

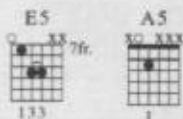


HEARTBREAKER

As Recorded by Led Zeppelin
(From the Atlantic Recording LED ZEPPELIN II)

Transcribed by Jordan Baker

Words and Music by Jimmy Page, Robert Plant,
John Paul Jones and John Bonham



Intro

Moderate Rock ♩ = 98

A5

Gtr. 1 (dist.)

Riff A

Play 3 times

End Riff A

B5

Riff B

0:26

Verse 1

Gtr. 1: w/ Riff A

End Riff B

2

A5

Gtr. 1

D

A

1. Hey fellas, have you heard...

Gtr. 1: w/ Riff A (2 times)

Gtr. 1: w/ Riff B

Gtr. 1: w/ Riff A

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2:03

*Unaccompanied Guitar Solo Free Time

2 5 2 0 2 0 3 2 (2) 5 2 0 2 0 3 2 5 2 0 5 2 0 5 2 0 5 2 0 5 2 0 5 2 0

*Recording sounds approx. 1/4 step sharp during this section.

1 1/2 2 2 2 2 2 2 1 2 1 1/2 2 5 7 5

**Bend string behind nut by pressing down w/ pick-hand thumb.

1/2 1 7 5 7 7 (7) 5 7 7 5 7 7 (7) (7) 7 7 (7) 5 7 7 (7) 5 7

1 1/4 1/4 1 1/2 1/2 7 (7) 5 7 5 5 7 5 5 0 5 7 5 5 5 5 5 5 0 5 7 5 5 0 5 5

6 3 3 6 6 5 7 5 6 5 7 5 7 5 6 5 7 5 7 5 5 0 11 0

10 10 8 10 10 9 7 8 9 5 7 7 4 5 0 7 6 5 0 4 5 4 5 4 2

Slower

2:49

Instrumental Break

Fast Rock ♩ = 212

Gtr. 2 tacet

A7

Gtr. 1

Gtr. 2 \diamond A5

Gtr. 2: w/ Rhy. Fig. 1 (3 times)

A5

Gtr. 3

A5

A7

A5

A7

Gtr. 3

Gtr. 1

Gtr. 2

3:41

Verse 3

Tempo 1

Gtr. 3 (bass)

Gtr. 1

3. Mmm, work so hard I can't unwind...

Gtr. 1 w/ Riff A

Lyrics

Verse 1

Hey fellas, have you heard the news? You know that Annie's back in town.
It won't take long, just watch and see, the fellas lay their money down.
Her style is new but the face is the same as it was so long ago.
But from her eyes a different smile, like that of one who knows.

Verse 2

Well, it's been ten years or maybe more since I first set eyes on you.
The best years of my life go by, but I am alone and blue.
Some people cry and some people die by the wicked ways of love,
But I just keep on rollin' along with the grace from the Lord above.

Bridge

People talkin' all around 'bout the way you left me flat.
I don't care what the people say, I know where their jive is at.
One thing I do have on my mind, if you can clarify, please do.
It's the way you call me another guy's name when I try to make love to you, yosh.
I try to make love, it ain't no use, a-give it to me, a-give it.

Verse 3

Mmm, I work so hard, I can't unwind, get some money saved.
Abuse my love a thousand times however hard I try.
Heartbreaker, your time has come, can't take your evil ways.
Go away, heartbreaker. Heartbreaker. Heartbreaker. Heart.

