

# Digital Music Art

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# About Digital Music Art

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## **Who are we?**

Digital Music Art is a music engraving company based in South Gloucestershire just outside Bristol. Setup in 1995, we have to date produced music for well over 150 publications. Our work has encompassed a large variety of different styles and formats such as guitar tablature and vocals, piano, and even diagrams of drum kits.

We pride ourselves in our ability to precisely emulate any template specification. Before we start any job we create a template that exactly matches the house style of the commissioning publisher. Every detail is incorporated into that first template, from staff weight and dimensions to fonts used for dynamics and their point sizes. We're more than happy to supply sample pages to your specifications simply to demonstrate the quality of our work.

Simon Troup *BA (Hons) Mus*  
Jennie Marie Troup *BA (Hons) Mus*

## **Contact Details:**

Please make all initial contact via email to [enquiries@digitalmusicart.com](mailto:enquiries@digitalmusicart.com)

## **Hardware / Software / Media**

### Platform

Apple Macintosh

### Applications

Coda Finale (Music Engraving)  
Adobe Indesign (Page Layout)  
Adobe Illustrator (Technical Illustration & EPS Manipulation / Editing)

### Output

Indesign + EPS files (Standard Publication)  
GIF, JPG, PNG & PDF (Internet Publication)

## **Media & Delivery**

CD  
CDR (W/RW)  
DVD  
DVD (W/RW)  
PDF  
Internet (FTP, Email, HTTP)  
Fax  
Hard Copy

## **Rates**

All rates are negotiable, individual requirements are taken into account.

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# Client List / Completed Work

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## **Rock School Ltd**

Current Guitar Syllabus (8 Books)  
Current Bass Syllabus (8 Books)  
Current Drum Syllabus (8 Books)  
Current Piano & Keyboard Syllabus (8 Books)  
DrumSense  
Vocal Companion Guide  
Examination (examiner & candidate) materials

## **Total Guitar Magazine (Future Publishing)**

117 issues (All music engraving since issue 13, current issue is 130) plus many special editions.

## **Total Accuracy**

Jam with Gary Moore  
Jam with Hank Marvin  
Jam with The Eagles

## **Edition Wilhelm (Copenhagen)**

Nordic Bass

## **MusicWheels**

Music Theory Module, MusicWheel production design, website design and animations.

## **Music Sales Ltd (Wise Publications)**

75 Books including:

### *Guitar tab:*

Manic Street Preachers - The Holy Bible  
The Stereophonics - Word Gets Around  
The Stereophonics - Performance & Cocktails  
Ocean Colour Scene - One From The Modern  
The Smashing Pumpkins - Adore  
Pat Metheny - The Best Of  
U2 - The Best Of  
The Cranberries - Bury The Hatchet  
Iron Maiden - Brave New World  
Travis - The Man Who  
Travis - Good Feeling  
Bryan Adams - The Best Of Me  
Eva Cassidy - Songbird  
Muse - Origin Of Symmetry

### *Encyclopedias / Technical Musical Illustration / Book Design:*

Little Book Of Music Theory  
Little Book Of Scales  
Little Book Of Chords  
Chord Chemistry  
Guitar Case Guide To Left Handed Chords  
Bluffers Guide To Music Theory  
The Songwriting Secrets Of The Beatles

# Guitar Tablature & Vocals

Travis - "Turn"

B (A)      B/A (A/G)      cont. sim.

and I — be - lieve — that it won't — be ve - ry long.

TAB: 2 2 4 2 4 0 | 2 4 4 2 0 4 4 4

Chorus  
A (G)      B<sup>7</sup> (A<sup>7</sup>)

If — we turn, — turn, — turn, —

TAB: 4 4 4 4 4 4 4 | 0 2 2 2 4 4 4

E (D)      A (C#bass) (G(Bbass))      A (G)      B (A)

— turn, — turn. — Turn, — turn, — turn. —

TAB: 0 2 2 0 0 2 2 0 4 5 | 0 2 2 0 2 4 4 2

E (D)      A (G)      B<sup>7</sup> (A<sup>7</sup>)

If — we turn, — turn, — turn, —

Pre      Pre

B Full      B 1/2

TAB: 2 0 0 2 2 0 2 2 0 0 0 | 0 2 2 2 0 2 4 4 4 4 4 2 2

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# Piano

## RockSchool Grade 6 - "Manhattan"

### Optional Solo (8 bars)

(Suggested scale choices)

F                      B<sup>b</sup>/F                      A<sup>b</sup>/E<sup>b</sup>                      B<sup>b</sup>/F                      F                      B<sup>b</sup>/F

*F ionian*                      *F dorian*                      *F ionian*

A<sup>b</sup>/E<sup>b</sup>                      B<sup>b</sup>/F

*F dorian*

*D. §. al Coda*

⊕ *Coda*

*marcato*

# Piano

## RockSchool Grade 8 - "Best Bet Boogie"

The first system of music features a grand staff with treble and bass clefs. The key signature has two flats (B-flat and E-flat). The music begins with a piano (*mp*) dynamic. A *cresc.* (crescendo) marking is placed above the staff. The right hand plays chords and moving lines, while the left hand plays a steady eighth-note accompaniment.

