

How to Play This Month's Songs

Los Lonely Boys "Heaven"

The key to authentically emulating the guitar and bass parts in "Heaven" lies in performing the rhythms with a "swing 16ths" feel. The swing 16ths feel is largely responsible for the soulful sound of the rhythm section and tasty phrasing of Henry Garza's lead guitar melodies. The feel is based on the 16th-note triplet subdivision and is produced by omitting the second note of the triplet. For simplicity's sake, this type of rhythm is typically notated as straight 16th notes with the directive "w/swing 16ths feel," as indicated at the beginning of the transcription to "Heaven."

If you're inexperienced playing with this type of feel, start by learning the chords for the song's verse section (see *Rhy. Fig. 1*, measure 13). Then, concentrate your efforts on playing just this one part until you can match the rhythms on the recording. Memorize the chords so you can focus your attention on your technique and feel. Also, start out slowly at first, taking frequent breaks to listen to the recording. When you start to feel more comfortable with the part, slowly bring up your tempo. Once you get the hang of the swing-16ths feel of the verse rhythm guitar part, you'll probably find the rest of the song much easier to pick up.

Throughout his solo breaks, Garza employs a picking technique known as "raking" to dramatically attack certain notes. Raking involves executing a quick downstroke or upstroke strum over two or more adjacent strings, immediately muting each note with both hands after picking it, with the exception of the last note or "target note," which is held and typically adorned with finger vibrato. As Garza demonstrates throughout the song, raking can lend an aggressive or "dirty" feel to a lick.

The first string rake we encounter occurs on beat three of bar 9, indicated by the small "x"s in the tablature and the downstroke symbol above them. To perform this and other downstroke rakes, first fret the target note, in this case the A at the 10th fret on the B string. Next, execute a quick downward picking stroke while simultaneously employing a pick-hand palm mute and fret-hand mute on the lower strings (the "x"s). This muting action is largely responsible for the percussive, gritty sound that a rake can produce. It's also essential in order to prevent the lower strings from ringing!

While most of the string rakes heard

throughout "Heaven" can be played this way, the one in measure 46 requires a reverse or upstroke rake. Here you'll need to approach the target note C (20th fret, sixth string) with an upward strum. To keep things neat and tight, you'll need to mute the higher strings with two or more of your fret-hand fingers, since palm muting doesn't work well with an upstroke. To accomplish this, fret the C note with your middle finger while lightly resting your ring finger and pinkie across the remaining strings.

—Jeff Perrin

Guns N' Roses "Sweet Child O' Mine"

Guitarist Slash's classic single-note intro melody to "Sweet Child O' Mine" is most easily performed by using *economy picking*, a technique whereby the choice of picking strokes is determined by the minimal movement principle. Rather than using down-up alternate picking, try the following sequence for bar 1: down-up-up-down-up-down-up-up. I'm sure you'll agree that the eight-note pattern is easier to play and sounds smoother this way. Use this same picking sequence for every bar in *Riff A* (bars 1–8) as well as *Fill 1* and bars 41–46 (the first six bars of the chorus).

When playing these melodic figures during the song's intro and chorus, be sure to let go of each note with the fretting hand before picking the next note. (You don't want any of the notes to ring together.)

During the verse and first guitar solo sections of "Sweet Child O' Mine," specifically bars 33–39 and 79–82, guitarist Izzy Stradlin arpeggiates open chords, picking each note individually and letting them ring together. When playing these measures, experiment with different picking patterns, and just go with whatever feels smooth and natural.

Slash begins his main guitar solo (see rehearsal letter F) with soulful licks based mostly on the E harmonic minor scale (E F# G A B C D#), a scale from which the underlying Em-C-B7-Am chord progression is entirely derived. Notice his lyrical use of half-step bends in this solo. For his second solo, the guitarist gets down with a more blues-based approach, ripping out E minor pentatonic (E G A B D) licks in the standard 12th-position box pattern. Also noteworthy here is Slash's artistic application of a wah pedal during this solo and throughout the rest of the song, as he uses it to emphasize scream-

ing bends and muted, percussive strums.

The slight whammy bar-like dip in pitch in bar 117 is produced by bending the guitar's neck slightly, pulling (or pushing) it slightly at the tip of the headstock. A word of caution: be extremely careful when attempting this move, as too much pressure could cause the wood in your guitar's neck to crack.

