

VAI'S MUSICAL CLIMAX FROM THE MOVIE "CROSSROADS"

CROSSROADS

S U I T E

"Butler's Bag" – Soloing Off Chords
 "Headcuttin' Duel" – A trading licks duel
 between Vai and Cooder
 "Eugene's Trick Bag" – Steve's Arpeggio Treat

Although the musical climax to "Crossroads" was omitted from the soundtrack album, it still became a favorite of students and probably the most frequently requested work to be transcribed. So, here it is in its entirety, except for the segment where Jack Butler (played by Steve Vai) tries in vain to recreate the classical licks from "Eugene's Trick Bag".

The first section, "Butler's Bag", is a 12 bar blues in E that exemplifies Vai's approach to soloing off chords.

LESSON

The first four measures at letter A consist of diads derived from the E7 chord (E G# B D) commencing with a bend to B and D (Fig. 1). This idea also occurs in the B section, at the same point in the progression, and is followed by C# and G from the A7 chord (A C# E G#) (Fig. 2). The brief cadenza of the last 3 measures features an E11 arpeggio (E G# B D F# A) in combination with the E "blues scale" (E G A Bb B D) (Fig. 3).

Steve's deftness with the vibrato bar is evident through-

figure 1 fast shuffle

figure 2

figure 3

out, especially in measure 16 where he does a “pseudobend” by pulling up on the bar, raising D a whole tone to E, and in measure 23 as he imitates a slide guitar by lowering the pitch of a note preceding a slur (Fig. 4).

Note that we’ve included suggested fingerings for tricky passages with several changes in hand position by virtue of his penchant for phrasing with legato slides.

figure 4

Figure 4 shows a musical staff with a treble clef, key signature of two sharps, and 12/8 time signature. The staff contains a melodic line with slurs and a "full" bend. The guitar tablature below shows fret numbers for strings T, A, and B. Annotations include "pull up with bar" and "full".

T	15	14	15	(15)	(15x15)	14	14	15
A	16	15	16	(16)		15	15	16
B								

figure 5

Figure 5 shows a musical staff with a treble clef, key signature of two sharps, and 4/4 time signature. The staff contains a melodic line with slurs and a "dive" bend. The guitar tablature below shows fret numbers for strings T, A, and B. Annotations include "Note: Tune 6th String To D", "Guitar 1 - 1 1/2", "harm.", and "dive".

T																				
A	7	(7)	(7)	(7)																
B					0	0	X	X	0	0	X	X	0	0	X	X	0	0	X	X

figure 6

Figure 6 shows a musical staff with a treble clef, key signature of two sharps, and 4/4 time signature. The staff contains a melodic line with slurs and a "slide" effect. The guitar tablature below shows fret numbers for strings T, A, and B. Annotations include "NOTE: Tuned to open D (D A D F# A D)", "Guitar 2 played fingerstyle with slide", and "*5 sounded by slide".

T																			
A	10	12	10	12	12	12	11	12	10										
B	10	12	10	12	12	12	11	12	10										

figure 7

Figure 7 shows a musical staff with a treble clef, key signature of two sharps, and 4/4 time signature. The staff contains a melodic line with slurs and a "N.C." (Natural Chord) effect. The guitar tablature below shows fret numbers for strings T, A, and B. Annotations include "a tempo", "Guitar 1", and "etc.".

T	15	13	15	13	15	13	13	12	13	12	13	12	13	12	14	12	15	14	15	12	15	14	15	14	12	15	14	12	14	15	14	12	12	14	15	14
A																																				
B																																				

figure 8

Figure 8 shows a musical staff with a treble clef, key signature of two sharps, and 12/8 time signature. The staff contains a melodic line with slurs and a "slide" effect. The guitar tablature below shows fret numbers for strings T, A, and B. Annotations include "full bend being held from previous measure", "1/2 (hold bend)", and "etc.".

T	(13)	(13)	(13)	13	13	13	12	(12)	(12)	(12)	(12)	(13)	12	10	12	10
A																
B																

In “Headcuttin’ Duel” our cinematic hero, Eugene Martone (played by Ralph Macchio), engages in a shootout with the Devil’s guitar-slinger, Jack Butler. Ry Cooder did all Eugene’s slide guitar parts in open D (D A D F# D A), while Steve tuned his sixth string down to D.

There’s more whammy bar antics from Vai in the first round, this time in conjunction with natural harmonics (Fig. 5). Cooder replies with his own rendition of the opener, using a bottleneck for slide, and the interplay continues up till letter D (Fig.6). At that point all hell breaks loose as Jack switches guitars (this time in normal tuning) and does a furious sixteenth note run based on the D dorian mode (D E F G A B C) (Fig. 7). A 12 bar blues follows at the letter E, that features some subtle semitone bends from the sixth to the seventh degree in measures 2-4 and 12 (Fig. 8). In measure 7 he imitates a slide guitar again as in “Butler’s Bag” (Fig. 9).

STEVE VAI • "CROSSROADS" SUITE

figure 9

T
A 10 12 10 12 12 10 9 10 9 12
B

Eugene is then joined by Willie Brown (played by Joe Seneca) on the harmonica for a duet. Since the harmony is in parallel thirds both parts can be played easily in the open D tuning as demonstrated in fig. 10. Jack

figure 10

T 15 15 15 14 11 12 12 12 11 12 12
A 15 15 15 14 11 12 12 12 11 12 12
B

throws in a third part during the next chorus and then goes back into solo flight. In the last two measures of this lead break Vai goes "outside" and combines the C major pentatonic (C D E G A) with the D blues pentatonic (D F G A) (Fig. 11). At the letter H, Eugene

figure 11

T 8 5 8 5 5 7 5 7 5 7 5 9 5 9 0
A 8 5 8 5 5 7 5 7 5 7 5 9 5 9 0
B

responds, concluding with some Mississippi Delta style blues licks containing double stops.

The piece modulates to E at letter I and the battle continues, this time the clincher is wide interval bending (see measures 8-9), plus extended fingerings in measures 1 and 8 of the E "blues scale" PP. Eugene makes another admirable attempt to bring the champion to his knees, but Jack pulls out all the stops commencing with a digital delay generated "round" (also called a circle or perpetual canon) in G that consists of descending the G dorian (G A Bb C D E F) and then ascending the G lydian mode (G A B C# D E F#) right up to the cadenza in E at letter L. For the first 8 measures of the cadenza he burns up the "blues scale", then goes to the E mixolydian or "seventh scale" (E F# G# A B C# D). The vibrato bar receives an especially "Vai"-lent treatment in measures 14-15 and we wouldn't recommend imitating Jack Butler (i.e. shaking the guitar by the bar) at this point in the duel, unless you're prepared to deal with the possible consequential damage to said unit (Fig. 12).

figure 12

T 7 7 X 7 10 7 0
A 7 7 X 7 10 7 0
B

Things look pretty grim for Eugene and Willie, but "Lightning Boy" gets his mojo workin' and treats us to "Eugene's Trick Bag". After getting everyone's attention with an uninterrupted slur he falls back on his classical training and goes into a series of arpeggios: Am - E7 - A7 - Dm - G#dim7 - Am. This and the next section are Steve Vai's rendition of a composition by classical guitarist William Kanengiser that Eugene played (actually William played and arranged all the classical guitar parts) earlier in the movie.

