

25TOP CLASSIC ROCK SONGS

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PERFORMANCE NOTES TAB. TONE. TECHNIQUE.

By Michael Mueller

“ADDICTED TO LOVE”

Robert Palmer

Best known for its iconic MTV music video featuring a band of Patrick Nagel-inspired models, Robert Palmer's 1985 hit “Addicted to Love” is otherwise a fairly straightforward power-chord rocker but with a killer one-take guitar solo courtesy of session man Eddie Martinez.

TONE

In an interview with *Guitar Player* magazine (February 2004), Martinez said he used a Hamer Prototype outfitted with what he calls a “triple-coil pickup,” which allowed him to get humbucking or single-coil sounds. It was fed into a non-master volume late-1970s Marshall head accompanied by a Marshall 4x12 cab loaded with 25-watt Celestion Greenbacks. As for settings, Martinez says, “I ran the volume at around eight or nine, because if you cranked that amp you’d lose a little definition. I didn’t max out the bass—I let the mids handle the low end of the sound—and I ran the treble at just over halfway.” For the solo, Martinez used a ProCo Rat for added gain.

You can cop the tone using a humbucker-equipped guitar—be it Les Paul or “super-Strat” style—through the distortion channel on your amp with the gain set fairly high, or via the use of a distortion pedal. Either way, keep the bass setting down, so it doesn’t muddy up the frequency spectrum for the song’s signature bass line.

TECHNIQUE

It doesn’t get much simpler than the power chord-driven rhythm part, so let’s get straight to the brief but perfect solo, which Martinez laid down in just one late-night take! Using slow, gradual bends and the bluesy rub of the minor 3rd (C) in the A Mixolydian context, Martinez creates anticipatory, almost tease-like, tension that goes a long way in integrating the seductive groove of the tune. For the pinch harmonics in bars 5–6, you’ll want the harmonic that sounds one octave higher than the fretted pitch in every case except the downbeat of bar 7, which sounds a 5th higher. You can achieve these different harmonic pitches by moving your attack up or down the string. For example, on an EMG-equipped Fender Strat, I was able to reliably coax the octave harmonic by attacking the G string between the neck and middle pickups, and then the one a 5th higher directly over the neck pickup. Depending on the scale of your guitar’s neck, these positions will vary, so use your ears.

“AFTER MIDNIGHT”

Eric Clapton

“Clapton Is God” might be the famous graffiti scrawl, but “King Midas” may have been more apropos for that time in the late 1960s, as everything Clapton touched seem to turn to gold. The Yardbirds, John Mayall’s Bluesbreakers, Cream, Blind Faith, Derek & The Dominos, and of course, a burgeoning solo career. “After Midnight,” Clapton’s first J.J. Cale cover and solo hit, appears on his 1970 self-titled debut.

TONE

Clapton built his reputation for amazing tones in the 1960s playing an assortment of now-legendary Gibson guitars, including a 1960 Les Paul (“Beano”), a 1964 ES-335 (as heard on “Crossroads”), and the “woman tone”—generating 1964 SG (aka, The Fool). But in 1967, he would purchase a two-tone sunburst 1956 Fender Stratocaster with a maple fretboard, which would later become known as “Brownie” and become his weapon of choice not only for “Layla” but also a good portion of his self-titled debut, including “After Midnight.” Clapton paired Brownie with a 1950s Fender Champ (tweed) he got from Delaney Bramlett.

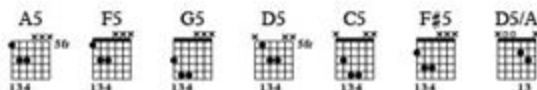
To cop the tone, just plug a Strat into a Fender tube amp and go. One caveat: Though the Fender Champ has a *monster* tone in the studio, it’s not easy to use in a live setting, due to its low power and small speaker. You might rather use a slightly more powerful Fender tweed amp like a Tweed Deluxe or a Bassman—or if you’ve got the scratch, check out Clapton’s signature line of Fender amps. Be sure to dial in just a little of that natural tube overdrive sound and use the combination of the bridge and middle pickups.

TECHNIQUE

For a rock classic, “After Midnight” features a rather funk-fueled riff. Featuring 16th-note syncopation and chord stabs/accents on the upbeats, this one lies in a loose yet steady pick-hand attack. If you examine the main riff, you’ll see quite

from Robert Palmer - *Riptide*
Addicted to Love

Words and Music by Robert Palmer



Intro
 Moderately ♩ = 112

(drums & kybd.) 7 Gen. 1 (dist.) G5 A5 G5 A5 F5 G5 F5

mf

T
A
B

* Key signature denotes A Mixolydian

G5 C5 D5 C5 D5 A5

w/ bar

F5 G5 F5 G5 C5 D5 C5 D5 A5

w/ bar

Verse

* Gen. 2 (dist.) A5 F5 G5

1. The lights are on signs, but you're not home. Your mind _ is not your
 but you can't read. You're run-nin' at _ a dif'rent

Gen. 1
 w/ bar smile on repeats P.M. - - - - 4

* Play 2nd & 3rd times only.

from Eric Clapton - *Eric Clapton*
After Midnight

Words and Music by J.J. Cale

Intro
 Moderately Fast ♩ = 120

Chords: F C F Eb C F Eb

Gr. 1 (clean) *f* *mf*

Chords: C F Eb C C F Eb C

Verse
 C F Eb C

Rhy. Fig. 1

Bkgd. Voc.: w/ Voc. Fig. 1, 2nd time
 Bkgd. Voc.: w/ Voc. Fill 2, 3rd time

Chords: Eb F C F Eb C F Eb C

we gon - na let it all hang down.
 we gon - na shake your tam - bou rine.

Voc. Fill 2
 Bkgd. Voc.

(Gon - na shake your tam - bou rine, ___ gon - na shake your tam - bou rine. ___)

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TAB+

MORE THAN JUST A TRANSCRIPTION BOOK!

This 25 *Top* series includes performance notes and accurate tab for the greatest songs of every genre. From the essential gear, recording techniques and historical information to the right- and left-hand techniques and other playing tips, it's all here!

Addicted to Love
ROBERT PALMER

After Midnight
ERIC CLAPTON

Another Brick in the Wall, Part 2
PINK FLOYD

Aqualung
JETHRO TULL

Beat It
MICHAEL JACKSON

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BULLET BAND

Roundabout
YES

Tom Sawyer
RUSH

Up on Cripple Creek
THE BAND

Wild Night
JOHN MELLENCAMP



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