

## How to Play this Month's Songs

### Shadows Fall "Inspiration on Demand"

Guitarists Matt Bachand and Jon Donais achieve a powerful, driving rhythm guitar sound in this song's intro by using all downstrokes in combination with palm muting (P.M.) on certain chords. The palm muting adds low-end chunk to their riffs and provides a phrasing/articulation contrast to the unmuted chords. For those new to this technique, palm muting involves resting the side of your pick-hand's palm on the strings, just in front of the guitar's bridge, as you pick or strum. The amount of palm pressure applied to the strings can vary the sound of the notes significantly, though it is less noticeable in this song due to the fast-moving chords.

When diving into the guitar solo (section F), you'll need to employ alternate (down-up) picking to play the 16th notes cleanly and accurately. If the fast runs seem a bit intimidating, try tackling them one phrase at a time. For example, start out by working on the scalar run in the first two bars (55 and 56) before moving on. Start out slowly so that you can listen and watch for errors in your performance. Determine the fingering and picking you'll be using for the phrase and then memorize the passage. This will allow you to focus all of your attention on the fretboard and not be distracted by having to repeatedly look at the music. Once you're comfortable with these two bars, move on to the next phrase (meas. 57-58). Continue similarly through the transcription, and before you know it, you'll be on your way to learning the entire solo and some cool lead techniques in the process.

If you experience trouble performing the rapid combinations of hammer-ons and pull-offs in bars 59-62, you may need to devote some time to beefing up your fret-hand's "flutter power." To do this, simply

practice hammering on and pulling off between any two notes with your ring finger. Given a good workout, your muscles will quickly warm up, and perhaps grow fatigued and even tense up a bit. Try to stay relaxed. Speed, coordination and stamina will come with consistent daily practice. If you ever feel any sharp pain in your forearm, back off and take a break, as this could be a possible warning sign of tendonitis.

—Jeff Perrin

### The Who "Pinball Wizard"

This classic rock masterpiece is one of the finest examples of guitarist Pete Townshend's brilliant rhythm-guitar playing and songwriting skills. Townshend builds the song's dramatic acoustic-guitar-driven intro around two of his favorite compositional tools: the *pedal-tone progression* (chords changing over a common bass note that's reiterated with each chord) and the sus4-major (or -minor) resolution. Townshend gets a lot of mileage out of the latter device, using it throughout the song's verses.

Notice how, rather than play conventional full barre chords on his acoustic guitar in bars 10-24 and 62-85, Townshend uses the tip of his thumb to fret bass notes on the low E string and his fingers to hold down the other fretted notes in each chord. He barres only the top two strings on some of the chords; otherwise, he simply holds down each note with a different fingertip. When playing these "thumb" chords, be sure to mute the idle A string by lightly touching it with the tips of both your fretting hand's thumb and ring finger. This two-digit muting technique will help prevent the idle string from ringing as you vigorously strum across all six strings.

Two benefits of using the thumb-fretting technique—which, incidentally, was one of

Jimi Hendrix's signature rhythm-guitar-playing moves—are: 1) it enables you to play chord voicings that are easier on the fretting hand than barring the index finger across all six strings (especially on an acoustic!), and 2) it facilitates the playing of chord voicings that sound somewhat sparser and "tighter" than full barre chords because of the absence of the fifth on the lower register.

Townshend uses his highly developed strumming technique to great effect throughout "Pinball Wizard," in both his acoustic and electric guitar parts, as he performs tireless streams of eighth and 16th notes. Be sure to use down-up alternate strumming for all the 16th-note rhythms and consecutive "pumping" downstrokes for all eighth-note rhythms, except during the two relatively "mellow" parts of the song, namely bars 41-43 of the bridge and bars 79-85 of the outro (Gtr. 2 part). For these passages, use the combination of downstrokes and upstrokes that flows naturally and feels efficient and economical for your picking hand. —Jimmy Brown

### Billy Idol "Rebel Yell"

When playing through this song's intro, guitarist Steve Stevens barres the top two strings at the 10th fret with his pinkie and uses his fret hand's index and ring fingers to play notes on seventh and ninth frets respectively (see meas. 1). To help achieve the keyboardlike note attack heard on the recording, Stevens finger-picks the strings during this part, using his middle and ring fingers for the two-note diad on the top strings (10th fret) while his thumb picks the bass line on the bottom three strings. The guitarist also uses subtle fret-hand muting on the higher notes to produce a *staccato* (short and dis-

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### Led Zeppelin "The Song"

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song's fast  
When p  
in bars 1-6  
note pend  
open D not  
16th note c

tinct) articulation, momentarily loosening his pinkie's grip on the barred B and high E strings between each eighth note. Note that when performing "Rebel Yell" live, the guitarist tucks his pick between his index and middle fingers so that it's readily available when he switches to flatpicking at the end of bar 4.