—Jimmy Brown

Drowning Pool "Step Up"

"Step Up" is played with the guitars and bass in dropped-D tuning transposed down one and a half steps (low to high: B F# B E G# C#). This tuning facilitates playing complex, fast-moving rhythm figures—such as this song's intro/chorus riff—by allowing guitarists to fret two- and three-note power chords on the bottom three strings with a single finger.

The chord progressions used throughout "Step Up" can be analyzed as being derived from the dark-sounding D Locrian mode (D Eb F G Ab Bb C), a scale that is rarely used in rock. The most harmonically jarring aspects of this mode in this song are the chords Eb5 (the minor second, or "flat-two") and Ab5 (the "flat-five"), and the use of Bb-to-Ab phrases (as heard during the pre-chorus, in bars 19 and 20) that pit the flat-five (Ab) and the flat-six (Bb) against one another.

Another unusual element in this super-heavy song is the subtle but effective use of a slide guitar (Gtr. 3) during the intro, chorus tag and interlude sections. Slide guitarists often use right- and left-hand muting techniques in order to produce a clear sound, but the incorporation of massive distortion on this track makes such techniques unnecessary. During the interlude, the slide is positioned above the pickups in order to produce extremely high pitches and unusual effects.

When the intro rhythm figure is reprised for the chorus (starting at bar 25) a third rhythm guitar (Gtr. 3) enters the fray and plays a cool variation on the primary rhythm guitar played by Guitars 1 and 2, adding upper-register power chords on the top three strings.

This track also features an eight-bar guitar solo (starting at bar 61) comprised almost entirely of *unison bends*. Each unison bend is sounded by playing a note on the high E string with the index finger while bending a note three frets higher on the B string with the ring and middle fingers and bending that

note up to high E string.

Led Zep "Houses"

This riff features is the primary is a second the overall ing effect modulation.

The primary guitar parts are a rhythmic accompaniment that adds support to the fretboard that fall at the octave high tone, it sounds for both guitar up and play.

Page 1 part by in chords, single brief solo fill. A major pen the lick in ba ilar fills thro case utilizing.

The form unusual: the eight bars are nine bars and bracketed by an eight-less the same variations of fourth bar of.

One of Page's subtle dubbed upper during the w esting harmo tar 2 plays a well as the de four chords in.

Following rocking guitar nately drawi tonic (A C scales, switc

"SWEET CHILD O' MINE" Guns N' Roses

As heard on **Appetite for Destruction** (Geffen)

Words and Music by **W. Axl Rose, Slash, Izzy Stradlin, Duff McKagan and Steven Adler** • Transcribed by **Andy Aledort and Matt Scharfglass**

All guitars are tuned down one half step (low to high: **E♭ A♭ D♭ G♭ B♭ E♭**).

Bass tuning (low to high): **E♭ A♭ D♭ G♭**.

All notes and chords sound one half step lower than written (keys of **D♭** and **E♭** minor).

Chord diagrams for various chords used in the piece:

- D5^b: 1 3
- D: 1 3 2
- Cadd2: 2 1 3
- G: 2 1 3 4
- A5: 1 1
- B5: 1 4 4
- C5: 1 4 4
- Dsus4: 1 3 4
- Em: 1 2
- C: 3 2 1
- Am: 2 3 1
- G5: 2 3
- G5: 1 4 4
- E5: 1 1
- A5^v: 1 3 3
- D5: 1 4 4
- E5^{vii}: 1 3 4

A Intro (0:00)

Moderate Rock ♩ = 120

N.C.(D)

Gtr. 1 (elec. w/dist.)

Riff A

Measures 1-6: Riff A (repeat previous measure). Fret numbers: 15-14-12, 14-14, 15-14-12, 14-14, 12-14-12, 14-14.

(D) D5^{II}

band enters (0:15)

D

Gtr. 1 repeats Riff A (see meas. 1)

Gtr. 3 (acous.)

C

Measures 7-11: Riff A continues. Chords: D, D5^{II}, C. Includes circled fret numbers for Gtr. 3 (acous.).

Gtr. 2 (elec. w/dist.)

P.M.

Rhy. Fig. 1

let ring throughout

Measures 7-11: Rhythmic figures for Gtr. 2. Dynamics: p, *repeat previous chord, mf.

Bass (w/chorus effect)

w/pick

Measures 7-11: Bass line with fret numbers (12, 12, 11-11, 11-12, 14, 16-14, 12-11, 12-0, 10, 12-12, 10) and dynamics (>).

