

## How to Play this Month's Songs

### Slipknot "Before I Forget"

The best way to master the bone-crushing metal riffs featured in this song's intro is first practice playing them at very slow tempo while tapping your foot on each beat.

This will help you hear and feel any trouble spots in your playing and allow you to work on the trickiest aspect of the music, which is coordinating the pick-hand palm mutes (P.M.) with the fret-hand hammer-ons and pull-offs. As you become familiar with the note patterns, gradually increase the tempo while trying to maintain a flowing, efficient movement with your pick hand. With a bit of practice at slow, medium and fast tempos, you'll find "the groove" guitarists James Root and Mick Thompson are laying down here. Replicating the mega-chunk guitar sound and attack heard during this section requires the use, whenever possible, of consecutive downstrokes, although alternate (down-up) strumming is appropriate for the non-muted chords at the end of each four-bar phrase (see bars 3, 4 and 9).

The machine-gun-like verse riff (see section B), as it contains only one slur (a pull-off in bar 13) is best played with alternate picking/strumming, attacking any note or chord that falls on the first or third 16th note of the beat with a downstroke and using an upstroke for anything that falls on the second or fourth 16th note of the beat.

When playing Guitar 3's strummed-octave parts in the pre-chorus (section C), chorus (section D), and interlude (section F), be sure to mute the fourth string as indicated by the Xs in the tablature. You can accomplish this by simply allowing the fleshy underside of your index finger to lightly come in contact with the fourth string as you strum the fifth-third strings with a downstroke. For added "insurance" against any unwanted notes or string noise, you can also mute the sixth string with the tip of your index finger and the high E and B strings with sides of your ring finger and pinkie.

The squealing notes that punch through the mix in the song's pre-chorus are the

result of masterfully executed *pinch harmonics*. Indicated in the tablature by the abbreviation (P.H.), a pinch harmonic is produced by grazing the string with the tip of the pick-hand's thumb as you pick it with a downstroke. Additionally, to produce an audible harmonic, the thumb must touch the string at a *node*, a specific point on the string where a harmonic "resides." There are several node points on a string, each generating a different harmonic when "pinched" at that spot. Moreover, the locations of node points are different for each fretted note, so you'll need to seek them out by picking up and down the string until you locate the desired "squeal." A hearty dosage of overdrive will reveal node points more readily, making pinch harmonics a bit easier to perform.

You'll notice a quarter note rest on the first beat of the chorus (bar 22) and again in measures 24 and 26. Employing a pick-hand palm mute in addition to releasing your fret-hand's grip on the fretboard will quickly silence the strings, effectively recreating the "dead air" or "hole of silence" effect heard on the recording.

—Jeff Perrin

### Lamb of God "Ashes of the Wake"

To best recreate guitarists Mark Morton and Willie Adler's powerful, chunky-sounding rhythms in this song, use consecutive downstrokes whenever possible. Palm-muted passages practically demand this picking/strumming technique because of the desired uniform attack, although the 16th-note and 16th-note triplet rhythms you'll encounter throughout the song will require the momentary use of alternate (down-up) picking due to the insanely fast tempo at which some of these riffs are performed.

"Ashes" features breathtaking guest guitar solos by Chris Poland (third solo; see section I) and Alex Skolnick (second solo; see section G), as well as command performances by Morton (first solo; see section E) and Adler (fourth solo; see section L). As many of the licks these virtuoso guitarists

play approach a "black diamond" level of difficulty, beginning and intermediate players should start out by working on one phrase at a time. For example, when tackling the first solo, concentrate first on mastering just the initial four bars (35–38). Once you can comfortably play through these licks, move on to the next phrase (bars 39 and 40), and so on, taking this same "divide-and-conquer" approach with the remaining licks in the transcription. This may seem like an agonizingly slow approach at first, but you may find that perfecting the techniques in one phrase will make learning the next one easier, as it could help you get inside the player's head and see where he's coming from, in terms of technique and phrasing.