Throughout the song, Stevens uses "pinch" harmonics (indicated by the abbreviation P.H.) on various notes to make them squeal and seemingly leap out from the speakers. A pinch harmonic is produced when the outer tip of the thumb grazes the string as the string is down-picked. As such, you'll need to hold the pick so that only a small portion of it extends beyond the thumb. A pinch harmonic, however, can only occur at certain points along the string known as *nodes*. The points where they are located are different for each fretted note, so the best way to practice pinch harmonics is to stay on one fretted note and "pinch" up and down the string over the pickups, searching for the various nodes like a metal detector. A generous amount of overdrive can help reveal otherwise hard-to-find node points capable of producing wicked-sounding harmonic squeals.

The wild Flash Gordon ray gun-like effect heard in Stevens' guitar solo (see bars 62 and 70) is actually just that: a toy ray gun held against the guitar's pickups. Exorbitant use of your guitar's whammy bar may simulate the ray gun sound to a point, though the best way to recreate this ear-catching effect is to head down to your local dollar store's toy section and buy your own space toy. —Jeff Perrin

## Led Zeppelin

### "The Song Remains the Same"

This Zep *tour-de-force* features some of Jimmy Page's most inventive and inspired songwriting and guitar playing. Layering tracks of tasteful six- and 12-string electric guitar parts, Page crafts a virtual "guitar army" that blows the mind without overwhelming it, judiciously using space and modest amounts of overdrive to allow the song's fast-tempo sections to "breathe."

When playing the 12-string part (Gtr. 2) in bars 1–6 of the song's intro, use "16th-note pendulum picking," picking any of the open D notes that fall on the first or third 16th note of the beat (and any eighth note

with a downstroke and any of the notes that fall on the second or fourth 16th note of the beat with an upstroke.

One of the coolest things about these first six bars of the song is the fleeting dissonance on some of the chord "punches" that Page doubled on six-string guitar (Gtr. 1 part). "There are actually two guitars on this part," Page told *Guitar World*. "Each is playing basically the same thing, except the second one [Gtr. 1] is substituting different chords on some of the hits."

Strumming the syncopated rhythms of the D-Dsus4 riff first introduced in bars 15 and 16 may feel a bit awkward at first, at least until you find your groove. Try to keep your pick hand loose and relaxed and use downstrokes for all the eighth notes and upstrokes for the 16th notes that fall on the upbeats at the end of beats one and four in both bars. To stop the chords from ringing during the rests, you'll need to momentarily loosen your fretting hand's grip on the strings while allowing the open D string to ring, as indicated.

Page's guitar solos in "The Song Remains the Same" stand as exemplary models of how to use hammer-ons, pull-offs and bends at a fast tempo to create smoothly contoured lead lines and create excitement through phrasing and good tone. Particularly noteworthy is the country-ish 16th-note pull-off lick the guitarist plays in bars 144–147, wherein he harnesses the big, twangy timbre of the open strings to create one of his coolest sounding and most memorable leads. —Jimmy Brown

### Joe Walsh "Rocky Mountain Way"

You can most easily switch back and fourth from the E5 and E6 chords in this song's intro by simply adding and removing your pinkie to the 11th fret on the D string. To negotiate this five-fret stretch between the index finger and pinkie, rotate your wrist away from your body and position your thumb so that it is lightly pressing the back of the neck, beneath the seventh or eighth fret and directly below the D and A strings. This posture should help extend your fretting hand's reach and allow you to more easily stretch your pinkie for the E6 chords without having to lift your ring finger from the ninth fret on the D string.