Following a sequence of sliding thirds derived from the E mixolydian (Fig. 13) our hero then plays a series

figure 13

T 16 17 17 15 15 14 14 12 12 10 10 9 9 7 7 5 5 4
A 16 17 17 15 15 14 14 12 12 10 10 9 9 7 7 5 5 4
B

of major arpeggios with a repeated tonic pedal point via the open first string starting at letter E. The best method for smoothly connecting the enormous leaps required here is to shift your eyes to the next position while completing the preceding group of sixteenth notes. The final arpeggiated sequence is based on a G# diminished seventh chord (G# B D F) (Fig. 14). An

figure 14

T 7 4 0 14 11 0 17 14 0 12 9 0
A 7 4 0 14 11 0 17 14 0 12 9 0
B

unusual feature of this chord is that it is symmetrical as its structure is composed of minor thirds stacked upon each other. The final run of this piece is a rapid ascension of the A harmonic minor scale (A B C D E F G#), the only common scale containing this chord when harmonized and is found on seventh degree or leading tone. The final high A note is the result of actually "fretting" the first string against the neck pickup.

BUTLER'S BAG

Music by
STEVE VAI

1 (Devil) "Jack Butler's gonna like you"
(girl) ooh

slowly

A

f P.M. $\frac{1}{2}$ $\frac{1}{2}$ full

5

f $\frac{1}{2}$ w/bar $\frac{1}{2}$ full

9

E **B**

fingering: 1 - 1 2 3 3 - 2 1

let ring

12

A **E**

let ring

* A.H. *simile* A.H. *8 va* A.H.

*octave above fretted note *Full w/bar

15 **B**

w/bar -1 1/2 *full w/bar

18

w/bar -1 1/2 *pull up on bar -1 1/2 w/bar -1 1/2

STEVE VAI • BUTLER'S BAG

The image shows a musical score for the song "Butler's Bag" by Steve Vai. It consists of three systems of music. Each system includes a standard musical staff with a treble clef and a key signature of two sharps (F# and C#), and a corresponding guitar tablature below it. The tablature uses numbers 0-22 to indicate fret positions. The score includes various musical notations such as slurs, accents, and dynamic markings like '-1', '-1/2', and 'full'. The first system has a tempo marking of 1/2. The second system has a tempo marking of -1/2. The third system has a tempo marking of -1/2 and a 'full' marking. The tablature for the first system shows frets 17, 15, 10, 14, 12, 14, 12, 14, 12, 10, 10, 12, 14, (14), 14, (14), 12, (12), 14, (14), 12, 14. The second system shows frets 14, 12, 14, 14, 12, 14, 14, 12, (12), 12, 0, 10, 0, 0, 9, 0, 0, 0, 7, 10, 11, 12, (12), (12). The third system shows frets 19, 16, 17, 15, 14, 16, 13, 12, 14, 12, 11, 14, 11, 7, 9, 14, 13, 14, 17, 22, (22), 22, (22), (22), 0.

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HEADCUTTIN' DUEL

Music by
STEVE VAI and RY COODER

A

Guitar 1

1 D5

harm. - 1 1/2

dive

Note: Tune 6th String To D

harm. - 1 1/2

dive

5

harm. - 1 1/2

dive

harm.

harm. - 1 1/2

dive

harm.

*pull up on bar

9

- 1 1/2

8 va

4

4

Editor's Note: Standard Notation Readers should read Tablature line for Letter B since most of it is in Open D tuning.

NOTE: Tuned to open D (D A D F# A D)

B

Guitar 2

16

played fingerstyle with slide

10-12 10-12 (12) (12) 11-12 10 12 12 (12)

* 5 sounded by slide

20

(12) 12 (12)

0 x x x 5 3 0 5 0 0 0 0 x x

24

G5 D

muted harm.

fretted

0 5 3 0 7 7 7 4 5 4 0 0 0 0 x x x 2 4

* place fretting finger lightly between 6th and 7th fret

STEVE VAI • Headcuttin' Duel

28

• muted harm. G5 fretted

33

freely Guitar 1 full string noise Guitar 2 rake

37

Guitar 1 full 1 1/2 A.H. Guitar 2 let ring Guitar 1 full 1 1/2

40

Guitar 2 8 va full Guitar 1 8 va slowly 1 1/2 Guitar 2 full Guitar 1 full

44

Guitar 2 8 va full Guitar 1 8 va full ritard full swing feel full

47

8 va a tempo Guitar 2 w/slide

49 *8 va* *swing feel*

ritard

(applause)

3

3

54 **D** *N.C.* *a tempo*

Guitar 1

57

ritard

E (hold bend)

A.H. - 21/2

full (hold bend)

1/2

61

1/2 (hold bend)

(12) (12) (12)

12 12 10 12 10

15 14 13 12 10

64

full

D

-1 -1/2

-1 -1/2

67

A

dive

dive

13-17 17 17

70 *8 va*

full

1/2 hold bend

(19) (19) (19) (19)

STEVE VAI • Headcuttin' Duel

74

volume swells

Guitar 2

79 **F** D

Guitar 2 w/slide throughout

NOTE: harmonica harmony part a third above Guitar 2

83 **G** D

Guitar 2

87 **G** D

Guitar 2

88 *8 va* **D**

Guitar 1

full

full

Guitar 2 (harmonica harmony simile) slightly flat

8 va -----

97 **D** *dive* **A** **D** - 1 1/2

dive *full* - 1 1/2 *string noise*

19 19 (19) (17) 17 10 (10) 20 20 20 10 17 19 (19) (19) 17 17 22 (22) 20 (20 X 20)

(12) (12) 12 12 12 (12) 14 12 12 12 12 (12) 12 12 (12) 12

G **D** *dive* **G**

Guitar 1 (6 tuned to D) *w/bar* *full* *dive* 1 1/2 *hold bend*

13 (13) (13) (13) 15 (15) (15) 15 15 15 (15) (15) (15) 13

108 **G** **D** *8 va* **A**

full *full* *full* *full*

(19) (19) 0 0 15 (15) (15 X 15) 13 15 (15 X 15) 13 15 15 (15) 20 (20) 19 20 20 19 13 12 13

112 *8 va* **D** *P.M.*

(12) 12 10 12 10 10 0 0 5 0 5 0 5 5 7 5 7 5 7 5 3 5 3 0

H *8 va* **D**

Guitar 2 (w/slide throughout) (Open D tuning)

19 19 21 22 (22) 22/24 (24) 24 (24) 24 (24) 24

119 *8 va* **G** **D**

24 20 24 20 24 (24) 17 17 16 17 10 17 10 17 (17) 12 (12) 11 10 10 12 12 (12) 12

STEVE VAI • Headcuttin' Duel

123 **A** **D**

12 11/12 12 11/12 12 12 11/12 11/12 13 12 12 12 12 13 12 11 12 (12)