Keep in mind that these four guitarists may very well have improvised these solos, or parts of them, and probably benefited from on-the-spot inspiration and had lots of adrenaline pumping through their veins when they recorded them. Rather than trying to painstakingly recreate their solos note-by-note, your time may be more effectively spent trying to cop their overall techniques and approaches. Equally important is trying to emulate their guitar tones, since this element is the key to being inspired by the sound of your instrument and greatly affects one's "comfort level" and ability to relax and play fast and fluently with a light touch, which is ultimately "where it's at."

—Jeff Perrin

### Pink Floyd "Shine on You Crazy Diamond"

When it comes to bending guitar strings, David Gilmour is one of the world's foremost practitioners, with unfailingly impeccable intonation, touch and feel. When recreating the many string bends the guitarist plays throughout this epic classic rock masterpiece, in each instance push the string away from your palm with your ring finger while also using your middle finger to add support and help push the string.

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Many highly-r finger vi already to create In each first ben shake it restoring quickly a sured r vibrato s mering v bend ab more sul with a "d a half-ste in measu

As yo with diffi to first pl the "targ clearly he for with before on the B note one fret on th the high you work the bend working such as o on the sa (equal to bends (e

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This *reinforced bending* technique will give you added strength and control with which to more easily manipulate the string's pitch and vibrato and will also help prevent the string from slipping out from under your ring finger.

Many of Gilmour's lead licks involve the highly-refined application of *bend vibrato*—finger vibrato applied to a note that's already bent—a technique the guitarist uses to create his soulful singing lead melodies. In each case (see bar 1, for example), he first bends a note and proceeds to gently shake it by partially releasing the bend and restoring it to its initial pitch; this is done quickly and repeatedly in an even, measured rhythm. The degree to which the bend is released depends on the type of vibrato sound desired. For a quick, shimmering vibrato, you only need to release the bend about a quarter step while a slower, more sultry bend vibrato sound is achieved with a "deeper" release, perhaps as much as a half-step. (Listen to the final string bend in measure 48 for a great example of this).

As you practice performing string bends with different intervals, it may help our ears to first play the unbent fretted equivalent of the "target" pitch. This will allow you to clearly hear the specific note you're aiming for with your string bend. For example, before playing the "full" bend at the 18th fret on the B string in bar 1, first play the unbent note one whole step above, either at the 20th fret on the same string or at the 15th fret on the high E string. Keep this pitch in mind as you work to perfect your string intonation for the bend. Take a similar approach when working with other string-bend intervals, such as one half step (equivalent to one fret on the same string), one and one half steps (equal to three frets), and even two-step bends (equal to four frets).

The only real way to master Gilmour's licks that involve string *pre-bends*, such as the last note of bar 1 (indicated by a vertical arrow above the tab number), is to spend a lot of time practicing this technique, using

your ears and sense of touch to anticipate how much "push pressure" to apply to the string with your fingers. This is because with a string *pre-bend*, the string is bent before it is picked, forcing you to rely solely on finger "memory."

—Jeff Perrin

### Janis Joplin "Piece of My Heart"

As indicated above the tablature in bar 6 of this transcription, the licks heard throughout bars 6–8 are performed "with pick and fingers." This technique, often referred to as *hybrid picking*, in this case involves using the pick to sound notes on the G string with downstrokes while the ring finger plays notes on the high E string. Hybrid picking allows you to easily and efficiently toggle back and forth between two notes located on non-adjacent strings, as well as sounding them simultaneously (see beat two of bar 7) something that is impossible to do with strumming. This technique can also lend a punchy quality to a guitar lick, as the notes picked with the finger can be forcefully "snapped" against the fretboard, creating a popping sound commonly referred to as "chicken pickin'."

In terms of the fretting hand, to cleanly execute the lick in bars 6–8, use your middle finger to fret all the notes on the G string and move your fret hand up and down the neck while alternating between your index and ring fingers for notes played on the high E string.

