

Words and Music by RAY DAVIES

Chords implied by Gtr/Bass/Keyboards

CD TRACK 1

Verse:

Chorus:

Peter Gunn Theme

NIRVANA

The Man Who Sold The World

SINGING: RICHIE

(Electric guitar)

x3

H P H P

2-2-2-0 2-3-2-0 2-2-2-0 2-3-2-0 2

CHORUS II

C F C# F A

1 2

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

FREE: Wishing Well (Intro) CD TRACK 28 BYTE 1

E5

Gtr 1

H 0 2 0 H 0 2 0 H 0 2 0 H 0 2 0

G5 E5

Ctr 2 Dbl

DEEP PURPLE: Black Night (main riff - novice version) CD TRACK 37 BYTE 1

Em

drum fill drum fill

2 0 2 0 2 0 2 0 2 0 2 0 2 0 2

DEEP PURPLE: Black Night (end of verse riff - novice version) CD TRACK 37 BYTE 2

N.C. (no chord) A7 G7 Em (or improvised fill)

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

Tune down a tone to match key of original recording

TRACK

TRACK 9

CMGM 1908. PETER MOUNTAIN.

Guitars: Richard Barrett

CD TRACK 9

The riff section on the sixth string features a G regularly, though this is always played by bending up from an F# at the 2nd fret.

WHITESNAKE FODDER FOR YOUR LOVING LIFE

Arranged for one guitar - (throughout)

0 1,5

1 2 N.C.

etc

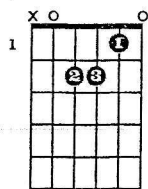
GT 86



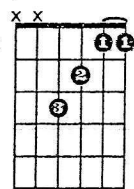
THE PASSENGER

THIS four-bar sequence is an example of how simple chords can create a great guitar riff. It almost repeats itself every two bars, but the G is substituted with an E. So the sequence goes; Am, F, C and G, then Am, F, C and E. It originally appeared on Iggy's excellent 1977 album *Lust For Life*, which was produced by friend and mentor David Bowie. It was this album that saw Iggy return to form after years of chronic drug problems. The song was recently re-released as a single after appearing in a TV ad for Toyota.

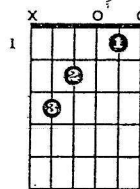
This cool riff was just five first-position chords; the sequence starts with Am, but alternates between a final G chord and an E. Each chord begins as an upstroke after the barline (so you play up, down, up for each change). Be careful to mute the fifth and sixth strings when you play the partial barre F chord.



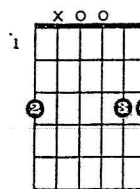
Am



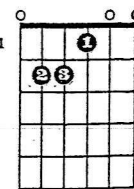
F



C



G

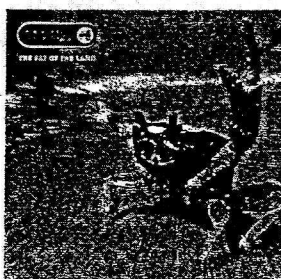


E

TRACK 7

The intro from *The Passenger*, as it appears on Iggy Pop's 1977 album *Lust For Life*. This sequence cycles round throughout the whole song, and forms the backing to the verses and choruses.

Guitars: Simon 'Stooge' Young



FIRESTARTER

THIS two-bar riff was only played once by guitarist Jim Davies, then sampled – every time it occurs on the original recording it's exactly the same. For the sake of 'authenticity' (oh, all right, Joe didn't know how to work the sampler!) we've recorded each repeat of the riff straight to tape in real time. We asked Jim how he got the guitar sound; "I use a Rocktron Chameleon pre-amp, DOD envelope shaper, Jim Dunlop Cry Baby wah and a Digitech Whammy pedal. It's the whammy you can hear doing that bend in *Firestarter*."

TRACK 9 The opening riff from *Firestarter* by the Prodigy. The guitar continues until the point where the Mutator 'opens' and the snare drum starts to come through.

Guitars: Joe Bennett

THE PRODIGY: Firestarter

CD TRACK 9

NC

8va

EQ, distortion, phaser and reverb

BU

15 15 15 15 15 15 15 15 16 14 (16)

2

2

Slide up to the A# using the 2nd finger. The bend at the end of bar 2 (originally a whammy pedal) is sudden and should be played with the first finger.

MAROON 5: THE LOW CONTINUE

GUITAR 2

$\text{♩} = 95$

4


VERSE

4 bar drum, bass & piano intro

E B G D A E

1 5,9 7 7 10 8 10 9 8 8 6 5 4 6

TRACK 6

TRACK 6

The guitar used was a Valley Arts M-Series Custom, through a Roland VG-8 and GP-100.

Guitars & backing:
Simon 'Easy Rider' Young

LEPPENWOLF: Born To Be Wild – main riff


The musical notation for the guitar solo in 'Sweet Home Alabama' is shown. It features a treble clef, a key signature of three sharps (F#, C#, G#), and a 4/4 time signature. The solo is divided into three measures, each labeled with a chord: E5, E6, and E7. The notation includes a double bar line at the beginning, followed by a series of eighth and quarter notes, and a final double bar line at the end. The notes are written on a five-line staff, and the chords are indicated by the letters E5, E6, and E7 above the staff.