127 **I** **E** **G** **E**

Guitar 1
Guitar tuned normal (6th string to E)

17 15 12 15 17 15 12 15 12 15 14 12 14 12 14 12 15 15 (15) (15) 10 15 full (15) 15 (15) 15 full 15

130 **G** **E** **G**

15 17 (17) 15 15 14 12 14 12 14 15 14 14 13 12 14 15 14 (harmonies) (harmonies)

* release bend while sliding

132 **E^{8va}** **G** **J** **E**

Guitar 2 (w/slide throughout)
(Open D tuning)

24 17 24 24 24 24 (24) 10 10 (10) 10 (10) (10) 14 14 14 14 14 14

135 **G** **E** **G**

12/14 14 14 14 12 14 12 14 14 12 14 12 14 14 14 (14) 14 14

138 **G** **E** **D**

17 14 12 12 14 12 14 17 14 12 14 12 12 14 12 14 12 14 12 14 12 14 12 14

142 **K**

Guitar 2 echo w/long delay and single repeat
 Guitar 1 (repeats notated if pseudo-echo effect desired with additional guitar)
 echo harmony

146

150 **L** *cadenza freely* *8 va*

154 *8 va*

156 *8 va*

EUGENE'S TRICK BAG

By STEVE VAI

A Ha - ha - ha - ha

Guitar 2
Normal Tuning

T
A
B

rit.

B Am E7

P.M.

5 8 7 7 5 9 10 8 12 8 10 9 5 7 5 8 | 7 5 7 6 9 7 9 9 7 9 9 6 7 5

A7

5 9 7 5 7 6 5 8 5 8 5 6 7 5 7 9

Dm G#dim7

5 5 8 7 7 10 10 10 13 10 10 10 7 7 10 8 | 7 10 8 11 9 12 10 9 12 9 10 7 9 6 8 7

Am

P.M. rit.

5 7 8 7 7 5 7 5 5 5 5 8 10 12 8

STEVE VAI • Eugene's Trick Bag

C 8va.....

Am E7 Am Am E7 Am

a tempo *f*

8va.....

A Dm G C

8va.....

F G#dim7 Adim E

D 8va.....

8va.....

8va.....

8va

19 16 17 0 7 4 5 0 17 14 15 0 5 2 3 0 | 19 16 17 0 7 4 5 0 17 14 15 0 5 2 3 0

8va

22 19 20 0 10 7 0 0 20 17 18 0 8 5 6 0 | 22 19 20 0 10 7 8 0 20 17 18 0 8 5 6 0

8va

loco

22 19 16 18 19 16 10 16 18 19 16 18 19 16 10 | 19 16 18 15 16 18 15 17 18 15 17 14 15 17 14 16

A5 E5

17 17 6 6 7 2 5 9 12 14 0

trem. string noise

8va

loco

rit.

24 5 7 8 5 7 8 6 7 9 10 7 9 10 9 10 12 13 10 12 13 16 17 19 20 22 24 24 24 29

1 1/2 1 1/2

* high A played by fretting 1 against neck pickup

STEVE VAI

BIG TROUBLE

Vai's funk rhythm chord comping and finger tapping excursion!

This song is Steve Vai's favorite from "Eat 'Em And Smile" and was in fact the first original he presented to David Lee Roth. Since on the Spanish version of the aforementioned lp "Big Trouble" doesn't fade out, we referred to it instead for this transcription.

If you examine this funky ditty closely it becomes evident that Jimi Hendrix was a major influence on Steve in his formative years. The use of octaves *ala* "Third Stone From The Sun" in the intro; the distinctive chord voicings such as C#m7 with open strings, as Jimi did in "Spanish Castle Magic", in the main riff and F#m7add4 *ala* "House Burning Down" in the bridge and even the choice of key all have Hendrixian overtones, but the comparisons cease at letter G because the solo is totally Steve Vai.

LESSON

Commencing with the pickup notes, he shows his remarkable flair for using the vibrato bar in a musical sense. Note that following the bend to C#, the tonic, Steve lowers the pitch precisely with the bar so that he ends up with E to C# (Fig. 1). In measures 3, 5 and 7-8 of the solo he uses it in conjunction with slurs in a manner called "scooping", similar to the slide guitar effect found in "Headcuttin' Duel" (Fig. 2). The more commonplace "dives" occur only at the conclusion of measures 6 and 12, thus dividing the lead break into two equal parts (Fig. 3).

One aspect of Steve's style that is unique to the rock genre is his creative use of wide intervallic skips. A prime example of how he employs this device melodically is in measure 2 of the solo. Note that the line

figure 1

figure 3

figure 2

figure 4

figure 5

STEVE VAI • Big Trouble

8 Well, master Joe got the master plan he gotta hat full of sugar folks said "you a lucky man."

(15ma) -2 1/2

A.H. full -2 1/2

P.M. P.M.

11 One might think he just disapeared and all we found was his hat in a clearing down by the 7-11

P.M. harm. P.M. harm.

14 Folks cried someone said he died, but I know Joe didn't go to heaven _____ No.

P.M. P.M.

C Verse He went looking for trouble _____ woah! It was in his eyes

17 F#5 E5 F#5 A5 A5/E B/F# Badd4

P.M.

20 woah! _____ she was a dime a dozen _____ and they were two of a kind

A5/E E

P.M.

23 and they were two of a kind D Cherry blue and Mighty Mouse,

8va -----

P.M. -----

w/bar

f

C#m7

P.M. -----

26 kinda quiet dude.
She was suppose to be back at the house with the kids and the dog and "tonight we're rackateers said mouse

P.M. -----

f

P.M. -----

-1/2

3

-1/2

-1

-1/2

5 5 4 7 6 5 7 6 5 4 9

9

29 and I know a little joint upstairs in the back where we can sweat it all out and laugh and without a doubt and they were

f

P.M. -----

P.M. -----

P.M. -----

32 out E Lookin' for trouble Whoa!

P.M. -----

P.M. -----

0 4 4 4 16 17 16

4 4 4 16 16 16 16

16 16 16

35 The real kind whoa she was a dime a dozen

8va -----

P.M. -----

P.M. -----

8 va

55

16 16 18 16 18 19 16 18 16 16 19 16 18 19 18 16 19 17 16 17 19 17 16 17 16 16 17 16 18 16 15 15 16 15 18 16 14

57 loco

17 19 (19) 17 19 16 19 14 19 16 19 16 4 2 4 (4) 16 (16) 4 1 16 4 1 4 (4)

59

18 17 17 16 14 17 16 14 16 14 17 16 14 17 16 14 14 16 18 14 16 18 16 17 19

8 va

A

61

21 19 17 16 21 19 16 17 19 21 19 17 16 14 16 19 16 14 16 19 16 14 19 16 14 19 16 14 16 14 16 19 16 14 16 14 16 10 19 16 16 18 16 14 18 16 16 16

62

14 16 14 12 16 14 12 16 14 12 16 12 10 9 10 12 16 12 10 9 16 11 9 8 9 11 16 11 9 8 16 11 7

F#m7(add4)

63

9 16 11 9 7 16 9 7 14 9 14 9 10 12 14 9 7 14 9 7 5 14 5 4 5 7 14 7 5 4 14 6 4

STEVE VAI • Big Trouble

64

3

3 14 4 14 4 2 14 4 2 14 4 2 14 4 2 14 4 2 14 4 2 14 4 2 14 4 2 0 (0)

dive

65 **H** How many times have you said to your- self, "Hey, pack up and go I've

B5 Asus2

7 7 4 4 4 2 2 2 2 2 4 4 2 2 0 12 0 7 14

harm. harm.