As you play through this song's rhythm guitar parts (Gtr. 2), be aware that many of the two- and three-note chord voicings you encounter (such as those in bars 3–5) are actually just partially strummed barre chords. If you are unsure as to which barre chord you need to fret at any particular point in the song, simply compare the chord symbol above the tablature with the chord grids shown at the beginning of the transcription.

The chaotic-sounding note bends heard at the climax of the guitar solo are actually the result of the second string getting caught

under the ring finger while it bends the first string. Intentionally trying to recreate the specific bend intervals for the lower string as noted in the tablature is not necessary, as simply catching the string under the finger while you perform the first-string bends will naturally produce the desired effect.

—Jeff Perrin

### Nirvana "Smells Like Teen Spirit"

In guitar transcriptions, tablature notes in parenthesis are sometimes used to indicate pitches that are barely audible or sounded unintentionally. Though, for the sake of clarity, we don't usually include such notes in our transcriptions, we've made an exception for "Smells Like Teen Spirit," as the added pitches in some of the song's chords, inadvertent though they may be, are so much a characteristic of the song that it would seem foolish not to put them in. As guitarist Kurt Cobain's playing technique was firmly based in the punk aesthetic, it simply didn't matter if odd notes were sounded by accident—a notion that would prove to be a breath of fresh air in an era (the early Nineties) when chops, speed and precision were the measure of a guitarist's worth. Try playing the song's opening phrase, shown in bars 1–4, without the parenthetical "clunkers," and you'll hear that it's just not quite the same. Similarly, Cobain also employs "all-purpose passing chords" (all open strings) to move from one grip to another, as exemplified in measures 1, 3 and 4.

Cobain also makes abundant use of *16th-note pendulum strumming*, where the picking hand moves up and down consistently in an up-and-down (pendulous) motion. Any chords falling on eighth-note downbeats are strummed with downstrokes, while those falling on eighth-note upbeats are strummed with upstrokes. Simply keep your picking hand moving up and down over the strings in time with the 16th-note pulse (down on the downbeats and up on the upbeats)—even if there are the rests.

—Matt Scharfglass



# "SHINE ON YOU CRAZY DIAMOND" Pink Floyd

As heard on *Wish You Were Here* (CAPITOL)

Words and Music by Roger Waters, Richard Wright and David Gilmour • Transcribed by Dave Whitehill and Jeff Perrin

Chord diagrams for: Gm7(6), C5, F5, G5, Eb5, D5, C/G, Gm, Cm, Eb, D, D7#9, Bb5, Bb.

**Part I**  
(0:00)

**A 1st Guitar Solo** (2:09)

Freely (♩. = 44-52)

\* Gm  
\*\*Gtr. 1 (elec. w/clean tone)

(synth. intro)

1 full 18 (18) (18) 18 18 18 (18) 17 15 17 17 17 17 (17) 17 (17) 15 17

4 full 17 17 17 (17) (17) (17) 14 15 14 17 14 15 15 15 (15) 17 (17) 17 (17) 17 (17) 15 17 17 (17)

7 11/2 full 18 18 (18) (18) 18 15 18 18 18 (18) 17 (17) 15 17 17 15

10 full 11/2 17 (17) 17 17 (17) (17) 15 17 (17) 17 (17) 15 17 17 (17) (17) 17 18

13 full 18 15 18 (18) 18 (18) 15 17 17 (17) 15 17 17 (17) 15 17 15 17 17 (17) 15 17 17 17 18 17 (17) 17 18 15

Bass plays Bass Fill 1 (see below)  
\*chord symbols reflect overall harmony  
\*\*neck pickup

**Bass Fill 1** (2:09)  
(synth arr. for bass gtr.)

12 8

3 3 3 5 5 3 3 3 3 5 5 3 5 3 3



# "SHINE ON YOU CRAZY DIAMOND"

## Part II

### B 1st Interlude (3:58)

Very Slowly ♩. = 46

Gm7(6)

Gtr. 2 (elec. w/slightly dirty tone, delay, and phaser effect set at a moderate speed)

let ring throughout

Gm

16

21

Gtr. 2

Riff A

(4:29) (drums enter)

(4:34)

C5

Gtr. 2

F5

Gtrs. 2 and 4

Gtr. 4 (elec. w/slightly dirty tone)

\*repeat previous chord

vib. w/bar throughout

Gtr. 3 (elec. w/dist.)

