

"Rock of Ages" Def Leppard

KEY NOTES

"Rock of Ages" is a study in down-strummed eighth notes. Power chords (aka "five" chords, like E5, D5 and B5) abound, but with some refreshingly different fingerings. The opening E5 and D5 chords, for example, are played on strings 2-4 rather than on 3-5 or 4-6. You'll have to use your 4th finger for this grip, but the resulting sound—wiry and taut, like Carmen Electra's abs—is worth the effort, especially when the hooky A5-G5 change introduces the lyric "What do you want?" which is shouted out, in typical '80s fashion, by the whole group. Likewise, the single-note line running under the chorus requires the use of all four fret-hand fingers. Next comes the



ALBUM
Pyromania
(Mercury)



guitar solo, which is relatively straightforward blues-inflected rock, but with a couple of '80s-metal pyrotechnics: first, pinch harmonics (P.H.), for which you'll choke up on the pick, allowing the tip of your thumb to nip the string; and, second, whammy-bar dives—a broad one applied to the G-string trill, plus whole-step dips on the 5th-fret harmonic that follows.

BIG PICTURE "Gunter, glieben, glauchen, globen!"—producer Mutt Lange's mock-German count-in—and the sound of a match being struck at the end of the song are just a couple of the pieces of aural candy that made "Rock of Ages" (and, in fact, all of *Pyromania*) one of the top sellers of the '80s. Def Leppard had no fear of keyboards, moderate tempos, strong group vocals, a huge

drum sound, and sing-along choruses. On the guitar front, the sound is crunchy but not overly distorted; push your clean channel hard or keep your overdrive channel around 4, and then add a compressor to taste. If you don't have a keyboard player, farm out the verses' eighth-note synth ostinato to your bass player—loan him your envelope wah and spare overdrive pedal if you must. —DOUGLAS BALDWIN

"Surfing With the Alien" Joe Satriani

KEY NOTES

With the 1987 release of *Surfing With the Alien*, Joe Satriani did the impossible—he made guitar instrumental music that appealed to the masses. The title track boasts Satriani's well-documented whammy-bar technique, at bar 22 of the solo, for instance, where Satch lays into one of his signature screaming pinch harmonics, on the "and" of beat 4, and then works the bar. First, to produce the harmonic, allow the fleshy tip of your pick hand's thumb to make contact with the open G string as you sound it with your flatpick—all the while cupping the whammy bar with your remaining fingers. Next, slowly pull up on the bar, raising the



ALBUM
Surfing With the Alien
(Relativity)



pitch a whole step, then quickly wrench it up another step before diving down. For the catchy G Dorian (G-A-B \flat -C-D-E-F) lick that starts at the end of bar 8 of the outro solo, quickly jerk the whammy bar back and forth. At the same time, fret the notes with your 3rd finger; lay your 1st and 2nd fingers over all the strings to eliminate unwanted string noise.

BIG PICTURE It's because of his lyrical, melodic phrasing that Satriani appeals to more than just guitar geeks. With this in mind, be sure to put as much time into the tune's main melody as you do its solos: play along with the track and really try to emulate every little nuance—each quarter-step bend, slide, and instance of vibrato—to capture Satch's style and finesse. Pay close

attention to the placement of your fret hand's thumb, making sure it stays behind the neck, pointed toward the headstock; this will help you smoothly play legato lines like the C \sharp Aeolian (C \sharp -D \sharp -E-F \sharp -G \sharp -A-B) lick that starts at bar 5 of the solo. To perform—nay, survive—the merciless whammy bar (ab)use, it'd be best to have a Floyd Rose-style vibrato system (with a locking nut) set up to float. —CHRIS BUONO

Bb5 A5 G5

1/2

10 8 10 8 10 10

12 10 12 11 12 10 11 11 12 12 (12)

P.M. P.M. ----- P.M. P.M. P.M. ----- P.M. -----

Gtr. 1: w/ Rhy. Fig. 2 (bars 1-7)

G5 Bb5 G5 CS G5 Bb5 G5 CS

1/4 1/2

10 8 10 8 10 (10) 12 10 12 10 12 X 9 9 (9)

End Rhy. Fig. 2

P.M. ----- P.M.

Gtr. 2

Bb5 A5 G5 CS End Riff A

1/4 1/2

10 8 10 8 10 (10) 12 10 12 11 12 10 11 11 12 12 (12)

0:46

Theme B

Chords: G5 Bb5 G5 C5 G5 Bb5 G5 E5 C5

Gr. 2

Gr. 1

Rhy. Fill 1 End Rhy. Fill 1 Rhy. Fig. 3

Chords: G5 D5

Gr. 1

Chords: E5

8va 15ma loco PH w/ bar +2 1/2

Gr. 1

let ring P.M.

Musical notation for the first system, including a treble clef staff with a melodic line, a bass clef staff with fret numbers and a wavy line labeled "G5", and a guitar tablature staff with fret numbers and a wavy line labeled "w/ bar".