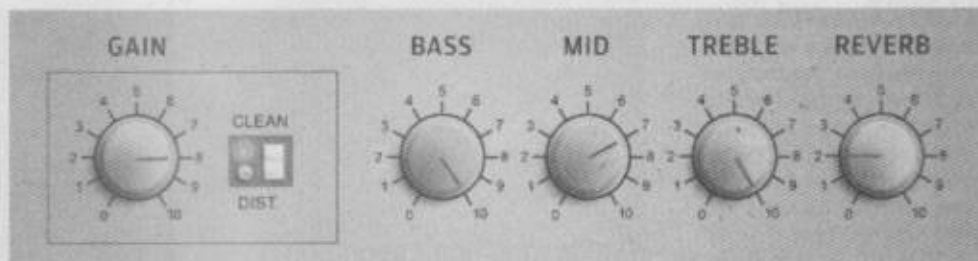
"Mary Had a Little Lamb" Stevie Ray Vaughan

KEY NOTES Throughout his version of Buddy Guy's "Mary Had a Little Lamb," Stevie Ray Vaughan plays a nice mixture of E minor pentatonic licks (E-G-A-B-D) and 7th chords, all with the same strumming motion, for smooth dynamics and consistent attack. In order to keep unwanted strings from sounding with this approach, you'll want to employ some muting techniques: as needed, wrap your fret hand's thumb around the neck to silence the lower strings, and use your 1st finger to deaden the higher strings. Also use your 1st finger for the quick reverse rakes (pick all of the strings toward



ALBUM
Texas Flood
(Epic/Legacy)

the ceiling, in a continuous motion) throughout the song. For the cool double-stop lick in the second bar of the solo, use hybrid picking and barre the top three strings with your 1st finger, so that you can easily maneuver between the G on the 12th and the A on the 14th fret.



BIG PICTURE Vaughan's sound is the ultimate modern blues tone. To cop it, you'll need a Strat-style axe with heavy strings—SRV preferred .013s—tuned down a half step (low to high: E \flat -A \flat -D \flat -G \flat -B \flat -E \flat). Use the neck pickup, along with a decent tube amp (like a vintage Fender) that has a lot of head-

room, so that you can get a full, warm clean tone without distortion. If you've switched to thick strings and are having trouble bending them up to pitch, here's something to consider: on all his guitars, Vaughan installed the largest fretwire made at the time—Dunlop 6100—making the strings much more manageable. —CHRIS BUONO

"Heartbreaker" Led Zeppelin

KEY NOTES In learning this song's opening riff, it's best to try at least two fingerings. You can play the first bend with your 2nd finger, and the entire riff with your 1st and 2nd fingers, using the 1st finger for both the D \sharp at the end of the 3rd beat and the subsequent E. Or you can play the opening bend with your 3rd finger and continue to align your 1st, 2nd, and 3rd fingers to the 1st, 2nd, and 3rd frets throughout. However, when you take it to the bridge (1:32), try to stick with strict positional fingering: use all four fingers, one per fret, and transpose the fingering to each tonal center (C, D, and E).

Based primarily on the A minor pentatonic scale (A-C-D-E-G), Page's unaccompanied guitar solo (2:03) is almost



ALBUM
Led Zeppelin II
(Atlantic)

universally acknowledged as a classic. A classic example of *sloppy*, that is. He's in good form at first: the three-note lick filling the 7/8 measure is cleverly morphed in the following measure with the string bend behind the nut, and the next batch of phrases are thick and bluesy. But the showboating that begins at 2:25 (the measure of 3/4 time) is marred by missed notes and erratic rhythms. Page is on much firmer ground in

the full-band rave-up that follows at 2:49. In any case, don't worry about counting everything exactly as written, or even copying the lines note-for-note. Just go for the overall contour, playing up and down the A minor scale with reckless abandon.

BIG PICTURE We may forgive Page for his trespasses. Led Zeppelin was touring relentlessly during the recording of *Led Zeppelin II*, laying down tracks at whatever stu-

dio could be booked between shows. (At least one of those studios had a poorly aligned tape machine, which explains the "backwards reverb" on Robert Plant's voice in "Whole Lotta Love"—it's actually the remnant of an earlier vocal take that wasn't fully erased.) The solo on "Heartbreaker" was recorded at a different place than the basic track, and at the time the entire band was exploring the limits of the rock 'n' roll lifestyle. —DOUGLAS BALDWIN



