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SONGS BY CATEGORY

CLASSIC ROCK

<i>Say Wha?</i> (60 BPM)	12
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BLUES-ROCK

<i>Blue Checkerboard</i> (60 BPM)	16
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<i>Echoes in the Cavern</i> (120 BPM Swung).....	44
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<i>Sometimes Less Is Fillmore</i> (150 BPM Swung)	62
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HARD ROCK

<i>Blind Swine</i> (90 BPM)	20
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<i>Wandering Troubadour</i> (135 BPM).....	48
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FUNK ROCK

<i>Tipitina's 501</i> (100 BPM Shuffle).....	24
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<i>Protector of Music</i> (120 BPM)	40
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COUNTRY ROCK

<i>Breaking Limits</i> (105 BPM)	30
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<i>The Grand Ryman Pews</i> (150 BPM)	58
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<i>Vulcan Armadillo</i> (200 BPM Swung).....	74
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ALTERNATIVE ROCK

<i>Crocodile in the Rain</i> (105 BPM).....	36
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<i>To Be or to CBG Be?</i> (180 BPM)	66
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HEAVY METAL

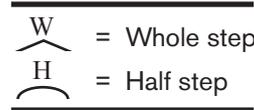
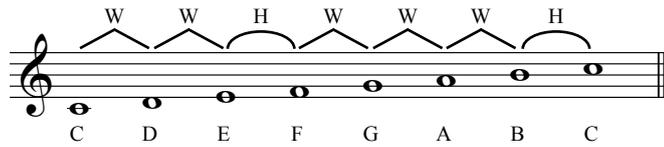
<i>80 Proof to Go</i> (145 BPM)	52
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<i>Heavy as Rox</i> (200 BPM).....	70
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SCALE THEORY

A *scale* is an arrangement of notes in a specific order of *whole steps* (two frets) and *half steps* (one fret). The major scale is made up of seven notes which, when played in sequence, make the familiar melody: do-re-mi-fa-sol-la-ti-(do). The scale is constructed by starting on any note and following this pattern of whole steps and half steps: W-W-H-W-W-W-H.

Major Scale



There are 12 notes in music, and a major scale can be built from any of the 12 notes. In order to maintain the pattern of steps that make up a major scale, every scale starting on any of the notes has its own combination of flats or sharps (except for C Major, which is comprised of natural notes). The name of the note that the scale starts from is called the *tonic* (although rock musicians often call it the *root*, so in this book, we'll use that term). To the right are all 12 major scales. Notice every note in a scale (the *scale degrees*) is numbered.

Root	1	2	3	4	5	6	7	8
A	B	C#	D	E	F#	G#	A	
B \flat	C	D	E \flat	F	G	A	B \flat	
B	C#	D#	E	F#	G#	A#	B	
C	D	E	F	G	A	B	C	
D \flat	E \flat	F	G \flat	A \flat	B \flat	C	D \flat	
D	E	F#	G	A	B	C#	D	
E	F#	G#	A	B	C#	D#	E	
F	G	A	B \flat	C	D	E	F	
F#	G#	A#	B	C#	D#	E#	F#	
G	A	B	C	D	E	F#	G	
A \flat	B \flat	C	D \flat	E \flat	F	G	A \flat	

The major scale is the standard to which all other scales are related. As you saw above, the individual notes (called *scale degrees*) of the major scale are numbered 1–8, and other scales are often described as alterations of these degrees. The scales (with formulas) used in this book are to the right:

Major Scale (Ionian):	1	2	3	4	5	6	7	8
Mixolydian:	1	2	3	4	5	6	\flat 7	8
Dominant 9 Pentatonic:	1	2	3	5	\flat 7	8		
Major Blues Scale:	1	2	\flat 3	3	5	6	8	
Dominant \flat 9 Pentatonic:	1	\flat 2	3	5	\flat 7	8		
Dorian:	1	2	\flat 3	4	5	6	\flat 7	8
Aeolian:	1	2	\flat 3	4	5	\flat 6	\flat 7	8
Phrygian:	1	\flat 2	\flat 3	4	5	\flat 6	\flat 7	8



BLIND SWINE

Track 4 (Full Mix) *(Hard Rock in B Minor)*
Track 4A (Minus Guitar Lead)

♩ = 90

Bmin A E Bmin A E

TAB

4	2-4	(4) 4-4-2	3 (3)	(2) 4	2	(2) 2-2	4 (4)	2-4	(4) 4-4-2	3 (3)	2	(2) 3-2	0 (0)	2-4
4	2-4	(4) 4-4-0	(0) 4	2	(2) 4-2	2	(2) 4-2	4	(4) 4-4-0	(0) 4	2	(2) 2-1	(1)	2-4
B	4	0-2	(2) 2-2	2	0	(0) 0-0	4	4-0-2	(2) 2-2	2	(2)	2	(2)	4-0-2