68

been here too long." I bet if you asked them our her- oes would say, "Hey,

F#m7(add4) C#m9

P.M. dig in w/ P.M.

2 0 0 0 4 4 0 0 0 4 0 0 4 4 4 4 2 4 4 4 4 6 6

71

we're already gone." I know spoken: I don't know that mouse.

P.M. P.M.

0 4 4 0 4 4 2 2 0 0 4 2 4 (4)

74

feedback

(15ma) A.H. dive

full w/bar dive

(4)

77 **I** And off they drove late night _ , still life, pa - per moon shinin'

f P.M. P.M.

0 0 4 4 0 0 4 4 0 2 0 0 0

JIMI HENDRIX

LIKE A ROLLING STONE

Hendrix' unique chordal style exposed!
Creating new possibilities.

Jimi Hendrix recognized Bob Dylan's lyrical genius and was deeply affected by his use of imagery, especially in the context of a sociopolitical commentary. So it was an apropos move when Jimi covered "Like A Rolling Stone" with the Experience at their first American engagement, the Monterey Pop festival in June of 1967. His complete show is documented on the Alan Douglas produced lp, "Jimi Plays Monterey."

In this song you'll get a chance to examine some of the facets of Hendrix' unique, almost pianistic, chordal style. To free up his other fingers to play melodies within a given chord he often fretted bass notes with his thumb, an approach analogous to the function of a keyboardist's left hand. The first example here of this unorthodox technique is when he plays an F major chord (F A C) in measure 3 and frets the root on the 6th string with his thumb. The G major (G B D) that follows

LESSON

is played the same way, thus making it possible for it to be sustained as the final E note is hammered on (Fig. 1).

As you learn this piece you'll become aware of numerous melodic and harmonic possibilities within these two chords that would otherwise be unavailable to you if they were played with the traditional first finger barre. Besides giving you the option to fret additional notes there is also immediate access to any open strings. For example, Jimi often replaces F major with Fsus2 in this progression. By fretting with the thumb this substitution just requires the removal of the middle finger from the 3rd string. In the first verse he uses the sus2 form again on beat 3 of measure 8, but this time it's a Gsus2 (Fig. 2). It is played by transposing all the notes of the Fsus2 up a major second or two frets, which necessitates playing in the 2nd position. This shift is accomplished by fretting D, the fifth of the chord, on the 3rd fret of the 2nd

figure 1

Figure 1 shows the first three measures of the lesson. The top staff is a treble clef with a 4/4 time signature. Measure 1 contains a C major chord (C-E-G). Measure 2 contains an F major chord (F-A-C). Measure 3 contains a G major chord (G-B-D). The bottom staff shows the fretting for each measure: Measure 1: T (thumb) on 6th string, 1st fret; A (ring) on 5th string, 2nd fret; B (middle) on 4th string, 3rd fret. Measure 2: T on 6th string, 1st fret; A on 5th string, 2nd fret; B on 4th string, 3rd fret. Measure 3: T on 6th string, 3rd fret; A on 5th string, 5th fret; B on 4th string, 5th fret.

figure 2

Figure 2 shows a Gsus2 chord (G-B-D) in the 2nd position. The top staff shows the melody: G (2nd fret, 2nd string), B (3rd fret, 2nd string), D (3rd fret, 2nd string), G (2nd fret, 2nd string), B (3rd fret, 2nd string), D (3rd fret, 2nd string), G (2nd fret, 2nd string). The bottom staff shows the fretting: T on 6th string, 3rd fret; A on 5th string, 5th fret; B on 4th string, 5th fret.

figure 3

Figure 3 shows the F(sus2) and G(sus2) chords. The top staff shows the melody: F (1st fret, 1st string), A (2nd fret, 1st string), C (3rd fret, 1st string), F (1st fret, 1st string), A (2nd fret, 1st string), C (3rd fret, 1st string), F (1st fret, 1st string), A (2nd fret, 1st string), C (3rd fret, 1st string), F (1st fret, 1st string), A (2nd fret, 1st string), C (3rd fret, 1st string). The bottom staff shows the fretting: T on 6th string, 1st fret; A on 5th string, 10th fret; B on 4th string, 10th fret. For G(sus2): T on 6th string, 3rd fret; A on 5th string, 12th fret; B on 4th string, 12th fret.

string with the middle finger and the A note, the suspended second, can then be played on the 2nd fret of the 3rd string with the index finger. By fretting B, the third of the chord, on the 4th fret of the 3rd string with the ring finger the suspension is resolved. G, the root, was already fretted by the thumb on the 6th string between beats 2 and 3. In the two measures preceding the first verse and in measures 5-6 of the first chorus he uses an additional form of the sus2 in the upper register (Fig. 3).

Another common suspension also appears in measure 8 known as a sus4 (Fig. 4). Whereas the sus2 replaces the third of a chord with the note directly below it, that

figure 4

Figure 4 shows three measures of music. The first measure is a G chord with a thumb (T) on the 6th string. The second measure is a Gsus4 chord. The third measure is a G chord. Below the staff are guitar fingerings for the treble (T), middle (A), and bass (B) strings. The bass string has a thumb (T) on the 6th string throughout. The treble string has a thumb (T) on the 2nd fret in the first measure, and then fingers 3, 4, 3, 4, 3, 4, 3, 4, 3, 4, 3, 5 in the subsequent measures. The middle string has fingers 3, 5, 5, 4, 4, 5, 5, 4, 4, 5, 4, 5, 5.

is the second degree of its related mode or scale, the exact opposite is true with the sus4. In this case, the chord in question is a Gsus4 and the third is temporarily replaced by the note above it, the fourth degree of its related mode. In measure 1 of the first verse you'll note that Jimi commences using the sus4 idea in conjunction with a Dm7 (Fig. 5).

It should be obvious that with some formal training in music theory one can go a step beyond just imitating Jimi and begin to understand his music a little better. If the idea of nonharmonic tones is new to you, then for your first homework assignment look for other examples of sus2 and sus4 chords in your favorite songs.

figure 5

Figure 5 shows the first verse of music. The first measure is a C5 chord with a thumb (T) on the 6th string. The second measure is a Dm7 chord with a 'let ring' instruction. Below the staff are guitar fingerings for the treble (T), middle (A), and bass (B) strings. The bass string has a thumb (T) on the 6th string throughout. The treble string has fingers 5, 5, 5, 5, 7, 6, 8, 6, 5, 7, 5. The middle string has fingers 5, 5, 5, 5, 5, 7, 5.