"Concrete Jungle" Black Label Society

KEY NOTES Zakk Wyldé tunes his Les Paul down a whole step, both for the bone-crunching bottom afforded by the lower pitch and the wide vibrato facilitated by the slacker strings. Wyldé opens things up with a talk-box-driven moan, choosing his notes from the F \sharp hexatonic blues scale (F \sharp -A-B-B \sharp /C-C \sharp -E). The riffage—initially rather clean-toned—is all on low strings, single notes alternating with two-note power chords. Dig, however, how Wyldé occasionally hits a jangling F \sharp 5 chord, letting it ring through four bars of the primary guitar lines, and how he injects a C5(\sharp 11) arpeggio (C-F \sharp -G) into the pre-chorus. It's touches like these that raise the song above a hundred other downturned compositions.

Another important



ALBUM
Shot to Hell
(Roadrunner)

touch is the presumably premeditated solo. Almost every one of its eight bars presents a different idea: the first bar's long, bluesy bend and vibrato contrasts with the second bar's triplet-inflected angularity and the repetitive licks of the third and fourth bars. The palm-muted scale in bar five is F \sharp pentatonic minor (F \sharp -A-B-C \sharp -E), while the fretboard tap-

ping of the sixth bar gets its mosquito-in-the-ear charm from just three notes (B \sharp , C \sharp , and E). All this frenetic activity is answered with a single note on the first beat of measure seven, repeated with echo through the final two measures. Each of these nuggets could be easily expanded into an etude, for practicing purposes.

BIG PICTURE Talk boxes have been in guitarists' arsenals since

the early '70s. They rout the guitar's signal to a PA horn driver connected to a length of plastic aquarium tubing that the player puts in his mouth. Changing the mouth shape alters the guitar's tone, as if the sound is coming from the guitarist's throat. Classic examples of talk-box tracks include Peter Frampton's "Do You Feel Like I Do?," Joe Walsh's "Rocky Mountain Way," and Steely Dan's "Haitian Divorce."

—DOUGLAS BALDWIN



"Highway Star" Deep Purple

KEY NOTES Use your thumb (wrapped around the neck) to fret the low G in the opening G5 chord, then switch to your 3rd finger to fret the subsequent low G notes. Play the palm-muted power chords (F5, G5, B \flat 5, C5, etc.) with continuous downstrums, then open up and relax a bit for the D5 section. On those Am7 accents, fret the G and C with any pair of fingers and use the sides of the same fingers to mute the higher strings. Be patient during the keyboard solo; begin by learning the continuous eighth-note accompaniment, and in your spare time study the full chords implied by the keyboard arpeggios. Advanced players could do well to transcribe the keyboard solo itself.



ALBUM
Machine Head
(Warner Bros.)

BIG PICTURE Along with the first few albums by Led Zeppelin and Black Sabbath, Deep Purple's *Machine Head* (and this track in particular) laid the ferric foundation of what we now call "metal." "Highway Star" stands out for its brilliantly arranged sections and baroque/classical borrowings, an early precursor to Iron Maiden, Yngwie Malmsteen, and

Metallica. The harmonized guitar solo slithers with several of Ritchie Blackmore's signature "snake charmer" notes, specifically A \flat , F \sharp , and the briefly-heard E \flat (which is bent up to an F). These are all non-diatonic notes to D minor, the underlying chord in the first section of his solo. Further enigma is generated via the two guitars playing in parallel minor 3rds, as if Gtr. 2 is in D minor and Gtr. 3 is in F minor. The hints of Baroque and Classical

melodicism, first used in the keyboard solo, return with the Dm-Gm-C-A5 cadence and become a full-on barrage with the continuous 16th notes at 4:31. Learn the lower part (Riff A1, played by Gtr. 2) first, then get someone else to play the harmony. Impress your music teacher by pointing out that, in contrast to the parallel minor 3rds employed earlier, this part uses the more conventional diatonic 3rd above the primary melody. —DOUGLAS BALDWIN