4 1 4 4 4 2 4 1 1 1 3 4 1 4 4 4 2 4 1 2 1 0 4 1 4
3 1 3 3 3 1 3 1 3 1 3 3 1 3 3 1 3 1 2 1 1 3 1 3
1 0 1 1 1 0 1 0 0 2 1 0 1 1 1 0 1 1 2 1 1 2 1 0 1

Bmin A E Bmin A E

TAB

(4) 4-4-2	3 (3)	(2) 4	2	(2) 2-2	4 (4)	2-4	(4) 4-4-2	3 (3)	2	(2) 3-2	0 (0)	4
(4) 4-4-0	(0) 4	2	(2) 4-2	2	(2) 4-2	4	(4) 4-4-0	(0) 4	2	(2) 2-1	(1)	4
(2) 2-2	2	0	(0) 0-0	2	4	4-0-2	(2) 2-2	2	(2)	2	(2)	4-7-4

4 4 2 4 1 1 1 3 4 1 4 4 4 2 4 1 2 1 0 1 4 1
3 3 1 3 1 3 1 3 3 1 3 3 1 3 3 1 2 1 1 2 4 4
1 1 0 1 0 0 0 2 1 0 1 1 1 0 1 1 2 1 1 2 4 1

Bmin A E Bmin A E

TAB

(4) 5-7	(7) 5	7-5	(5) 7-5	4 (4)	(4) 5-7	(7) 5	7-6	(6) 7-6	4 (4)	4
(4) 7-7	(7) 7	5	(5) 5	(5)	(4) 7-7	(7) 7	5	7-6	(6) 6	4
(4)					(4)				(7)	4

1 4 1 3 1 3 2 1 2 1 4 1 1 4 1 3 1 2 3 1 1 3 1 4 1
3 3 1 1 2 2 4 1 3 2 3 1 3 2 3 1 3 2 4 1

Bmin A E Bmin A E

TAB

(4) 5-7	(7) 5	7-5	(5) 7-5	4 (4)	10-7	(7)	H	P	7-8
(4) 7-7	(7) 7	5	(5) 5	(5)	10-7	(7)	7-9	9-7	6
(4)					9		9	9	7

1 4 1 3 1 3 1 1 2 3 4 1 3 1 3 3 1 3 1 2 3 1 1 3 2 2
3 3 1 1 2 3 4 1 3 1 3 3 1 3 2 3 1 1 3 3 1 1

G A E G A E

TAB

12	12-10-9	12-9	(9) 10-9	7 (7)	7-8	15-17	15-14	P	14	(14) 15-14	12 (12)	7-8
			(10) 9	(9)	9	17-15-17	14	P	14	(14)	13 (13)	9-6-7
					9							9

3 3 1 1 3 1 2 2 1 1 3 3 2 2 2 4 2 1 3 1 3 1 2 1 1 2 3 2 2
3 3 1 1 3 1 1 2 4 2 1 3 1 3 1 2 1 1 2 3 1 1

Overview

Austin City Limits (ACL) should need no introduction. As a venue, festival, and TV show, its influence is vast. The beautiful Moody Theater has been home to this major music series since the early 1970s. Originally created for country and blues, ACL has gone on to represent every genre of popular music.

This tune is a blend of a steady eighth-note rock feel in the style of U2 and country pop-rock playing. It features double stops, triple stops, and *country bending* (a unique bending technique that comes from imitating country and bluegrass instruments, such as the banjo, dobro, and pedal steel guitar). Country guitar styles are found in Southern rock, and it has become an in-demand style for the modern studio guitarist.

- General form: i | \flat VI | \flat III | \flat VII, Chorus: \flat VI | \flat III | \flat VII | \flat VII
- Key: C# Minor
- $\text{♩} = 105$ BPM

Listening Suggestions

Hellecasters: “Back on Terra Firma & Sweet Dreams”

The Hellecasters are one of the most popular country guitar groups. With three top-notch players ripping in harmony and trading solos, they keep everyone on the edge of their seat.

John Mayer: “Belief”

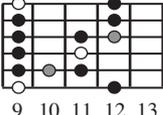
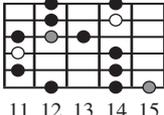
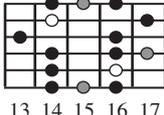
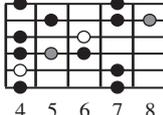
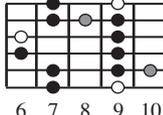
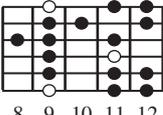
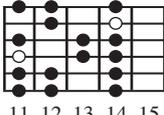
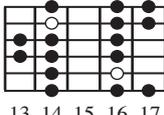
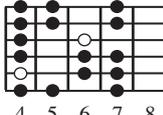
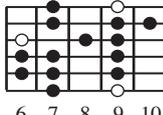
Modern country music might seem far away from pop artists like John Mayer, but both could be viewed under the Americana umbrella. This is a great song that nails the feel we intend for “Breaking Limits.”

Carrie Underwood: “Blown Away”

This is the most un-guitaristic song in the book, but it’s a great modern country-pop reference. The feel is not rooted in country but, rather, a rock four-on-the-floor feel.

