

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



# "ROCKY MOUNTAIN WAY" Joe Walsh

As heard on *The Smoker You Drink, the Player You Get* (MCA)

Words and Music by Joe Walsh, Joe Vitale, Ken Passarelli and Rocke Grace • Transcribed by Jesse Gress

### Chords for Gtrs. 1 and 2 (standard tuning)

**E** (1333) 7fr  
**E6** (x02200) 7fr  
**E5** (x02200) 7fr  
**D/E** (x02200) 5fr  
**A** (x02220) 111  
**A5** (x02220) 1  
**A6** (x02220) 3  
**B5** (x22400) 133  
**B** (1333)

Grtr. 3 (w/slide) is in open E tuning (low to high: E B E G# B E).

### A Intro (0:00)

Moderately ♩. = 85

Grtr. 1 (elec. w/dist.)

E E6 E5 E E6 E5 E E6 E5 E

\* 1 P.M. P.M. \*\*..... P.M. P.M. .... P.M. .... P.M. \*\*.....

\*repeat previous chord \*\*chords doubled by Grtr. 2 (elec. w/dist.)

Grtr. 1 P.M. P.M. \*\*..... P.M. P.M. Grtrs. 1 and 2 P.M. .... P.M. P.M.

Bass (repeat previous measure)

### B (0:24)

Grtr. 3 (elec. w/dist.) E6 E5 E6 D/E E E6 E5 E6

w/slide

Rhy. Fig. 1 P.M. P.M. P.M.

Grtrs. 1 and 2

Bass Bass Fig. 1

### Fill 1 (2:24)

Grtr. 3

### Bass Fill 3 (4:02)

### Rhy. Fill 2 (4:46, 5:08)

(E) E5 E6 E5 E6

Grtrs. 1 and 2

Copyright © 1973 SONGS OF UNIVERSAL, INC., BARNSTORM MUSIC and BELKIN MUSIC COMPANY. Copyright Renewed. All Rights Controlled and Administered by SONGS OF UNIVERSAL, INC. All Rights Reserved. Used by Permission. Reprinted by Permission of Hal Leonard Corporation.

Demonstration and backing tracks for this song are from the Hal Leonard Guitar Play-Along series.

Visit [MusicDispatch.com](http://www.musicdispatch.com) for a list of all available titles in this series: [http://www.musicdispatch.com/search\\_items.jsp?keywords=gtrpla&catcode=00&type=product](http://www.musicdispatch.com/search_items.jsp?keywords=gtrpla&catcode=00&type=product)

# "ROCKY MOUNTAIN WAY"

D/E E E6 E5 E6 D/E E E6 E5 E6

11 Gtr. 3

Gtrs. 1 and 2  
(repeat previous two measures)

2 2

Bass plays Bass Fig. 1 four times (see meas. 9)

D/E E A

15 Gtr. 3

Gtrs. 1 and 2 P.M. P.M. P.M.

end Rhy. Fig. 1  
1/2

C 1st and 2nd Verses (0:47, 1:53)

tellin' us this and he's tellin' us that Rocky changes it every day  
1. Spent the last year that Rocky Mountain way  
the last us that changes it every day

E5

17 Gtr. 3 1st time only

Gtrs. 1 and 2 full

Rhy. Fill 1

Bass Bass Fig. 2 Bass Fill 1

Couldn't get much higher Out to pasture think it's safe to say  
 Says it doesn't matter Bases are loaded and Casey's at bat playin' it play by play

E5 A A

19

2 1/2 2

time to open the fire } And we  
 Time to change the batter }

E5

23 Gtrs. 1 and 2

Bass

# "ROCKY MOUNTAIN WAY"

## D Chorus (1:10, 2:16)

don't need the ladies cryin' 'cause the story's sad  
 A5 A6 A5 A6 A5 A6 A5 A6 E5 E6 E5 E6

25 Gtr. 3

Gtrs. 1 and 2  
Rhy. Fig. 2

Bass  
Bass Fig. 3

'cause the Rocky Mountain way is  
 E5 E6 E5 A5 A6 A5 A6

Gtr. 3 substitutes Fill 1 second time

28

better than the way we had  
 A5 A6 A5 A6 B5

1. Oh

30

## E 1st Slide Guitar Solo (1:32)

Whee who-oo  
 D/E E E6 E5 E6 D/E E

Gtrs. 1 and 2 play Rhy. Fig. 1 (see meas. 9)

33 Gtr. 3

Bass plays Bass Fig. 1 six times (see meas. 9)

36 E6 E5 E6 D/E E E6 E5 E6

39 Gtr. 3 D/E E B

2. Well he's | 2. Yeah

Gtrs. 1 and 2 P.M. P.M. P.M.

Bass

**F** 2nd Slide Guitar Solo (2:37)

D/E E E6 E5 E6 D/E E

Gtrs. 1 and 2 play Rhy. Fig. 1 (see meas. 9)

Gtr. 3

Bass plays Bass Fig. 1 seven times (see meas. 9)

45 E6 E5 E6 D/E E E6 E5 E6

**G** Interlude/Breakdown (2:59)

D/E E A E5

Gtrs. 1 and 2 play Rhy. Fill 1 (see meas. 17)

Bass plays Bass Fill 1 (see meas. 18) Bass plays Bass Fig. 2 three times (see meas. 17)

51 Gtr. 4 (w/dist. and talk box)

Bass plays Bass Fill 1 (see meas. 18)

54 Bass plays Bass Fig. 2 until [H]

57

# "ROCKY MOUNTAIN WAY"

60

Gtr. 5 (elec. w/dist. and talk box)

62

Gtr. 4

65

Gtr. 5

Gtr. 4

E6 E5

65

Gtr. 5

65

Gtr. 4

65

Gtr. 1

P.M.

68

Gtr. 5

E6 E5

68

Gtr. 4

68

Gtr. 1

2

P.M.

71

Gtr. 5

Gtr. 3 (open E tuning, w/slide)

E5 E6

71

Gtrs. 4 and 5

E5 E6

71

Gtr. 1

slight P.M.

# "ROCKY MOUNTAIN WAY"

### H 3rd Slide Guitar Solo (4:05)

A5 A6 A5 A6 A5 A6 A5 A6 E5 E6 E5 E6

Gtrs. 1 and 2 play Rhy. Fig 2 simile (see meas. 25)

Gtr. 3

74

Gtrs. 4 and 5

Bass plays Bass Fig. 3 w/ ad lib variation (see meas. 25)

E5 E6 E5 A5 A6 A5 A6 A5 A6 A5 A6

Gtr. 3

77

### I (4:26)

B5 B D/E E

Gtrs. 1 and 2 play Rhy. Fig. 1 (see meas. 9)

80

Bass plays Bass Fig. 1 until fade (see meas. 9)

83

86

### J Outro (4:49)

E6 E5 E6 D/E E E6 E5 E6

Gtrs. 1 and 2 play Rhy. Fill 2 Gtrs. 1 and 2 play Rhy. Fig. 1 simile (see meas. 9)

89

92

95

E6 E5 E6 D/E E E6 fade out

Gtrs. 1 and 2 play Rhy. Fill 2 Gtrs. 1 and 2 play Rhy. Fig. 1 simile (see meas. 9)

97