copeland could use hi-hat and cross stick to create musical tension and atmosphere. The Police's swansong, *Synchronicity* (1983) featured an even bigger number one in 'Every Breath You Take'.

Message In A Bottle

The Police

Words & Music by Gordon Matthew Sumner

♩=150 *Rock*

Musical notation for the first staff, starting with a forte (*f*) dynamic. The staff contains a series of eighth notes and quarter notes, with some notes beamed together. There are four measures in total.

Musical notation for the second staff, starting with a mezzo-piano (*mp*) dynamic. The staff contains a series of eighth notes and quarter notes, with some notes beamed together. There are four measures in total.

Musical notation for the third staff, starting with a mezzo-forte (*mf*) dynamic. The staff contains a series of eighth notes and quarter notes, with some notes beamed together. There are four measures in total.

Musical notation for the fourth staff, starting with a mezzo-forte (*mf*) dynamic. The staff contains a series of eighth notes and quarter notes, with some notes beamed together. There are four measures in total.

Musical notation for the fifth staff, starting with a mezzo-forte (*mf*) dynamic. The staff contains a series of eighth notes and quarter notes, with some notes beamed together. There are four measures in total.

Develop on repeat

Musical notation for the sixth staff, starting with a mezzo-forte (*mf*) dynamic. The staff contains a series of eighth notes and quarter notes, with some notes beamed together. There are four measures in total.

Musical notation for the seventh staff, starting with a forte (*f*) dynamic. The staff contains a series of eighth notes and quarter notes, with some notes beamed together. There are four measures in total.