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Hip harmony of both consonant (swing music) and dissonant (blues) variety is provided by dyads plucked from a creative, pioneering combination of notes from the composite blues scale. The surging effect adds substantial musical weight to accelerate the pull of gravity down to the root (A) for resolution.

Moderately fast $\text{♩} = 160$

A

T
A
B



Chuck Berry 4

Similar to the signature riff in "Johnny B. Goode," 4ths and 3rds mix freely in a finger-friendly arrangement that, again, shows Berry bringing his particularly pungent flavor of the blues to rock 'n' roll. Observe how the pattern does not resolve to the tonic chord due to the presence of the suspended 4th (D) in the last dyad, D/A; instead, it encourages forward motion.

Moderately fast $\text{♩} = 160$

A

T
A
B



Chuck Berry 5

Similar to the opening riffs of "Carol," the major triad and dominant triple stop for the I (A) and IV (D) chords, respectively, are classic chordal forms in the blues and related music. The slinky, tension-producing double-string bend in measure 4 is a prime Berry characteristic that he may have nicked from pedal steel players in his beloved C&W music.

Moderately fast $\text{♩} = 160$

A D A

T
A
B



Chuck Berry 6

Similar to "Little Wing," Hendrix again establishes the root note on beat 1 of each measure in a manner that would make for an effective solo guitar intro sans bass, drums, or another rhythm instrument. Pay attention to his use of the E/C (5th/b3rd) dyad in measure 1, confirming the minor tonality, as well as the G/D double stop and individual E and G notes, which anticipate the Em harmony in measure 2. Measure 3 blends G minor and major pentatonic notes in a rich melodic and harmonic brew over the course of only four beats. Measure 4 contains a bass string move from the 2nd (G) to the 3rd (A), resolving to the root (F) on string 4.

 **Jimi Hendrix 4**

Rock Ballad ♩ = 84

Am7 Em G F

T
A
B

*T = Thumb on 6th str.

Each measure employs the root note and a melodic riff that consists of the 3rd, 5th, and 6th from the relative major pentatonic scale, a move Hendrix utilized to great effect in classics such as "Hey Joe," "The Wind Cries Mary," "Little Wing," and "Castles Made of Sand," among others. Check out the major triad voicings for the B and A chords, with the root notes on string 6 accessed with the thumb. Often favored by him in lieu of full six- or five-string forms, these voicings leave the hand in a more advantageous position for mixing in scale licks and riffs, as opposed to the standard voicings that require the index finger to barre across all six or five strings.

Performance Tip: Playing chord melody this way is "Hendrix 101" for major triads. Follow his system of starting on the major 3rd located four frets above the root on string 6, or the equivalent on string 5, depending on whether the E-form or A-form barre chord voicing is used.

 **Jimi Hendrix 5**

Moderate Rock ♩ = 96

B F# E A

T
A
B

*T = Thumb on 6th str.

THE GUITAR STYLE OF YNGWIE MALMSTEEN

In the following example, Malmsteen flashes his intimidating virtuosity in a single measure. Applying the harmonic minor scale over an Em harmony, he sears the frets of his Strat in a blur. Tellingly, he makes sure to include enough quick hits on the root (E), ♭3rd (G), and 5th (B) notes to anchor the tonality while also taking advantage of the half step between the major 7th (D \sharp) and root, which helps provide the scale with its unique, exotic flavor.



Yngwie Malmsteen 1

Slow Rock $\text{♩} = 80$

Em

TAB

Once again, the harmonic minor scale provides the appropriate improvisational material for Malmsteen to construct fluid melodies, this time phrased in descending and ascending triplets over the Em and C/E changes. Observe how he avoids the C ($\flat 6$ th) over the Em (i) chord while subtly inserting it in measure 2, over the C/E chord. In addition, be sure to notice how the long line of first-string notes in measure 3 creates anticipation for measure 4 (C/E) via the repetition of the C note. However, Malmsteen avoids resolving to the root in measure 4, instead opting to “dance” around it with the major 3rd (E) and ending with a bent and vibratoed D note as a way to produce anticipation.



Yngwie Malmsteen 2

Moderate Rock $\text{♩} = 120$

Em C/E Em C/E

TAB

In measures 1–3, Malmsteen cleverly and intelligently employs the notes of the E major scale, beginning on C \sharp (6th of E), in an ascending melodic motif that complements the C \sharp (VI), B (V), and A (IV) chord changes. Check out how the last E note in measures 1 and 3, within the exact same pattern, functions as the $\flat 3$ rd and 5th of C \sharp and A, respectively, while the D \sharp in measure 2 is the major 3rd of B. In measure 4, he turns the tables with a surprising and stunning lick derived from the C \sharp harmonic minor scale. Be aware that using “5” chords (or power chords), enables Malmsteen to take creative liberties with his scale choices, as power chords are neither major nor minor.