Measures 12-16: Gtr. 3 part with chords G, D and circled fret numbers. Dynamics: mp.

Gtr. 2

end Rhy. Fig. 1

Measures 17-21: Rhythmic figures for Gtr. 2. Dynamics: mp, mf.

Bass

let ring

Measures 17-21: Bass line with fret numbers (10-9, 10, 10-10, 9, 10-0, 10, 12, 12, 11-12, 11, 12-12, 11, 12, 12) and dynamics (>).

D
Gtr. 1
Gtr. 2
Gtr. 3
Rhy. F

17

Bass

5

22

3 0 0 0 3

3 0

m

if

C

Gtr. 4

27

8 8 9

Bass

3

32

3 3 3 0

>

7

5

Fill 1 (0)

Gtr. 1

T
A
B

D
Gtr. 1 plays first six meas. of Riff A (see meas. 1)
Gtr. 2 plays Rhy. Fig. 1 simile (see meas. 9)
Gtr. 3
Rhy. Fig. 2

C

G

17

B Verses (0:46, 1:47)

1. She's got a smile that it seems to me reminds
2. She's got eyes of the bluest skies as

D
Gtr. 1 plays Fill 1

Dsus4 D

D

Gtr. 2 plays Rhy. Fig. 1 twice simile (see meas. 9)
Gtr. 4 (elec. w/light dist.)

end Rhy. Fig. 2

22

if me of childhood memories where everything was as fresh as the bright blue sky and see an ounce of pain
they thought of rain I'd hate to look into those eyes and see an ounce of pain

27

Her hair reminds me of a warm safe place where she takes me away to that special place and if I
now and then when I see her face place she takes me away to that special place and if I
reminds me of a warm safe place where as a child I'd hide special place and if I
Cadd9

32

Fill 1 (0:42)

Gtr. 1 (D)

Fill 2 (3:08, 3:23)

Gtr. 4 (D)

"SWEET CHILD O' MINE"

C 1st and 2nd Choruses
(1:16, 2:17)
Whoa

stared too long I'd prob'ly break down and cry
pray for the thunder and the rain to quietly pass me by }

37 Gtr. 4 G D A Gtr. 1

Gtr. 2 *Gtrs. 2 and 4 (w/dist.)
Bass *composite arrangement

whoa sweet child of mine Whoa oh oh oh sweet love of mine

42 C5 D5 II A C5

Gtr. 1 P.M. P.M.

D (1:31, 2:33)
Gtr. 2 plays Rhy. Fig. 1 simile (see meas. 9)
Gtr. 3 plays Rhy. Fig. 2 simile (see meas. 17)

47 let ring

Gtr. 2

1. G D (go back to B)

52

full full full full

"SWEET CHILD O' MINE"

2.

G

D

Ooh

Gr. 2 plays Rhy. Fig. 1 simile (see meas. 9)

Gr. 3 plays Rhy. Fig. 2 simile (see meas. 17)

57 Gr. 1

Bass

C

G

Ah

62

let ring. full

E 3rd Chorus (3:04, 3:19)

Ooh whoa Oh yeah Whoa oh oh oh sweet child of mine

D

A

C5

67

*Gtrs. 2 and 4

*composite arrangement

Ooh Whoa oh oh sweet love of mine

D5^{II}

D

A

C5

Gr. 4 plays Fill 2 (see previous page)

Gtrs. 2 and 4

71

Gtrs. 2 and 4

1.

2.

D

D5

D#5

75

P.M.

"SWEET CHILD O' MINE"

F 1st Guitar Solo (3:35)

Em C B7 Am

Em Gtr. 1 full

79 (17) (17)(17)15 14 15 14 17-(17)* 15 14 15 14 12 16 12 14 full full 15-(15)-12 14-(14)-12-11-12

E5 VII Gtr. 2 Rhy. Fig. 3a

C5 B5 A5

end Rhy. Fig. 3a

Gtr. 4 (w/clean tone) Rhy. Fig. 3 let ring throughout

end Rhy. Fig. 3

Bass Bass Fig. 1

end Bass Fig. 1

Em C B7 Am Em

Gtr. 2 plays Rhy. Fig. 3a twice simile (see meas. 79)

Gtr. 4 plays Rhy. Fig. 3 twice simile (see meas. 79)

