

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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When p
in bars 1-6
note pend
open D not
16th note c

"PINBALL WIZARD" The Who

As heard on *Tommy* (MCA)

Words and Music by Pete Townshend • Transcribed by Andy Aledort, Michael DuClos and Matt Scharfglass

A Intro (0:00)

Moderately ♩ = 132

Gtr. 1 (acous.) *let ring throughout*

Bm(F#) | Bm(add4)/F# | F#7sus4 | F#7

5 | F#m7 | Em/F# | G | F#7

low E string is fretted w/thumb until meas. 26

9 | Bsus4 | B | Bsus4 type2

Gtr. 1 *cont. simile*

12 | Bsus4 | B | Bsus4 type2

Gtr. 2 (elec. w/dist.)

15 | Badd4 | Bsus4 type2 | Badd4

1. Ever

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B 1st and 2nd Verses (0:32, 0:55)

(1.) since I was a young boy I played the silver ball From Soho down to Brighton I
 (2.) stands like a statue becomes part of the machine Feeling all the bumpers
 *Bsus4 (Bsus4^{type2}) B(Badd4) Asus4 (Asus4²)
 Gtr. 2 substitutes Fill 1 six times on 2nd verse (see below)

Gtr. 1
 Rhy. Fig. 1 *cont. simile*

*Substitute chords in parenthesis on 2nd verse (see chord frames on previous page).

Gtr. 2

Bass
 Bass Fig. 1

must have played 'em all But I ain't seen nothing like him in any amusement hall } That
 always playing clean Plays by intuition the digit counters fall }
 A (Aadd2) Gsus4 (G6add4) G (G6)

21

Bass
 Bass Fig. 1

deaf dumb and blind kid sure plays a mean pinball
 F#sus4 (F#7sus4) *end Rhy. Fig. 1* B^{II} A^{II} D E

24

end Bass Fig. 1

Bass
 Bass Fig. 1

Fill 1 (0:57)
 Gtr. 2 N.H.

 pitch: B

Bass Fill 1 (2:14)

G Interlude (2:14)

Dsus4^X D^X Dsus4^X D^X

Gtr. 1
Rhy. Fig. 4

Gtr. 2
Gtr. 1 plays Rhy. Fig. 4 three times (see meas. 62)

Bass plays Bass Fill 1

Dsus4^X D^X Dsus4^X D^X Even

H 4th Verse (2:24)

on my favorite table he can beat my best His disciples lead him in and

Dsus4^X D^X Csus4

Gtr. 1

Gtr. 2

Bass

he just does the rest He's got crazy flipper fingers never seen him fall That

C Bbsus4 Bb

Gtr. 1

Gtr. 2

Bass