The basic riff is little more than an E5 power chord - similar to Black Sabbath's *Paranoid*. The song contains the first recorded vocal reference to 'heavy metal'.

MY GIRL - OTIS READING

Bass intro

Bass intro



Intro

T
 A
 B 3 5 2 5 2 5 | 3 5 2 5 2 5

Verse

Handwritten musical notation on a three-staff system (Tenor, Alto, Bass). The notation consists of a sequence of numbers (3, 5, 2, 5, 2, 5, 3, 5, 2, 5, 3, 6) placed below the staff lines, indicating fingerings or positions. The system is divided into two measures by a vertical bar line. The first measure contains the numbers 3, 5, 2, 5, 2, 5. The second measure contains the numbers 3, 5, 2, 5, 3, 6. The notation is written in black ink on a white background.

Chord progression: E D A D E D A D

RAINBOW SINCE YOU'VE BEEN GONE RAINBOW GUITAR PART

GT88

Chord progression: G5 D5 E5 C5 G5 D5 E5

Chord progression: C5 D5 C5 D5

Chord progression: G D/F# Em Dsus2 C G/B A5 D5

Z TOP TUSH

Chord progression: Gm (Riff)

Chord progression: C5 C6 C7 C6 C5

ChC: Back to Black (cont.)

Verse

E D A

+ 8th throughout

1. Back in black, I hit the sack, I been too long, I'm glad to be back. Yes I
 2. Back in the back of a cad - il - lac, number one with a bul - let, I'm a pow - er pack. Yes I

0:27

3 0 3 0 2 (4) 2 0
 BUB P

E D A NC

arr.) Let loose from the noose that's kept me hang - in' a - bout, be - cause I'm
 arr.) In a bang with the gang they got - ta catch me if they want me to hang, 'cos I'm

2 4 2 5 2 6 2 7

REM: Everybody Hurts

CD TRACKS 22 & 7

D G5

1-5

G5 G5/F# Em

6

LINK 182: All The Small Things - Intro riff

CD TRACK 30

♩ = 150

C5 F5 G5 F5

10-10-10-10-10-10-10-10 10-10-10-10-10-10-10-10 5-5-5-5-5-5-5-5 5-5-5-5-5-5-5-5

8-8-8-8-8-8-8-8 8-8-8-8-8-8-8-8 5-5-5-5-5-5-5-5 5-5-5-5-5-5-5-5

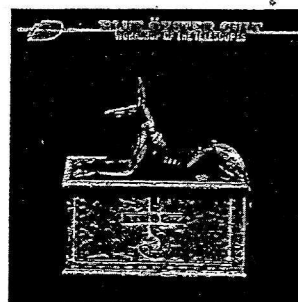
CREAM: Sunshine Of Your Love

CD TRACKS 17

(Slide 2° only)

TRACK 9

vocalist Alan Lanier's guitar, with a cleaner sound, playing exactly the same notes. The riff then continues throughout the first half of the verse – the rest of the chords are the same but the Am-G-F-G pattern reverses halfway through to F-G-Am-G. Both guitars (and just about everything else on the track) are swamped with evil-sounding reverb! **TCG**

**CD TRACK 9****TRACK 9**

The first eight bars of *Don't Fear The Reaper*. The riff is double-tracked from bar 3 onwards, and a heavily reverbed lead part plays over the top, very low in the mix. The guitar used was a P90-equipped Les Paul Studio Gem with the bridge pickup selected, through a Digitech ValveFX in 'Distorted Tube' mode.

Guitars and bass: Joe Bennett

LED ZEPPELIN WHAT IS AND WHAT SHOULD NEVER BE

3:31 $\text{♩} = 80$

E D E E

f

E B G D A E

68

71

$\text{♩} = 85$

D E

E B G D A E

I BELIEVE IN A THING CALLED LOVE

F#5 A5 B5 E5

Elec. Gr. 1

mp w/overdrive

T A B

4 2 0 2 4 4 2 2 0

B5 A5 F#5 A5 B

Elec. Gr. 2

cont. sim. mf w/overdrive

T A B

2 4 2 2 0 2 0 2 4 0 4 2 2 4 4 2

MICHAEL JACKSON: Give In To Me - intro to verse riff

TRACK 18

Intro $\text{♩} = 87$

Em9 Cadd9 Dadd9 x5

0:02

w/compression + chorus

let ring

S 0 S

0 2 2 4 0 4 2 2 3 0 3 0 5 4 0

+ 3°, 4° & 5° play E (2nd fret)

Don't let the entire Em9 arpeggio's notes 'bleed' into each other; instead aim for a short let ring from the G to F# to E. Also note that on repeats 4 and 5 and subsequently throughout the song a 2nd fret, fourth string E is used (not an open D) in the Cadd9 chord.

BACKING - TRACK 19