Gtr. 1

83 (14) (14) 11-12-14 13 12 13 12-10-(10)-13* 13 12-12-(12)* 12(12)-(12) 14 full 15-(15)(15)(15) 7-(7)-(7) 9 9-(9)* 7-(7)

Bass plays Bass Fig. 1 twice simile (see meas. 79)

C B7 Am Em C B7

Gtr. 2 plays first three meas. of Rhy. Fig. 3a (see meas. 79)

Gtr. 4 plays first three meas. of Rhy. Fig. 3 (see meas. 79)

Gtr. 5 plays Fill 3 (see next page)

88 (7) 9 9 (9) 8* 8* 11 (11)* 11(11) (11) 9 9 (9) 9 10 9 (9) 7-(7)-(7)* 9 (9) 9* 8* 11 (11) 9* full 1/2 1/2 1/2 1/2 full 1/2

Bass plays first three meas. of Bass Fig. 1 (see meas. 79)

G 2nd Guitar Solo (4:07)

A5 E5 G5 A5

Gtr. 1

Gtr. 5 (elec. w/dist. and wah)

94 (9) 15 (15) 15(15)12 14 full full full full full 17 (17) 17 full 1/2

*Gtrs. 2 and 4 P.M.

Rhy. Fig. 4

mf *composite arrangement

Bass Bass Fig. 2

5-6 7-7-7-7-7-5 7-5 0 0 7-(7) 0 0 2 3 3 3 3 0 5 0 5 (5) 5 5 0

"SWEET CHILD O' MINE"

C5 **D5^{II}** **G5** **E5** **G5** **A5**
Gtrs. 2, 3 and 4 play Rhy. Fig. 4 three times simile (see meas. 96)

99 full 1 1/2 full full full 1/2 1/2 1/2 1/2 1/2 1/2 1/2

end Rhy. Fig. 4

end Bass Fig. 2 *Bass plays Bass Fig. 2 three times (see meas. 96)*

C5 **D5^{II}** **G5** **E5** **G5** **A5**
Gtr. 5

103 1/2 1/2 1/2 P.M., 1/4 P.M., 1/4 P.M.,

C5 **D5^{II}** **G5** **E5** **G5**
full full full full full full full full full full full

107 1/2 1/2 1/2 1/2 1/2 1/2 1/2 1/2 1/2

Breakdown (4:38)

Where do we go

E5

Where do we go now

G5

A5 **C5** **D5^{II}** **G5**
Gtr. 5

110 1/2

steady slide

Gtr. 2

Bass Fig. 3

Fill 3 (4:02)

(A5)
Gtr. 5 (elec. w/dist. and wah) P.M.,

T **A** **B**

f

Rhy. Fill 1 (4:04)

Gtr. 4

T **A** **B**

Fill 4 (5:29)

Gtr. 4

T **A** **B**

"SWEET CHILD O' MINE"

Where do we go Ooh oh Where do we go Where do we go now Where do we go now
 A5^V C5 D5 G5 E5 G5 A5^V
 114 Gtr. 5 N.H.----- wavy N.H.

mf
 Gtr. 2 pitches: D F# D

Bass end Bass Fig. 3 Bass plays Bass Fig. 3 twice (see meas. 112)

Where do we go sweet child Where do we go now
 C5 D5 G5 E5 G5 A5 C5 D5 G5
 119 Gtr. 5

Gtr. 2 P.M. mf mf

Aye aye aye aye aye aye aye aye Where do we go now Ah ah whoa Where do we go
 E5 G5 A5 C5 D5 G5 E5
 124 Gtr. 5 1/4 full 1/4 full full

Gtr. 2 *Gtrs. 2 and 4 Rhy. Fig. 5

Bass *composite arrangement

Ah Where do we go now Oh Where do we go
 G5 A5 C5 D5 G5 E5
 129 Gtr. 5 full full full 1/2 full full

Gtrs. 2 and 4 end Rhy. Fig. 5

Bass

"SWEET CHILD O' MINE"

Where do we go now

G5 A5 C5 D5 G5

133 Gtr. 5

Bass

Where do we go Ooh whoa Where do we go now

E5 G5 A5

136 *grad. bend*

let ring

No no no no no no no
N.C.
Gtr. 4 plays Fill 4 (see page 119)
Gtr. 5

Sweet child Sweet child

G5 A5

139

Gtrs. 2 and 4

Free Time (5:38)
of mine
E5 VII

C5 D5

143

bend neck forward