



88 GUITAR ONE « guitaronemag.com » HOLIDAY 2006

Gm7

Dm7

your tricks, don't turn your back on me, baby, you

Am7

Dm7

might just wake up my magic sticks.

1:55

Guitar Solo

Dm7

Am7

Dm7

8va

Gm7

Dm7

8va

loco

Am7 Dm7

Dm7 Am7

Dm7

Gm7 Dm7

8va loco

Am7 Dm7

Got your spell on me, baby,

2:40

Verse 3

Dm7

Am7

you got your spell on me, baby, yes, you've got your

Dm7

spell on me, baby, turning my heart into stone.

Dm7

Am7

Dm7

I need you so bad, magic woman, I can't leave you alone.

3:02

Outro

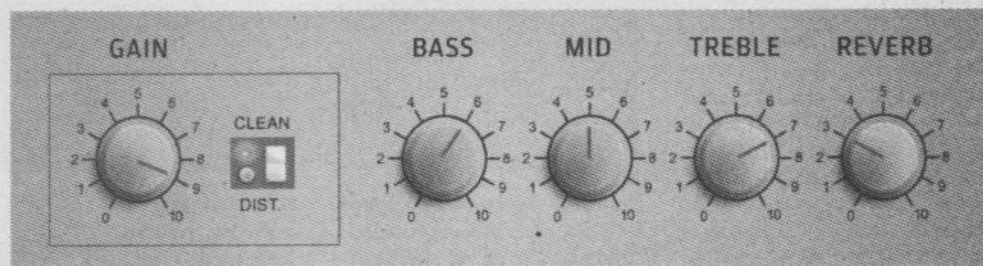
Dm7

Repeat and fade

"Black Magic Woman" Santana

KEY NOTES

This Peter Green classic has been covered by many artists, but Carlos Santana's rendition is easily the most famous. In the verses, you'll notice the three chords—Dm7, Gm7, and Am7—are played as 10th-, 3rd-, and 5th-position barre chords, respectively. When playing the comping patterns, be sure not to barre the different adjacent-string combinations; instead, keep your 1st finger down on the strings needed to play the entire passage. For the plethora of string bends throughout the song, play the note you're bending with your fret hand's 3rd finger, supported by your 2nd finger. And



whenever necessary, rest your 1st finger over the unplayed strings, to eliminate unwanted string noise.



ALBUM
Abraxas
(Legacy)

BIG PICTURE

Santana draws his single-note lines from the D natural minor scale (D-E-F-G-A-B-C). Instead of relying on a three-note-per-string approach to

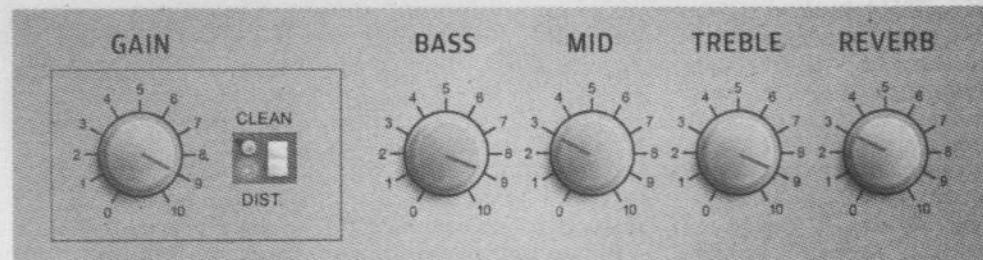
playing the scale, Santana employs the 10th-position D minor pentatonic box (D-F-G-A-C) as a home base, starting at bar 21 of the intro and continuing throughout the solo. By simply adding the 3rd string's 9th-fret E and the 1st string's 12th-fret E for the Dm7 and Am7 chords, along with the 2nd string's 11th-fret B \flat for the