1:09
Guitar Solo

Musical notation for the guitar solo section, featuring a treble clef staff with a melodic line, a bass clef staff with fret numbers and a wavy line labeled "Fdbk. (8va)", and a guitar tablature staff with fret numbers and a wavy line labeled "w/ bar". A time signature of 3/4 is indicated.

*Tap w/ edge of pick throughout

Musical notation for the "End Rhy. Fig. 3" section, including a treble clef staff with a melodic line, a bass clef staff with fret numbers and a wavy line labeled "Fdbk. (8va)", and a guitar tablature staff with fret numbers and a wavy line labeled "w/ bar". A time signature of 3/4 is indicated.

Musical notation for the second system of the guitar solo, featuring a treble clef staff with a melodic line, a bass clef staff with fret numbers and a wavy line labeled "8va", and a guitar tablature staff with fret numbers and a wavy line labeled "w/ bar". A time signature of 3/4 is indicated.

Musical notation for the third system of the guitar solo, including a treble clef staff with a melodic line, a bass clef staff with fret numbers and a wavy line labeled "8va", and a guitar tablature staff with fret numbers and a wavy line labeled "w/ bar". A time signature of 3/4 is indicated.

D#5

15ma γ loco 15ma loco 15ma loco 15ma loco

15ma γ loco

PH PH PH 1/4 1/4 PH

P.M. P.M.

E5 D#5

12 13 11 0 14 (14) (14) 11 11-14 11 14-11-14 (14) 11 14-11

P.M. P.M.

F5

8va loco

11 14-11-14 (14) 18 (18) 22 w/ bar +2 1/2

0 8 7 0 7 4 7 4 6 4 7 4 4 7 0

P.M. P.M.

Chord diagrams: **Gb5** and **F5**

The score consists of three systems of guitar notation. Each system includes a standard staff with a treble clef and a key signature of three flats (B-flat major/D-flat minor), and a corresponding guitar tablature staff. The first system features a melodic line with eighth-note patterns and a bass line with power chords (10-8, 10-8, 10-8, 10-8) and a 11th fret. The second system introduces a 'Sva' (sustained vibrato) effect and includes a '1 1/2' (half-step) bend instruction. The third system includes a 'PH' (pick harmonic) instruction, a 'w/ bar' (with bar) instruction, and a 'loco' (loco) instruction. The final system concludes with a 'P.S.' (pick strike) instruction and a final chord diagram.

Gtr. 2

Gtr. 3 (dist.)

Gtr. 1

1:4
The

2:1
The

Gtr. 2

G5 G7F CE G5

w/ bar

Gtr. 3 (dist.)

mp

Gtr. 1

let ring

1:49

Theme A Reprise

Gtr. 1: w/ Rhy. Fig. 2 (1 7/8 times)
Gtr. 2: w/ Riff A
Gtr. 3: tacet

Gtr. 1: w/ Rhy. Fill 1

G5 Bb5 G5 C5 G5 Bb5 G5 E5

Gtr. 2

14

2:12

Theme B Reprise

Gtr. 1: w/ Rhy. Fig. 3
E5

C5 G5

D5

15ma ----- E5

1/4

PH w/ bar

loco

C5

1/4

1/2

D5

Gtr. 2 tacet

Gtr. 1

2

w/ bar

1

1/4

2:39

Outro-Solo

Gtr. 1: w/ Rhy. Fig. 2 (8 1/2 times)

G5

Gtr. 2

C5

7 3 7 3 6 7 3 6 7 3 7 3 6 7 3 6 7 3 7 3 6 7 3 6 7 3 5 6 3 6 3 5 6 3 5

Bb5

A5

G5

6 3 6 3 5 6 3 5 6 3 5 6 3 5 6 3 5 6 3 6 7 3 7 3 6 7 3 3

C5

8 3 6 7 3 3 8 3 6 7 3 6 8 3 6 7 3 6 8 3 6 7 3 5 6 3 5 5 3 5 3 6

G5 Bb5 G5 C5 G5 Bb5 G5

8va

w/ bar throughout

C5

Bb5 A5 G5

C5

G5 Bb5 G5

8va

w/ bar +2

C5, G5 Bb5 G5

8va

loco

slack

1/2

8va

loco

8va

Bb5 A5 G5

8va

8va ----- C5 ----- G5 Bb5 G5

18 15 18 15 18 17 15 17 15 18 17 10 15 18 15 18 15 18 15 18 15 18 15 17 15

C5 G5 Bb5 G5 8va ----- C5

loco

18 15 18 15 18 15 15 5 19 3 3 3 5 (5) 3 5 3 5 3

Bb5 A5 G5 C5

Harm.

(3) 5 3 5 5 3 5 3 3 3 5 5 7 6 7 6 7 6 7 6 7 6 7 3 3 3 5 3

G5 Bb5 G5 C5 G5 Bb5 G5 C5

tr *tr* *tr* *tr*

1/4 1/4 1/2

tr *tr* *tr* *tr*

15 (18) 13 (17) 13 (18) 15 (19)

*Tap w/ edge of pick throughout

Bb5 A5 G5 C5

tr *tr* *tr* *tr*

tr *tr* *tr* *tr*

18 5 (5) 6 5 6 5 6 5 6 5