Bass

29

G5

Gm7(6)

Gtr. 2

E♭5

Gtr. 4

(repeat previous measure)

32

D5

F5

G5

Gm7(6)

Gtr. 2

Gtr. 1 full

C 2

Gtr. 1

35

Bass

37

Gtr. 1

39

Gtr. 2

Gtr. 4

Bass

42

Gtr. 2

# "SHINE ON YOU CRAZY DIAMOND"

## C 2nd Guitar Solo (5:16)

N.C.(Gm)

Gm7(6)

Gr. 2 plays Riff A (see meas. 22)

Gr. 1

35  $\frac{1}{4}$  full  $\frac{1}{4}$

Bass

37  $\frac{1}{2}$  full  $\frac{3}{4}$

Bass

C

G5

Gm7(6)

Gr. 1 full  $\frac{1}{4}$  full  $\frac{1}{4}$

39

Bass

Gr. 2

Gr. 4

Bass

E $\flat$ 5

D5

42  $\frac{1}{2}$  full full  $\frac{1}{2}$   $\frac{1}{2}$   $\frac{1}{2}$  full full

Bass

Gr. 2

Gr. 4

\*chords doubled by Gr. 2

Bass

# "SHINE ON YOU CRAZY DIAMOND"

Chord symbols: Gm, D+/F#, Bb/F, Em7b5, Eb5, D5

Measures 45-50

Tr. 1: 15-18 (18)15, 15-18, 15-17-17-17, 18-18(18)15, 18-17(17)-(17)(17)-17(17)15, 17-(17)-5-3-5, 5-5(5)-5(5), 5-5(5)3-5-5, 5-3-6

Tr. 4: 10, 9, 8, 7, 6, 5

Bass: 5, 4, 3, 2, 6, 5

\*chord symbols reflect overall harmony

## D Synth Solo (6:30)

Chord symbols: Eb°7, D

Measures 48-50

Tr. 3: 5-5(5)-5(5)-3-5-5, 5-5(5)-5(5)

Rhy. Fig. 2a

Bass Fig. 1

Chord symbol: Cm

Measures 51-54

Tr. 3: (silence)

Tr. 4: 3-5, (5)3-3, 8-10, (10)8-8

Bass: 3-3-3, 0-1, 3-3-3, 3-6-5, 3-3-3, 5-3-3, 1-3-3, 3-5

Chord symbols: Gm, Eb, D

Measures 55-58

Tr. 3: 3, 11, 10

Tr. 4: 3-5, (5)3-3, 8-8, 7-7

Bass: 3-3-3, 0-1, 3-3-3, 1-3-3, 3-1-2-3-4-5, 6-6-6-5-3-5

w/pick and finger

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100

Fill 2

Gtrs. 1

TAB



# "SHINE ON YOU CRAZY DIAMOND"

58  $E_b$  D Gm Cm Gm D7#9 *end Rhy. Fig. 2*

*end Rhy. Fig. 2a* *end Bass Fig. 1*

Gtr. 1 (w/dist. and phaser)

**E** 3rd Guitar Solo (7:38)

Gm  
Gtr. 3 repeats Rhy. Fig. 2 simile (see meas. 49)  
Gtr. 4 repeats Rhy. Fig. 2a simile (see meas. 49)

Gtr. 1

62 *full* 15 18 15 18 15 (18) 3 3 6 5 *full* 1/2 5 (5) 3 5 3 5 (5) *full* 15 (15) (15) (15) 11/12 11 12 11 18 18 (18) *full* *full*