Gm7 chords, Santana is able to toggle between gutsy pentatonic licks and sweet natural minor licks—a hallmark of his sound. As for that fat tone and singing sustain, you'll need a humbucker-equipped axe plugged into a high-gain tube amp, plus an overdrive pedal in the middle of the signal chain, set to low gain, high output. —CHRIS BUONO

"Rooster" Alice in Chains

KEY NOTES

You'll need to tune down a half step for this classic grunge tune. Note that the tuning legend, found in the upper left corner of the transcription, indicates E \flat -A \flat -D \flat -G \flat -B \flat -E \flat (low to high). Don't expect to find these note names on your electronic tuner, though; you need to know their *enharmonic equivalents*—different names for the same notes. In the case of tuning down a half step, your tuner should read D \sharp -G \sharp -C \sharp -F-A \sharp -D \sharp . In the transcription, the notes are named and tabbed by their fingered pitches. Your guitar is now what's called a *transposing instrument*. It's the same as when a clarinetist first learns notes as if in the key of major, even though they sound in B \flat . So, for example, if you play what's notated as an E, it



will actually sound as an E \flat .

The six chords that make up the bulk of "Rooster" (F \sharp , F \sharp 11/E, A, Aadd9/E, B and D) are all built from the same basic shape. The F \sharp is barred at the 2nd fret, then the 1st finger is lifted to allow three open strings (1, 2, and 6) to ring, creating the complexly named F \sharp 11/E. The A chord, barred at the 5th fret, is transformed into Asus2/E in the same way. The B and

D chords, of course, use the same barred shape, at the 7th and 10th frets, respectively.

BIG PICTURE

Jerry Cantrell uses three contrasting guitar sounds in "Rooster." Gtr. 1's clean, chorused sound supports both the lead vocals of Layne Staley and the distorted, wah-pedaled lines played by Gtr. 2. At 2:09, this texture is interrupted by the molten crunch of Gtr. 3, along with the addition of a four-note riff (easily played with three fingers—no

stretching required!) in place of the Asus2/E chord. The interlude's anthemic melody (2:34) is played in octaves (the same notes, only at different pitches). No doubt you've played plenty of "five" chords on the guitar already; the three-fingered grip of these chords can be transformed into two notes an octave apart simply by lifting your 3rd finger and muting the previously fretted string. The two remaining outside notes of a "five" chord are an octave apart. —DOUGLAS BALDWIN



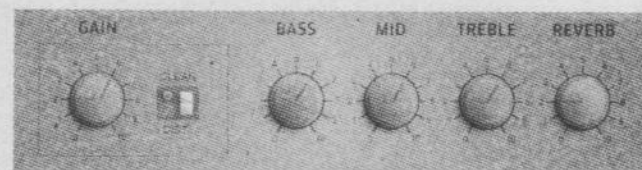
ALBUM
Dirt
(Columbia)

"Goodbye" Army of Anyone

KEY NOTES Before you crank things up, get into open G tuning (D-G-D-G-B-D) by tuning your 6th, 5th, and 1st strings down a whole step. For the intro, play the 5th string's 4th-fret C \sharp with your 1st finger and the 4th string's 5th-fret G with your 3rd finger, enabling your 2nd finger to cover the hammered-on 5th-string D. In the verses, use your 3rd finger to play all the grace- and eighth-note slides, and rest your 1st and 2nd fingers across all six strings to eliminate unwanted string noise. Use this same approach for the slide fills in the pre-chorus, wearing the bottleneck on your 3rd finger. Make sure to arch your fingers when fretting those arpeggiated chords in the



ALBUM
Army of Anyone
(Firm Music)



chorus; at the same time, keep your pick hand placed above the strings so that all the notes can ring together.

BIG PICTURE The DeLeo brothers have long been known for their writing skills, and "Goodbye" contains some hip compositional devices. In the intro is a counterpoint sequence between the guitar and bass, in which the guitar's C \sharp and unison G notes form a 2nd-inver-

sion A7 chord, while the bass holds down the root note, A. As the bass descends a whole step, to G, the C \sharp moves up to D, creating a 2nd-inversion G5.