LIKE A ROLLING STONE

Words and Music by
BOB DYLAN

Intro Free Time

(Spoken) Yeah, dig, broth-er, um... it's real-ly out-a-site here... Did-n't ev-en rain... no but-tons to push...

The Intro section is in free time. It starts with a treble clef and a 4/4 time signature. The first measure is a whole note chord with a treble clef (N.C.). The second measure is a whole note chord with a treble clef (P.M.). The bass clef has a thumb (T) on the 6th string throughout.

The first verse starts with a treble clef and a 4/4 time signature. The first measure is a C chord with a 'let ring' instruction. The second measure is an F chord. The third measure is a G chord. The lyrics are: "Uh, right now I could ded-i-cate this song to ev-'ry-bod-y here with". Below the staff are guitar fingerings for the treble (T), middle (A), and bass (B) strings. The bass string has a thumb (T) on the 6th string throughout. The treble string has fingers 3, 2, 0, 2, 1, 2, 3, 4, 3, 5. The middle string has fingers 3, 2, 0, 2, 1, 2, 3, 4, 3, 5.

The second verse starts with a treble clef and a 4/4 time signature. The first measure is a C chord with a 'let ring' instruction. The second measure is an F chord. The lyrics are: "Hearts, an-y kind of hearts and ears... goes some-thin' like this here...". Below the staff are guitar fingerings for the treble (T), middle (A), and bass (B) strings. The bass string has a thumb (T) on the 6th string throughout. The treble string has fingers 3, 2, 0, 2, 1, 2, 3, 4, 3, 5. The middle string has fingers 3, 2, 0, 2, 1, 2, 3, 4, 3, 5.

JIMI HENDRIX • Like A Rolling Stone

G F G C F Yeah, what I

say, now! Hey!

* slide up neck with back of sleeve (using arm of fret hand).

G N.C. C F

let ring

Gsus4 G N.C.(C) F

hold bend full

G C F G (Spoken) Yes, as I said before, it's real-ly groov-y...

let ring

C F G N.C.

C Bb F G Yeah, ha,ha... You'll excuse me for a min-ute, just let me play my gui-tar, al-right?

Right now we'd (like to) do a thing, uh, by Bob Dy- lan,

N.C.(C) F G C F

full full

T T T T

and that's his grand- mother ov- er there,

it's (a) lit- tle thing called, "Like A Rol- ling Stone,"

G C F

T T T

G N.C.(C) F

T T T

G

let ring

T

Once up- on a time, you dressed so fine,

C5 Dm7

let ring

T

JIMI HENDRIX • Like A Rolling Stone

threw the bums a dime, uh, in your prime,

uh, did- n't you?

Em7 F G

The first system of music features a vocal line in treble clef and a guitar line in bass clef. The vocal line starts with a half note G4, followed by a quarter note A4, a quarter note B4, and a quarter note C5. The guitar line provides accompaniment with chords Em7, F, and G. The guitar line includes triplets and various fretting techniques.

People call, say, "be- ware, doll,

Gsus4 G C5 Dm(7)

The second system continues the musical notation with a vocal line and a guitar line. The vocal line has a half note G4, a quarter note A4, a quarter note B4, and a quarter note C5. The guitar line features chords Gsus4, G, C5, and Dm(7). The guitar line includes triplets and various fretting techniques.

you're bound to fall," you thought they all, ha,ha,

were kid- din' you,

E(m7) N.C.(F) G

The third system continues the musical notation with a vocal line and a guitar line. The vocal line has a half note G4, a quarter note A4, a quarter note B4, and a quarter note C5. The guitar line features chords E(m7), N.C.(F), and G. The guitar line includes triplets and various fretting techniques.

You used to, ha,ha

F

The fourth system continues the musical notation with a vocal line and a guitar line. The vocal line has a half note G4, a quarter note A4, a quarter note B4, and a quarter note C5. The guitar line features chord F. The guitar line includes triplets and various fretting techniques.

laugh a- bout,

oo, ev'- ry- bod- y that was, uh,

G5 F5

The fifth system continues the musical notation with a vocal line and a guitar line. The vocal line has a half note G4, a quarter note A4, a quarter note B4, and a quarter note C5. The guitar line features chords G5 and F5. The guitar line includes triplets and various fretting techniques.

G hang-in' out. Gb5 Look at you, now you don't Em

talk so loud, D5 now you don't, ba-by, Em seem so proud D5 C

Dm/F by hav-in' to be scroung-ing, F yeah, your next meal.

G Yeah! How does it feel?

Chorus C F G Oh, how does it feel,

JIMI HENDRIX • Like A Rolling Stone

ba- by, to be on your own,

C F G

no di- rec- tion home

C F(sus2) G(sus2)

look at you, a com- plete un- known,

C Bb F G

Yeah! Like a roll- ing stone.

C Bb F G

Yeah!

C F G

JIMI HENDRIX • Like A Rolling Stone

You say you nev- er, you nev- er com- pro- mise

Musical notation for the first system, including guitar chords (F, G) and fretting diagrams.

with a mys- try tramp, but now you, you got to re- al- ize

Musical notation for the second system, including guitar chords (F, G, N.C.) and a "hold bend" instruction.

He's not sell- ing, uh, an- y al- i- bis,

Musical notation for the third system, including guitar chords (F, Em, D5, C, Bb) and a triplet marking.

as you stare in- to the vac- uum of his eyes,

Musical notation for the fourth system, including guitar chords (F7, Em, D, C) and triplet markings.

and he says, "Hey ba- by, would you like to, uh, ha, ha, ha, make a deal?"

Musical notation for the fifth system, including guitar chords (D, F) and fretting diagrams.

How does it feel,

G

ba- by? How does it feel

C F G

to be on your own,

N.C.(C) F G

no di- rec- tion home,

C F G

a com- plete un- known,

C F G

JIMI HENDRIX • Like A Rolling Stone

When you ain't got noth- in', uh, you got, uh, D5 noth- in' to lose. C

F Em

You're in- vis- i- ble now, you got no se- crets to con- ceal.

D5/A F

Yeah! How does it feel?

G

* slide up neck with back of sleeve

Yeah! Oh! How does it feel,

C F G

ba- by, to be on your own,

C F/A G/B

no di- rec- tion home,

C Fsus2 G(sus2)

a com-plete un- known, look at you,

like a roll- ing stone!

