HEARTBREAKER

In the solo, Jimmy goes for broke...
The ultimate lesson in bending techniques!

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

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 1

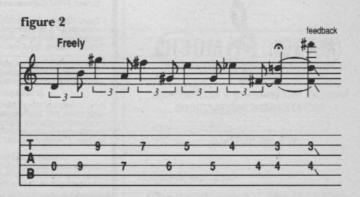


verse really only consists of brief accented chords (A and D) while John Paul Jones plays a series of distorted fifths in the upper register of the bass.

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

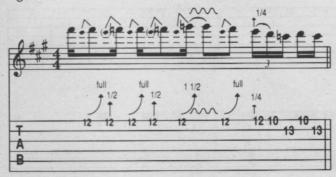


double-time section of the lead break. In both chord sequences the third string is muted by the middle finger of the fretting hand as it frets the fourth string (Fig. 3).

figure 3



figure 5



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



figure 7



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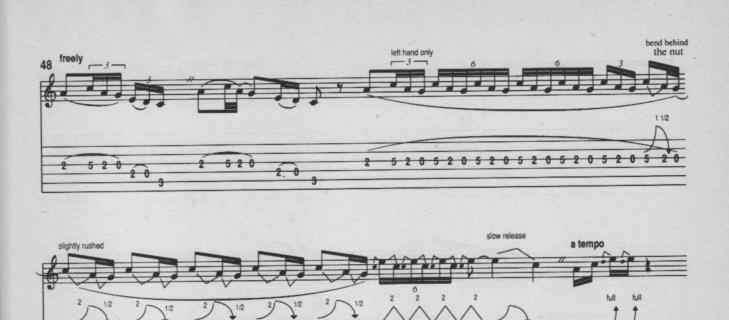
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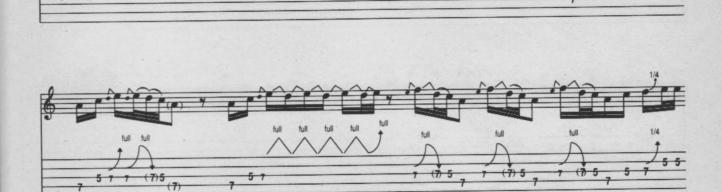








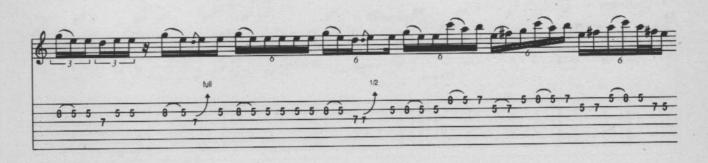




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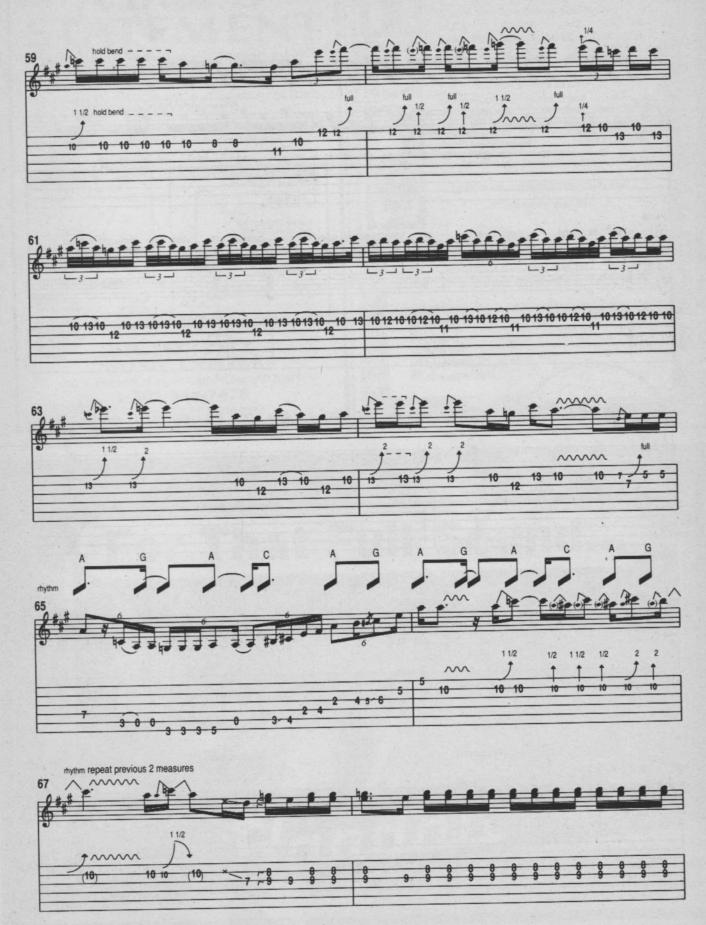
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