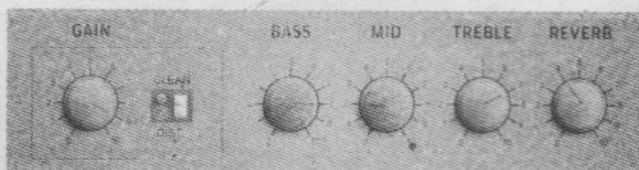
In bar 8 of the 10-bar verse, the meter makes a one-bar transition to 2/4, allowing for a smooth transition to the nine-bar pre-chorus. In the 18-bar chorus, the tune modulates to the key of E major, at bar 3 progressing into some very cool non-diatonic changes: ♭VI maj7 (Cmaj7), ♭VII (D), and VI7 (A7); two bars each. —CHRIS BUONO

"Call Me When You're Sober" Evanescence

KEY NOTES Drop your low E down to D, gang, because Evanescence is Goth-rocking again. If you're using an electronic tuner, turn the low E string's tuning peg *slowly*, causing the tuning indicator to move all the way to the left while the tuner dial reads "E." Keep going, and it will suddenly leap to the right as the dial changes to "E \flat ." Turn some more, and the indicator will move from right to left again, then leap to the right as the dial changes to "D." Tune to the center of the dial and you're in drop-D. Check your other strings while you're at it, as the change in low-E tension can throw your whole guitar slightly flat. In addition to giving you some lower notes on the 6th string, the beauty of this tuning is that it lets you play "five" chords—in this song, E5, E \flat 5, D5,



ALBUM
The Open Door
(Wind-up)



C5, and B5—by laying one finger across the bottom three strings.

If you visualize the root note of each grip—the note that names the chord—along the lowest string, you should find these chords easily enough. D5 will be the three low strings played open; E \flat 5 will be played at the 1st fret; E5 will be at the second fret; and so on. Memorizing these chord locations, rather than relying on the tablature alone, will help you learn the song much more quickly.

BIG PICTURE Guitarist Terry Balsamo adds some tasty tapped fills to "Call

Me When You're Sober." New to the technique? Try this recipe: Rev up your practice amp to high-gain mode and locate just the first three notes of the lick: a high G, the open D, and E (all on the D string). Tap the high G firmly with either your pick hand's index or middle finger, then flick your finger off the string, causing the open D to ring. Finish up by hammering on the E with a fret-hand finger. Try this a few times, until you can do it repetitively, then locate the other tapped notes in the lick. The stop-and-start rhythm is challenging, to be sure, but a good ear should get you rolling. —DOUGLAS BALDWIN

"Blues for Alice" Charlie Parker

KEY NOTES Jazz is less about making things up from scratch than it is about learning tunes and vocabulary. To get the most out of this transcription, first learn and memorize the head, striving to approximate on guitar Charlie Parker's alto-sax lines, grace notes and all. For good measure, try also playing the head an octave below written. Then tackle the solo. Once you can play along with the recording's medium tempo, take a few of Parker's lines that catch your ear and learn them in a variety of keys. After a while, and with some luck, you'll find yourself automatically incorporating these runs in your own improvisations.

BIG PICTURE "Blues for Alice" is based on the 12-bar blues. Parker, though, adds a number of cool harmonic substitutions to the basic form: for example, in bar 2, in place of the IV chord (B \flat 7), he inserts a minor ii-V (Em7:5-A7); in bars 3 and 4, in place of the I chord (F7), he inserts a pair of ii-Vs (Dm7-G7 and Cm7-F7). Once you've got the chord sounds in your head, try improvising over the form. Then try composing some of your own heads over Parker's reharmonization.

—ADAM PERLMUTTER



ALBUM
Bird: The Original Recordings of Charlie Parker
(Verve)

HAMM
Pick th
then fr
note w