The 12/8 time signature of "Rocky Mountain Way" is comprised of eighth

notes that are grouped in threes, just like eighth-note triplets in 4/4 time. To play along with the rhythms, it may help to count every eighth note and tap your foot on the first eighth note of each three-note group. For example, you would count through a bar of 12/8 time as follows: "one two three, four five six, sev' eight nine, ten lev twelve," with the numbers seven and eleven contracted to one syllable as indicated for ease of pronunciation and uniformity of rhythm.

When tackling any of guitarist Joe Walsh's sultry slide licks, you'll need to position your slide directly over the fret indicated for each note, rather than behind the fret, as you would with conventional fingering. Finding this precise spot takes a bit of practice, and even then it's all too easy to undershoot or overshoot the mark in the heat of a performance. As such, accomplished slide players like Walsh will often slide into a note from below or above, as he does with the second and third notes in bar 11, and use vibrato to keep their notes sounding in tune (see measure 9). These techniques not only sound cool and vocallike but also keep the slide on the move, making it easier to listen for, correct and maintain proper note intonation (pitch centering).

I suggest wearing the slide on your ring finger and using your fretting hand's index and middle fingers to mute the strings behind the slide. Muting is very important when playing slide, as the act of moving the slide up and down the neck tends to cause all the strings to vibrate sympathetically, not just the ones you're picking. Additional muting can be achieved by using the fingers and palm of your picking hand to "check" any strings you aren't playing on at any given moment. This two-hand muting action is the key to minimizing unwanted noise and overtones caused by sympathetic string vibration.

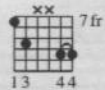
Finally, be aware that slide guitar is best performed on a guitar with higher action (string height) at the bridge and nut. The greater gap between the strings and frets allows you to push down the slide without having it "clack" against the fretboard, which is a common problem when playing slide on a low-action guitar. (For more on slide playing, see this month's lesson with Derek Trucks on page 76.) —Jeff Perrin

# "REBEL YELL" Billy Idol

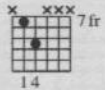
As heard on *Rebel Yell* (CHRYSALIS)

Words and Music by Billy Idol and Steve Stevens • Transcribed by Jeff Perrin

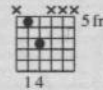
Bm7



E5



D5



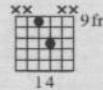
A5



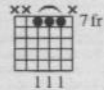
B5



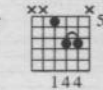
B5<sup>IX</sup>



D/A



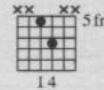
Gmaj7



D5<sup>VII</sup>



G5



**A** Intro (0:00)  
Moderately Fast ♩ = 166

Bm7

Gr. 1 (elec. w/light dist., chorus and reverb)

Riff A

fingerstyle  
let bass notes ring

1

(repeat previous measure)

Gr. 1

end Riff A w/delay effect

Gr. 2 (elec. w/dist. and slap-back echo)

(G5)

(F#m)

E5

N.C.(E5)

E5

5

Gr. 2 P.M. slight P.H. 1/4

Bass

\* repeat previous chord

N.C.(G5)

(F#m)

E5

N.C.(E5)

slight P.H. 1/4

D5 A5

9

Gr. 2 P.M. slight P.H. 1/4

Bass

B5

Rhy. Fig. 1

w/fdbk. and vibrato (w/bar)

end Rhy. Fig. 1

pick scrape

13

pitch: A

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**B** Verses (0:23, 1:15)

1. Last night a little dancer came dancin' to my door  
2. She don't like slavery She won't sit and beg

17 **B5IX** P.M. P.M. P.M. P.M. P.M. P.M.

Last night a little angel came pumping on the floor  
But when I'm tired and lonely she sees me to bed

21 **D/A** P.M. P.M. P.M. P.M. P.M. P.M. **Gmaj7** P.M. P.M. P.M. P.M. P.M.

She said "A - come baby I got a license for love  
What set you free and brought you to me babe

25 **B5IX** P.M. P.M. P.M. P.M. P.M.