The second system continues the piece. It features a *ff* (fortissimo) dynamic marking. The right hand has a series of chords, with a *15<sup>ma</sup>* (15th fret) marking above the staff. The left hand plays chords, with a *5* (5th fret) marking below the staff. The system concludes with a key signature change to three sharps (F#, C#, G#).

The third system is in the key of three sharps. It features a *mp* dynamic in the right hand and a *mf* (mezzo-forte) dynamic in the left hand. The right hand plays a melodic line, while the left hand plays a steady eighth-note accompaniment.

The fourth system continues the melodic and accompaniment. It features a *f* (forte) dynamic in the right hand and a *ff* dynamic in the left hand. The right hand plays a melodic line, while the left hand plays a steady eighth-note accompaniment.

The fifth system features a *mp* dynamic. The right hand (r.h.) has a melodic line with a *3* (3rd fret) marking. The left hand (l.h.) has a steady eighth-note accompaniment with a *5* (5th fret) marking. The system concludes with a key signature change to three sharps.

The sixth system features a *f* dynamic. The right hand (r.h.) has a melodic line with a *4* (4th fret) marking. The left hand (l.h.) has a steady eighth-note accompaniment with a *1* (1st fret) marking. The system concludes with a key signature change to three sharps.



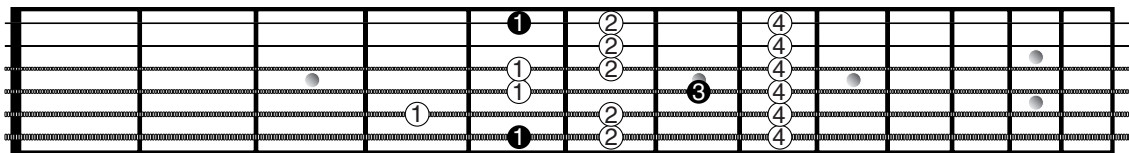
# Guitar Tuition Materials

The London Music School

## Altered Scales

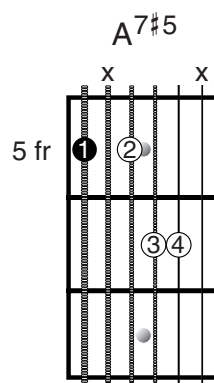
The altered scale is primarily used for playing over altered dominant chords such as  $A^{7\#5}$ ,  $A^{7b5}$ ,  $A^{7\#5b9}$  and  $A^{7b9}$ . Notice that the scale itself contains both a  $b9$  and  $\#9$ , along with a  $b5$  and  $\#5$ .

### A Altered Scale - Position 1



Lets have a closer look at the scale in music notation. The intervals are shown below. Compare the intervals themselves with those of the chords mentioned earlier.

You may notice that it sounds both diminished and whole tone in places. That's simply because the first half of the scale is diminished, and the second half is whole tone! If it sounds a little odd at first, don't worry, you won't be using it all the way through songs (unless of course you're in a particularly knaff band and want to be kicked out). Once it's played in the right context it'll sound great. Try playing the scale against this  $A^{7\#5}$  chord.



Why does this work? Check your intervals.  
 $A^{7\#5}$  contains the notes (low to high);

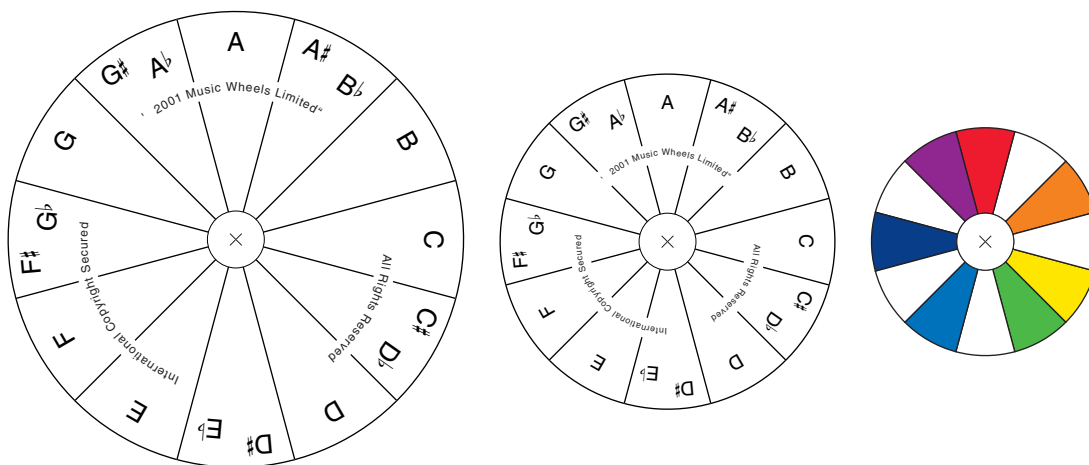
A	G	C#	E#
1	7	3	#5

All the chord tones are notes found in the A altered scale.