Soloing

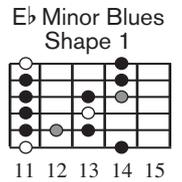
In this chapter, we’ll discuss country-style techniques you can use to spice up your solos. This will create a country flavor, but be sure to try them in other styles of music. This tune is in the key of C# Minor, so you can use the C# Natural Minor scale, the C# Minor Blues scale, and lots of open strings (E, B, A, and low E) in your soloing. The licks are in *closed position* (no open strings, usually involving about five adjacent frets), so they can be easily transposed to other keys.

	Shape 1	Shape 2	Shape 3	Shape 4	Shape 5
C# Minor Blues					
C# Natural Minor (Aeolian)					

Licks

Lick for Shape 1

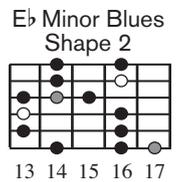
This lick features a little trick at the end: the 16th-triplet section uses a *rolling* technique to smoothly move across the strings. Start by fingering with the tip of your 1st finger, then hammer on the next note. When you pull off, collapse the tip joint a little and land on the pad of your 1st finger. Now, the 1st finger rolls down to play the next string with the tip again; repeat. This rolling effect is fast and efficient and will feel as though the finger is just shimmying up or down the strings.



1 4 3 1 4 3 3 1 3 3 1 1 4 1 1 3 1 1 3 1 3

Lick for Shape 2

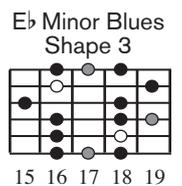
When soloing in a funk-rock groove, it's great to use ornaments like those demonstrated in this next lick. These quick little hammer-ons and pull-offs dress up a melody with bit of soul.



1 3 1 3 1 3 1 3 3 1 1 2 1 2 1 3 1 3 1 1 3

Lick for Shape 3

Let's explore Shape 3 with a catchy repeated rhythm. This melody moves down in a natural-feeling one-and-a-half-beat phrase, which gives a nice syncopated onbeat-offbeat-onbeat, push-pull effect. As with many of the licks in this book, this phrasing idea was played naturally and then put under a microscope, not the other way around. Once you get this concept into your head and hands, it should become a natural soloing concept for you.



1 3 2-2 1 2 3 3 1 1 1 4 3 3 2 1 1 3 3 3-3

Roadmap

Six total choruses: head, guitar solo, keyboard solo, guitar solo, keyboard solo, head.

Overview

The club CBGB was at the heart of New York City rock and roll for many years. The careers of artists like The Ramones, Patti Smith, Television, Talking Heads, Misfits, Blondie, and The Police were launched there. Even though CBGB stood for “Country, Blue Grass, and Blues,” the venue at 315 Bowery St. mostly hosted rock, punk, post-punk, and the cutting-edge sounds on the day.

“To Be or to CBG Be” chugs away in this vein, starting with riffs based on power chords that alternate between A and D. The second section does a walk down through a descending chord progression and ends up on the V chord (E7) to build up tension and to bring it back to the top.

- General form: i | i | iv | iv | i | i | iv | iv, Bridge: i | V | v | IV | ♭VI | ♭VI | V | V
- Key: A Minor
- ♩ = 180

Listening Suggestions

The Ramones: “Rock & Roll High School”

This is an iconic song from the group that largely defined the New York punk-pop sound. Guitarist Johnny Ramone threw down heavy power chords and riffs.

Television: “Marquee Moon”

The band Television was an integral part of the 1970s New York rock scene. They recorded in a raw, stripped down manner but drew from jazz and improvisational influences. This song is the title track from their influential debut album. Guitarists Tom Verlaine and Richard Lloyd played dueling guitar parts, often in a unique angular style.

Soloing

While you could solo over this tune entirely with the A Minor Blues scale, there are other options for making the changes.

The first section is simply A Minor to D Minor, so use the A Minor Blues scale for the A Minor chord and the D Minor Blues scale for the D Minor chord. When we move to the bridge section, the A Minor Blues scale can work but it may miss the intricacies of the progression. The bass line for the chord progression forms the descending melody of A–G♯–G–F♯–F–E. First and foremost with soloing, try to think in terms of arpeggios for these chords. You can use A Natural Minor or A Minor Blues scales for A Minor but you’ll need to make alterations for the other chords. For E/G♯, you could play E Phrygian Dominant (A Harmonic Minor from the fifth degree) or E Dominant ♭9 Pentatonic. For the Emin/G chord, you can play an E Minor Blues scale or go back to A Natural Minor. For the D/F♯ chord, you can play A Dorian (D Mixolydian), D Major Blues, or D Dominant 9 Pentatonic. For the F Major chord, you could use A Natural Minor (F Lydian) or F Major Blues. For the last chord, E Major, either E Phrygian Dominant (A Harmonic Minor) or E Dominant ♭9 Pentatonic would work. Please refer to the appendix on page 78 for the scale shapes used throughout.