N.C.

full full full full full full

16 15 3 15 17 15 15 15 15 18 18 18 18 18 18 18 18 17

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instead of the usual two octaves. It's important to remember that with these type of artificial harmonics you simultaneously touch the string at the proper node (point in the the strings length where the harmonic exists) with the thumb of the picking hand while attacking the fretted note (Fig. 6).

figure 6

The second ending is a symmetrical pattern Van Halen uses quite frequently that is outside the realm of traditional scales. If we take all the notes of this lick and arrange them in scalar fashion the result is: A B C C# D D# E F# G G#. This is no scale known to scholars of conventional music theory and breaks many of "the rules", but it has its place in this school because it follows Edward's primary tenet: "If it sounds good play it" (Fig. 7). Note that the same pattern also occurs in mea-

figure 7

sures 3-4 of the first chorus (Fig. 8).

figure 8

figure 9

His renowned two-hand tapping surfaces in measures 4-5 of the first solo as he plays a familiar chromatic figure based on a blues turnaround. Check out the solo to "You Really Got Me" and the conclusion of "Eruption" for other examples of this same idea (Fig. 9). The tapped-on bend in the next measure is a device usually associated with Billy Gibbons of Z Z Top (listen closely to measure 10 of the first solo to "Beerdrinkers and Hellraisers"). In fact "homeboy" Billy Sheehan evolved his tapping technique after seeing the "Reverend Willie G" do this move in a live show (Fig. 10).

Well, now it's time to, in the words of Willie Brown, "...take the music past where you found it". Class dismissed.

figure 10

I'M THE ONE

Words and Music by
EDWARD VAN HALEN

A Introduction

1

5

1.

17

2.

B

20

23

1.

33 2. A.H. C# P.S. slide A.H.

C Verse 1

36 We came here to entertain you leaving here we aggravate you

40 don't you know we etc... Hey!

44 I'm the one, the one you love come on baby show your love

48 Hey give it to me

EDWARD VAN HALEN • I'm The One

D Pre-Chorus

52 A5 Ab5 G5 Gb5 F E Eb D5 w/bar A5 Ab5 G5

57 Gb5 F5 E5 Eb D5 B Bb5 A5 Ab5 G5 Gb5 F5 E5

62 I'm telling you slowly - 1 1/2 w/bar B5 Bb5 A5 Ab5 G5 F#5 E5 C5 show

E Chorus

66 D come on and show your love oh yeah (show) C5

70 D5 your love) ow! whew! oh! show (show) your C D

EDWARD VAN HALEN • I'm The One

93

full, full full 1/2

10 10 13 13 12 (12) 10 13 12 12 11 10 9 12 (12) 10 6 5 3 5 5 3 3

③ previously bent along with ②

97

owl

(3) 5 5 0 6 5 3 5 5 3 3 3 5 0 8 7 5 7 7 5 5

6 7

101

dig in

5 7 6 5 7 6 5 3

103 **G** Verse 2 Look at all these little kids taking care of music biz

0 0 0 7 0 0 0 5 0 0 0 7 0 5 0 0 0 7 0 0 0 5 0 0 0 7 0 3

107

Hold it!

full -1 -1/2 Hold -1/2 it!

0 20 (20) 17 20 20 (20) 17 20 20 (20) (20) 17

111 I'm the one, the one you love come on baby show your love

0 0 0 7 0 0 0 5 0 0 0 7 0 5 0 0 0 7 0 0 0 5 0 0 0 7 0 3

115

0 0 0 7 0 0 0 5 0 0 0 7 0 5 0 $\frac{20}{19}$ $\frac{20}{19}$ $\frac{20}{19}$ $\frac{20}{19}$ $\frac{20}{19}$ $\frac{20}{19}$

H Pre-chorus

119

A Ab G Gb5 F5 E5 Eb5 D5 A5 Ab5 G5

12 14 14 12 13 13 12 11 10 9 8 7 7 7 7 7 14 13 12 12 11 10

* unintentional note

124

Gb5 F5 E5 Eb5 D5 B Bb5 A5 Ab5 G5 Gb5 F5 E5

11 10 9 8 7 9 8 7 6 5 16 16 15 14 13 12 11 10 9 16 16 15 14 13 12 11 10 9 8 7

129

I'm telling you _____ ow!

B5 Bb5 A5 Ab5 G5 F#5 E5 C

9 9 7 0 9 (9) (9) (9) (9) 16 16 15 14 13 12 11 9 7 5

I Chorus

133

Show D C5 show

(5) 7 7 7 16 15 17 19 15 17 19 15 17 15 17 17 16 5 5

138

D your C show (show)

7 7 7 5 9 7 5 5 9 7 5 5 9 7 5 9 0 9 5 12 5 0

K Vocal Interlude
Oh! ba ba - da

161

③ bent with previous bend on ②

164 Shooby do - wa ba ba - da shooby do - wa ba ba - da ba ba - da
(guitar tacet)

168 shooby do - wa ba ba - da ba ba - da shooby do - wa ba ba - da ba ba - da shooby do - wa ba - da
shooby dooby dooby do - wa shooby dooby dooby do - wa shooby dooby dooby do - wa

173 ba ba - da shooby do - wa ba ba - da ba ba - da shooby do - wa ba ba - da ba ba - da shooby do - wa whoa!
shooby dooby dooby do - wa shooby dooby dooby do - wa

L Instrumental Interlude

179

ow _____ **M** Chorus oh no

182

201

actual pitches: G F G E G E etc...

203

feedback (8va)

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JIMMY PAGE

HEARTBREAKER

In the solo, Jimmy goes for broke...
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When a young Long Island teen named Steve Vai heard Jimmy Page's guitar solo on this cut from "Led Zeppelin II" he was amazed that anybody could play that fast. In an interview with Bill Milkowski (see the March 1987 issue of *Guitar World*) Steve recalled, "Both the technique and emotion involved in that particular solo really grabbed me. And even today I still love it."

Before rushing into the lead break warm up with the main riff, based on the A "blues scale" (A C D D# E G), and see how it is used again in the bridge (Fig. 1). The

figure 1

verse really only consists of brief accented chords (A and D) while John Paul Jones plays a series of distorted fifths in the upper register of the bass.

As the unaccompanied segment of the lead break is played freely we've written it out sans barlines. In this format an accidental only affects the note it immediately precedes.

The solo starts at letter F. The most notable feature of this solo, as far as technique goes, is the behind-the-nut bends Page does with his right hand as he plays a repeated slur with the index and ring fingers of the left hand. It is imperative that you push up the third string with the fretting hand while pulling down on it behind the nut. Otherwise, you'll experience some difficulty in achieving the required wide interval bends.

The first part of the next phrase is an oft heard blues

LESSON

lick consisting of bending D, the fourth degree, up a whole tone to E, the fifth. The last segment is based primarily on an extended version of the A "blues scale" that includes the second, third and sixth degrees of the major scale: A B C C# D D# E F# G. Jimmy leaves us in suspense at the very conclusion as a result of the gradual ritard (deliberate slowing of tempo) during the A7 arpeggio (A C# E G) and the delayed resolution of the final descending sixths figure related to the dominant ninth chord. (Fig. 2).