65 *full* 1/2 15 (15) (15) (15) 16/17 15 17 (17) (15) 17 17 15 17 17 17 15 17 (17) (17) *full* 1/2 3 1/2 *full* 6 5 5 3 3 3 5 3 2 3 3

68 *full* 2 15 (15) (15) (15) 0 18 15 18 18 15 18 18 (18) 15 18 *full* *full* 17 15 17 15

71 1 1/2 1 1/2 17 17 (17) 16 16 17 16 14 16 17 16 15 17 (17) 3 3 6 5 (5) (5) 5 (5) 3 6 5 3 5 3 5 5 3 1 12 3/5 (5)

*\*Track is doubled and harmonized.*

**Fill 1** (10:09)

$Gm$

Gtr. 1 *full* *full*

Gtr. 2

**Fill 3** (10:46)

$F$

Gtrs. 1 and 3

**Fill 2** (10:25)

$F$

Gtrs. 1 and 3 *full* *full*

Gtr. 1 *full* *full* *full* *full*

Gtr. 3

Gtrs. 1 and 3

# "SHINE ON YOU CRAZY DIAMOND"

## Part III

### F Verses (8:45, 10:09)

1. Remember when you were young you shone like the sun Shine on you crazy diamond  
 (2.) reached for the secret too soon you cried for the moon Shine on you crazy diamond  
 N.C.(Gm) (Gb) Bb5 Eb5 D5 C5 Bb5 F5

Gtrs. 1 and 2 substitute Fill 1 second time (see previous page)

Gtrs. 1 and 3 substitute Fill 2 second time (see previous page)

75 Gtr. 1 (phaser off) full Gtrs. 1 and 3 full

Bass Bass Fig. 2 end Bass Fig. 2

Now there's a look in your eyes like black holes in the sky Shine on you crazy diamond You were  
 Threatened by shadows at night and exposed in the light Shine on you crazy diamond Well you  
 N.C.(Gm) (Gb) Bb5 Bb Eb5 D5 C5 Bb5 N.C.(F)

Gtrs. 1 and 2 substitute Fill 3 second time (see previous page)

79 Gtr. 1 full full Gtr. 3 Gtrs. 1 and 3

caught in the crossfire of childhood and stardom blown on the steel breeze Come on you target for faraway laughter  
 wore out your welcome with random precision rode on the steel breeze Come on you raver you seer of visions  
 (Gm) (D+/F#) (Bb/F) (C7b9) (Eb) Eo7 let ring

83 full full full

## Part IV

(2nd time) skip ahead to sax solo H G 2nd Interlude (9:48)

Come on you stranger you legend you martyr and shine  
 Come on you painter you piper you prisoner and  
 Bb/F Dm D Gm Gb Bb

Gtrs. 1 and 3

86 full full full

\*Gtr. 1 plays top notes; Gtr. 3 plays bottom notes.

Gtr. 4

1/2 1/2 full

Bass

Bass plays Bass Fig. 2 (see meas. 75)



# "SHINE ON YOU CRAZY DIAMOND"

go back to verse **F**

2. You

**89** Eb Gm/D Cm Eb/Bb F

Gtrs. 1 and 3 1/2 full full full full

Gtr. 4 1/2 full full full full

### H Baritone Sax Solo (11:12)

shine  
N.C.(Gm) Gm7(6)

Riff B..... (play 5 times)

**91** Gtrs. 1 and 2 (w/clean tone) Gtr. 1

Bass plays Bass Fig. 1 simile (see meas. 49)

Gtrs. 1 and 2

Eb9 Riff C

D7b9

**95**

Bass

### I Tenor Sax Solo (12:04)

Gm13  
Gtr. 2 plays Riff B six times (see meas. 94)

**97** Bass

**101** C11

**105** Gm13

Eb9

D7b9

**109** Gtrs. 1 and 2 play Riff C simile (see meas. 95)

### J (12:45)

(♩ = 48)

Gm13

Gtrs. 1 and 2

play 4 times and fade

**113**

Bass (play 1st time only)