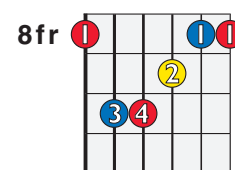
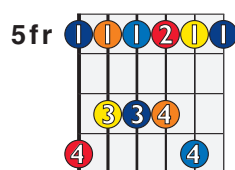
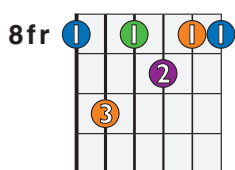
Our next step will be to use the altered scale in a simple two chord sequence. The first chord in the sequence is D minor. The key is D minor so the D minor chord is chord I minor. The second chord in the sequence is  $A^{7\#5}$ , which you should now be familiar with. You can think of  $A^{7\#5}$  as chord  $V^{7alt}$ . You have a variety of scale choices to use over the D minor chord (Aeolian, Dorain, minor pentatonic, minor pentatonic  $\#6$  etc.) but in this exercise you should use A altered over the  $A^{7\#5}$  chord. Make sure

# Technical Illustration

## MusicWheels Ltd - Final production design.



## Book illustrations.



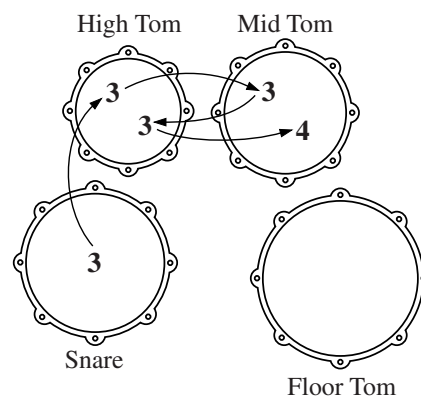
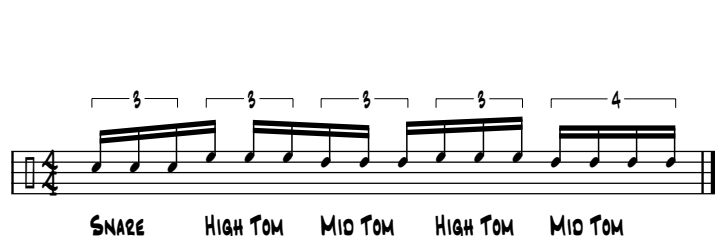
Major Scales:

C	C	D	E	F	G	A	B	C
G	G	A	B	C	D	E	F#	G
D	D	E	F#	G	A	B	C#	D
A	A	B	C#	D	E	F#	G#	A
E	E	F#	G#	A	B	C#	D#	E
B	B	C#	D#	E	F#	G#	A#	B
F#	F#	G#	A#	B	C#	D#	E#	F#
F	F	G	A	Bb	C	D	E	F
Bb	Bb	C	D	Eb	F	G	A	Bb
Eb	Eb	F	G	Ab	Bb	C	D	Eb
Ab	Ab	Bb	C	Db	Eb	F	G	Ab
Db	Db	Eb	F	Gb	Ab	Bb	C	Db
Gb	Gb	Ab	Bb	Cb	Db	Eb	F	Gb

# Technical Illustration

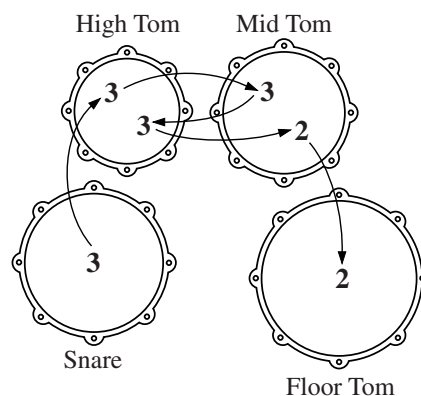
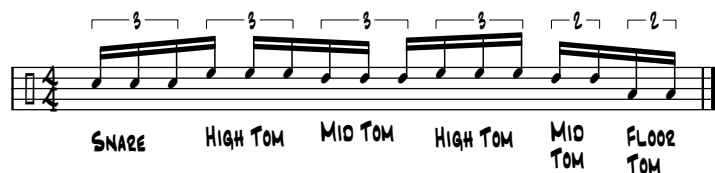
## 5a. 3-3-3-3-4

This time, we are going to move backwards as well as forwards around the kit. Play three on the snare drum (leading hand first), three on the high tom (following hand first), three on the mid tom (leading hand first), three on the high tom (moving backwards, following hand first), and four on the mid tom.



## 5b. 3-3-3-3-2-2

Repeat the sequence of four groups of three (snare drum, high tom, mid tom, high tom, alternate leading/following hands), but break the four from the previous exercise into two groups of two, played on the mid tom and floor tom.



## 5c. 3-3-3-3-3-1

Three on the snare drum, three on the high tom, three on the mid tom, three back on the high tom, three back on the mid tom and one back on the high tom.