The tonic is returned to by the rhythm guitar in the

figure 2

double-time section of the lead break. In both chord sequences the third string is muted by the middle finger of the fretting hand as it frets the fourth string (Fig. 3).

figure 3

Double-time 4 times

rhythm

T	2	3	3	5	5-7	5	3
A	0	0	0	0	0	0	0
B	2	4	4	5	5-7	5	4

figure 4

hold bend

1 1/2 hold bend

full

T	10	10	10	10	10	10	8	8	10	12	12
A									11		
B											

figure 5

full 1/2

full 1/2

1 1/2

full

1/4

T	12	12	12	12	12	12	12	10	10	13	13
A											
B											

The next solo has almost every conceivable bend found in rock and blues. The less common ones include bending the tonic up to the minor third in measure 3 (Fig. 4), the fifth up to the flatted seventh in measure 4 (Fig. 5) and the minor third up to the augmented fourth and then to the fifth in measures 7-8 (Fig. 6) and the tonic up to the major third in measures 10-11 (Fig. 7).

We can't think of a better solo to learn for improving your bending technique and increasing your awareness of the possibilities available to you in the area of single string bends.

figure 6

1 1/2

2

2

2

T	13	13	10	13	10	10	13	13	13	13
A			12	12						
B										

figure 7

rhythm

A G A C A G

1 1/2

1/2

1 1/2

1/2

2

2

T	5	10	10	10	10	10	10	10	10
A									
B									

HEARTBREAKER

Words and Music by
 JIMMY PAGE, ROBERT PLANT,
 JOHN PAUL JONES and JOHN BONHAM

A

1 play 3X

Guitar 1

T	3	0	3	6	1	2	3	0	0	0	0	3	6	1	2	3	2	5	2	3	4	0	5
A																							
B																							

JIMMY PAGE • Heartbreaker

6

B

9 Hey, fellas, have you heard the news, you know that Annie's back in town. It won't take long till someone can see all

A D A D

12 the fellas lay their money down. Her style is new but the face's the same as it was so long ago

A D A

15 from her eyes, a different smile, like that of one who knows

A D A D A

18 **C**

Well, it's

23

been ten years or maybe more since I first set eyes on you the best years of my life go by here I

26

am alone and blue some people cry and some people die by the wicked ways of love but,

29

I just keep on rollin' along with the grace from the Lord above

32

JIMMY PAGE • Heartbreaker

69 *A* *8va* *loco*

Verse

H Work so hard I can't unwind get some money saved abuse my love a thousand times

71 *A* *D* *A*

however hard I try Heartbreaker your time has come, can't take your evil ways

74 *D* *A* *D*

Go away ya' heartbreaker

77 *A* *D* *A* *D* *A* *D* *A* *D* *A* *D* *A* *D* *A*

Heartbreaker Heartbreaker Heart!

80 *G5*

JIMMY PAGE

BRON-YR-AUR

Page's unusual tuning—
A purposeful utility to facilitate ease in playing

This beautiful unaccompanied acoustic guitar solo of Jimmy Page's from "Physical Graffiti" is played in a unique alternate tuning: C A C G C E (from low to high). The easiest method of retuning your guitar from standard tuning, besides with a chromatic electronic tuner, is to tune your B or second string up a semitone to C, using the fifth fret of the third string if need be. Then lower the fourth string to C while sounding the open second string, which is now C an octave above the fourth string, for reference. The same procedure is repeated when you lower the sixth string except now you'll use the fourth string for reference.

From the standpoint of technique, Page uses hybrid picking (the pick in conjunction with the fingers), but if you're already into classical or any other kind of fingerstyle guitar then by all means use a format already familiar to you. If you opt for the hybrid picking approach then look through the entire piece for any points where there are two notes played on strings not directly adjacent to each other. For example, the G/B following the introduction has the fifth and second strings played on beat 1. It will necessary to play the lower note with the pick and the upper one with the middle finger of the picking hand (Fig. 1).

figure 1

B G/B

figure 3

Dmadd9/C Dmadd9/E Dmadd9/C Dmadd9/E C

Note: Doubled by second acoustic recorded "backwards"

LESSON

For some of the ascending arpeggios, especially the opening figure, it's best to play the first three notes with one continuous downstroke and play the final higher note with the middle finger (Fig. 2).

figure 2

A Introduction
acoustic (steel string)
C

This approach was used by Jimmy Page on "Babe I'm Gonna Leave You" from "Led Zeppelin 1". After learning this piece you may feel inclined to pursue alternate tunings even further. We recommend picking up recordings by some other artists heavily into this area such as Michael Hedges, Bert Jansch, Joni Mitchell and Pierre Bensusan. You may even want to try doing some of your own composing in alternate tunings, so here's a little secret for overcoming writer's block and the inherent complexities of any new tuning. Just be adventurous and try some conventional chord shapes or even go as far as play portions of songs already in your repertoire. Examine the final measures of "Bron-yr-aur" and it will become evident that Page does some experimenting with this approach (Fig. 3).

BRON-YR-AUR

Words and Music by
JIMMY PAGE, ROBERT PLANT
and JOHN BONHAM

A Introduction

acoustic (steel string)

1

fade in

C

B

5

G/B C5 G7/D C Gadd4/D C5

9

G/B C5 G7/D C Gadd4/D C5

13

Fadd9 C5 Fadd9 C5

17

G/B C5 G7/D C Gadd4/D C5 to coda

C

21

C5 G/B Amsus2 Am7 C5 G/B Amsus2 Am7

JIMMY PAGE • Bron-yr-aur

25 C5 G/B Amsus2 Amsus2(♭13) Amsus2

2 3 0 0 0 2 2 0 2 0 4 4 4 5 4 4 4 5 4 0 4 4 4 4 5 0 4 4 4 4 4

29 F5 G5 C5 F5 G5 C5

5 5 5 7 7 0 0 0 0 0 0 5 5 5 7 7 0 0 0 0 0 0 5 5 5 7 7 0 0 0 0 0 0

33 F5 G5 C5 F5 G5 C5 D.S. al Coda

5 5 5 7 7 0 0 0 0 0 0 5 5 5 7 7 0 0 0 0 0 0 5 5 5 7 7 0 0 0 0 0 0

Coda



37 C5 G/B Amsus2 Amadd9 C5 G/B Amsus2 Am7

3 0 0 2 2 0 2 4 4 4 5 4 4 0 2 3 0 0 2 2 0 2 4 4 4 5 4 5 0 0 4 4 4 5 4 5 0

41 C5 Amsus2 Amsus2(♭13) Amsus2 Amsus2(♭13) Amsus2

3 0 0 2 2 0 2 4 4 4 5 4 4 4 0 4 4 4 5 4 4 4 0 4 4 4 4 4 4 0 4 4 5 4 4 4

45 F5 G5 C5 F5 G5 C5

5 5 5 7 7 0 0 0 0 0 0 5 5 5 7 7 0 0 0 0 0 0 5 5 5 7 7 0 0 0 0 0 0

F5 G5 C5 Amsus2 Amsus2(b13)

Amsus2 Amsus2(b13) Amsus2 Cadd4/E C/G

Dmadd9/C Dmadd9/E Dmadd9/E C

Note: Doubled by second acoustic recorded "backwards"

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RY COODER

I THINK IT'S GOING TO WORK OUT FINE

Cooder's slide guitar master tricks...
A guitar trio!