And if it expires free I pray need you help from above because  
What set you free I need you here by me because

29 **D/A** P.M. P.M. P.M. P.M. P.M. P.M. **Gmaj7** P.M. P.M. P.M. P.M. **D5 A5**

*end Bass Fig. 1*

# "REBEL YELL"

## C Chorus (0:46, 1:38, 3:50)

(1.) In the midnight hour she cried more more more more  
(2.) in the midnight hour babe she cried more more more more

B5 B5<sup>IX</sup>

Gtr. 2

33 Rhy. Fig. 2a

(repeat previous two measures) 2

Gtr. 1 (w/dist.)  
Rhy. Fig. 2

Bass repeats Bass Fig. 1 simile (see meas. 17)

(2nd time on 2nd chorus) skip ahead to E

(2nd time on 3rd chorus) skip ahead to outro J

With a rebel yell she cried more more more more Wow  
With a rebel yell she cried more more more more More more

D5<sup>VII</sup>

end Rhy. Fig. 2a

end Rhy. Fig. 2

## D (1:09)

more

B5

Gtr. 2 plays Rhy. Fig. 1 simile (see meas. 13)

Gtr. 1

N.H. w/bar

go back to verse B

## E (1:58)

more

more

more

## F Bridge (2:01)

(2.) Collects  
(3.) Well he's  
(4.) Just so  
E5

G5

Gmaj7

N.C.(G5)

(F#m)

Gtr. 1 plays Rhy. Fill 1 (see meas. 39)

slight P.H. 1/4

Bass

(1.) He lives in his own heaven  
 it to go from the seven eleven  
 long all just so night it to collect a fare  
 up his hair

49 N.C.(E5) slight P.H. 1/4 P.M. E5 P.M. P.M. (E5) D5 A5

B5  
 Gtr. 1 plays Riff A (see meas. 1)

52 Gtr. 3 (elec. w/dist.)

Ha ah

full

Gtr. 2 w/slight fdbk.

Bass

**G** Guitar Solo (2:30)

B5  
 Gtr. 2 plays Rhy. Fig. 2a twice (see meas. 33)

Gtr. 3

56 full full full full full w/bar

Bass plays Bass Fig. 1 simile (see meas. 17)

59 D5 VII full w/bar full full

62 G5 slight P.H. Gmaj7 \* ray gun effect D5 A5

\* toy ray gun held against guitar pickups

# "REBEL YELL"

64 B5

67 T

\* tap, slide and pull-off

69

Chords: G5, Gmaj7, D5, A5

**H** Interlude (2:53)      **I** Breakdown (3:04)

I walked the ward      for you      babe

N.C. (drums)      (B5)

72 **7** Gtr. 1 (synth arr. for gtr.)

Bass plays Bass Fig. 1 twice (see meas. 17)

A thousand miles with you

(D5/A)      G5      E5      D5      A5

84

I dried your tears of pain

88 B5

A million times for you

(D5/A)      G5      E5      D5      A5

92

(1.) I'd sell my soul for you babe  
(2.) For money to burn soul for you  
(3.) I'd give you all and have none babe

96

Just a (play 3 times)

D5/ Gtr. 1  
100  
(16)  
Gtr. 2  
Gtr. 3  
B5  
Gtr. 3  
Gtr. 3  
Gtr. 3  
w/b  
104  
(7)  
(7)  
Bass  
baby  
D5 w/b  
108  
(7)  
(7)  
K (4:36)  
more  
B5  
Gtr. 3  
112  
Gtr. 1  
finger  
let ba  
10  
10  
7  
Gtr. 2  
(4)  
(2)  
Bass  
(7)

# "REBEL YELL"

go back to chorus **C**

just a just a just a to have you here by me because

**D5/A**  
Gtr. 1

100

**G5**

**E5** dive w/bar

**D5** **A5**

Gtr. 2

w/bar

**J** **Outro** (4:13)

- (1.) more
- (2.) more

Ooh yeah little angel Ooh yeah little

**B5**  
Gtr. 1 plays Rhy. Fig. 2 twice (see meas. 33)  
Gtr. 2 plays Rhy. Fig. 2a twice (see meas. 33)

Gtr. 3

104 w/bar

Bass plays Bass Fig. 1 (see meas. 17)

**baby**

She want more  
She want more

More more more more  
More more more more  
**E5** **D5** **A5**

**D5 VII**  
w/bar

108

**G5**

**K** (4:36)

more

**B5**

112 Gtr. 3

N.H. w/bar

pitch: **D#**

Gtr. 1 (w/light dist., chorus and reverb)  
fingerstyle  
let bass notes ring

w/delay effect

Gtr. 2

w/fdbk. and vibrato (w/bar)

pitch: **F#**

Bass