This beautiful instrumental from Ry Cooder's critically acclaimed 1979 release "Bop Till You Drop" was a difficult piece to transcribe. As its themes are developed the total number of overdubbed guitars increases to 8. Instead of approaching this song as an academic exercise and isolate each part we decided to arrange it for a trio of guitars or even a duo.

Before proceeding any further it will be necessary to tune your guitars to "open E" (E B E G# B E). Since it is the equivalent of the standard first position E chord in normal tuning, you could play this form to give the other guitarists reference notes. The only strings requiring retuning are the 5th, 4th and 3rd. From there decide among yourselves which part you each will take. Guitar I is played fingerstyle and the other two are played with a slide. Ry prefers to use a bottleneck for slide guitar.

The A section is to be played solo, but if none of you are yet adept at fingerstyle one of you could take the melody, written out with upstems, while someone else plays the bass line. This solo part remains faithful to the record, but there are two other guitars playing chords

LESSON

and some minor counterpoint (Fig. 1).

When you get up to the B section you'll switch to accompaniment and the melody is played by a slide guitar. We've rearranged the accompaniment parts in this section to make them playable on one guitar. As a result they are some places where you will have to simulate two guitars playing contrapuntal lines. For example, in measure 52 there is a descending bass line in conjunction with a repeated figure consisting of the notes B and G# (Fig. 2). Note the fingerings below for the fretting hand, that's the easy part, it's the picking that is a bit tricky. First learn each part separately then try the alternating upstemmed figure with the 1st and 2nd fingers and attempt to play the bass line with your thumb. Take it slowly and after you get it down see if you can vary the dynamics of each line. In other words, play one line louder than the other. This will further the illusion of two guitars being played simultaneously.

At measure 53 a second slide guitar enters playing harmony (Fig. 3). Most of this part can be omitted if you opt for playing this composition in a duo format, but see if you can even include some of the notes played by the

figure 1

E C#m B E C#m B

Guitar 1 played fingerstyle
fingering: 1 1 1
2 3 3

T 4 5 7 0 4 2 2 3 2 4 5 7 0 4
A 5 7 9 2 4 2 2 3 4 5 7 9 2 4
B 2 3-4 0 0 0 0 2 3-4 0 2

I THINK IT'S GOING TO WORK OUT FINE

Music by
RY COODER

A E C#m B E C#m B

1

Guitar 1 played fingerstyle

4

E5 E C#m B E Esus2

7

E B E5 E C#m B

10

Esus2 E C#m B E5

13

fingerings: 1 1 1
2 3 3

The musical score is for guitar fingerstyle in the key of D major (two sharps). It consists of 13 measures. The chords are: E, C#m, B, E, C#m, B, E5, E, C#m, B, E, Esus2, E, C#m, B, E5. The score includes a treble clef, a 4/4 time signature, and a 'Guitar 1 played fingerstyle' instruction. The notation includes a standard staff with notes and rests, and a six-line tablature staff with fret numbers. Measure 1 starts with a '1' above the staff. Measure 4 starts with a '4' above the staff. Measure 7 starts with a '7' above the staff. Measure 10 starts with a '10' above the staff. Measure 13 starts with a '13' above the staff. The score is divided into four systems, each with two staves. The first system (measures 1-3) includes the 'fingerings: 1 1 1 / 2 3 3' instruction. The second system (measures 4-6) includes a '4' above the staff. The third system (measures 7-9) includes a '7' above the staff. The fourth system (measures 10-13) includes a '10' above the staff. The score ends with a double bar line at the end of measure 13.

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17 C#m B slowly E C#m B

Slide Guitar 1 played w/bottleneck

20 E E/G# A

accompaniment (arranged for one guitar)

23 E A B E E/G#

Bottleneck hits strings as a result of position shift

RY COODER • I Think It's Going To Work Out Fine

26

A.

B6

B

lightly

Musical notation for measures 26-28, first system. The treble staff shows a melodic line with slurs and a wavy line indicating a vibrato effect. The bass staff shows guitar fret numbers: 5, 5, 5, 5, 7, (7), (7), 5, 7, 7, 7, 7. The word "lightly" is written above the staff.

Musical notation for measures 26-28, second system. The treble staff shows chords and notes. The bass staff shows guitar fret numbers: 5, 5, 5, 5, 4, 0, 2, 0, 4, 4, 2, 0, 0, 0, 0, 0, 4, 2, 0.

29

A

E/G#

A

C#m

C#m7

lightly

lightly

Musical notation for measures 29-31, first system. The treble staff shows a melodic line with slurs and a wavy line. The bass staff shows guitar fret numbers: 7-9, 7, 7-9, 7-9, 12, 10-12, 12, 12, 12. The word "lightly" is written above the staff.

Musical notation for measures 29-31, second system. The treble staff shows chords and notes. The bass staff shows guitar fret numbers: 5, 5, 5, 0, 0, 5, 5, 5, 2, 0, 2, 5, 5, 5, 5.

32

Musical notation for measures 32-34, first system. The treble staff shows a melodic line with slurs. The bass staff shows guitar fret numbers: 12, 14, 12, 12, 10, 12, (12-10), (12-10), 12, 12, 12, 12, 12.

Musical notation for measures 32-34, second system. The treble staff shows chords and notes. The bass staff shows guitar fret numbers: 5, 2, 5, 4, 0, 0, 0, 5, 5, 5, 5, X, (2), 2, 1, 2, 0, 0, 0, 0.

33

Musical score for measures 33-37. The first system shows a treble clef staff with a key signature of two sharps and a wavy line above the notes. The second system shows a bass clef staff with a wavy line above the notes and a '7' fret marker. The third system shows a guitar fretboard diagram with strings 1-6 and frets 0-12 indicated.

38

Musical score for measures 38-40. The first system shows a treble clef staff with a key signature of two sharps and 'lightly' markings above the notes. The second system shows a bass clef staff with a wavy line above the notes and 'lightly' markings above the notes. The third system shows a guitar fretboard diagram with strings 1-6 and frets 0-12 indicated.

41

Musical score for measures 41-43. The first system shows a treble clef staff with a key signature of two sharps and a wavy line above the notes. The second system shows a bass clef staff with a wavy line above the notes. The third system shows a guitar fretboard diagram with strings 1-6 and frets 0-12 indicated.

53

A

E5 A

E

F#5 G#5

slide guitar 1

7-9 9 7 9 7-9 9 | 10-12 12 12 12 12-17

slide guitar 2

3-5 5 5 5 5 5 5 | 12 0 10 0 | 12 12 12 12 12 (12) | 12 10 12 3

5 5 5 5 5 5 | 5 5 5 0 5 5 | 0 4 2 0 0 0 | 0 0 0 2 2

57

7-9 9 7 9 9 7-9 (9) | 9-11 12 12 9 10 7 5

5 5 5 5 5 7 (7) | 7 8 7 6-7 7 7 9

5 5 5 5 5 4 | 2 (2) 2 2 2 0 | 2 2 2 2 4 0 0 2 0 2 | (0) 0 0 0 0 0

