Great Guitar Solos ... Slowed Down!

slowhand

Arthur Dick

- At last - you can play all those ‘impossible’ guitar solos... just like your guitar heroes!

- Here are six of the all-time great guitar solos slowed right down on CD - without changing the original pitch!

- Now you can master difficult phrases with ease!

INCLUDES CD!
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Welcome To Slowhand!

Anyone who learns to play guitar has probably been inspired by the playing of someone else.

Most of us start trying to learn our favourite songs by playing and re-playing a favourite track. However, listening to our guitar heroes play the music is one thing, but trying to work out exactly what they are playing is another! What you really want is to slow down a recorded solo until you can identify every individual element in it; you need to learn slowly in order to play fast.

In the past the nearest to this you could get was to play vinyl tracks at a slower speed - which had the unfortunate side effect of dropping the pitch to absurd levels. With regular CDs you can't even do that.

But at last, the answer is here! Welcome to Slowhand - every guitar player's dream come true!

Slowhand lets you listen to some of the world's great guitar solos at the correct pitch but at a much slower tempo. It also gives you matching, slowed-down backing tracks minus the solo for practice, then faster solos and faster backing tracks to take you up to speed. The CD lets you hear exactly what is happening while the book shows you what notes to play and where to put your fingers.

Finally, there's a full 'sounding' version of the whole song without the vocals and guitar, notated in chords, lyrics and rhythm slashes, in case you just want to play rhythm. And when the solos come in, you'll be able to let rip along with your favourite guitarist!

There are also tips on each track along with performance notes, and information on how to duplicate the sound for yourself. We've shown all the settings we used on the Line6 POD effects unit, and which guitars and amps to use to really get that authentic sound.

With Slowhand it's simpler than ever before to learn those 'impossible' solos.

So what are you waiting for? Get started with Slowhand, the revolutionary way to listen and learn!

TUNING

Make sure you tune up before starting to play along with the CD. An electronic tuner is the easiest, and most accurate way, but you can also use a tuning fork or piano or keyboard.

ABOUT THE AUTHOR

Arthur Dick is a session guitarist, author and teacher with over 20 years' experience, working on TV, film, advertising promotions and sessions, with artists such as Chris Rea and Cliff Richard. He lectures on jazz and contemporary guitar at University Of London Goldsmith's College, and has written and arranged over 50 books for Music Sales and Wise Publications, including the 'Play Guitar With...' and 'First Guitar' series, 'Absolute Beginners Guitar' and 'Chord Chemistry'.
Guitar Tablature Explained

Guitar music can be notated three different ways: on a musical stave, in tablature, and in rhythm slashes.

RHYTHM SLASHES are written above the stave. Strum chords in the rhythm indicated. Round noteheads indicate single notes.

THE MUSICAL STAVE shows pitches and rhythms and is divided by lines into bars. Pitches are named after the first seven letters of the alphabet.

TABLATURE graphically represents the guitar fingerboard. Each horizontal line represents a string, and each number represents a fret.

4th string, 2nd fret
1st & 2nd strings open, played together
open D chord

definitions for special guitar notation

**SEMI-TONE BEND:** Strike the note and bend up a semi-tone (1/2 step).

**WHOLE-TONE BEND:** Strike the note and bend up a whole-tone (whole step).

**GRACE NOTE BEND:** Strike the note and bend as indicated. Play the first note as quickly as possible.

**QUARTER-TONE BEND:** Strike the note and bend up a 1/4 step.

**BEND & RELEASE:** Strike the note and bend up as indicated, then release back to the original note.

**COMPUND BEND & RELEASE:** Strike the note and bend up and down in the rhythm indicated.

**PRE-BEND:** Bend the note as indicated, then strike it.

**PRE-BEND & RELEASE:** Strike the note as indicated. Strike it and release the note back to the original pitch.

**UNISON BEND:** Strike the two notes simultaneously and bend the lower note up to the pitch of the higher.

**BEND & RESTRIKE:** Strike the note and bend as indicated, then restrick the string where the symbol occurs.

**BEND, HOLD AND RELEASE:** Same as bend and release but hold the bend for the duration of the tie.

**BEND AND TAP:** Bend the note as indicated and tap the higher fret while still holding the bend.

**YVBRATO:** The string is vibrated by rapidly bending and releasing the note with the fretting hand.

**HAMMER-ON:** Strike the first (lower) note with one finger, then sound the higher note (on the same string) with another finger by fretting it without picking.

**PULL-OFF:** Place both fingers on the notes to be sounded. Strike the first note and without picking, pull the finger off to sound the second (lower) note.

**LEGATO SLIDE (GLISS):** Strike the first note and then slide the same fret-hand finger up or down to the second note. The second note is not struck.
SHIFT SLIDE (GLISS & RESTRIKE): Same as legato slide, except the second note is struck.

TRELL: Very rapidly alternate between the notes indicated by continuously hammering on and pulling off.

TAPPING: Hammer ("tap") the fret indicated with the pick-hand index or middle finger and pull off to the note fretted by the fret hand.

PICK SCRAPE: The edge of the pick is rubbed down (or up) the string, producing a scratchy sound.

MUFFLED STRINGS: A percussive sound is produced by laying the fret hand across the strings without depressing, and striking them with the pick hand.

NATURAL HARMONIC: Strike the note while the fret-hand lightly touches the string directly over the fret indicated.

PINCH HARMONIC: The note is fretted normally and a harmonic is produced by adding the edge of the thumb or the tip of the index finger of the pick hand to the normal pick attack.

HARP HARMONIC: The note is fretted normally and a harmonic is produced by gently resting the pick hand's index finger directly above the indicated fret (in parentheses) while the pick hand's thumb or pick assists by plucking the appropriate string.

PALM MUTING: The note is partially muted by the pick hand lightly touching the string just before the bridge.

RAKE: Drag the pick across the strings indicated with a single motion.

TREMOLO PICKING: The note is picked as rapidly and continuously as possible.

APPEGHIAE: Play the notes of the chord indicated by quickly rolling them from bottom to top.

SWEEP PICKING: Rhythmic downstroke and/or upstroke motion across the strings.

VIBRATO DIVE BAR AND RETURN: The pitch of the note or chord is dropped a specific number of steps (in rhythm) then returned to the original pitch.

VIBRATO BAR SCOOP: Depress the bar just before striking the note, then quickly release the bar.

VIBRATO BAR DIP: Strike the note and then immediately drop a specific number of steps, then release back to the original pitch.

additional musical definitions

\[ \text{(accent)} \]
- Accentuate note (play it louder).

\[ \text{(accent)} \]
- Accentuate note with great intensity.

\[ \text{(staccato)} \]
- Shorten time value of note.

\[ \text{Downstroke} \]
- Downstroke.

\[ \text{Upstroke} \]
- Upstroke.

\[ \text{D.\text{"} al Coda} \]
- Go back to the sign (\(\text{"}\)), then play until the bar marked \(\text{To Coda}\) \(\text{\&}\) then skip to the section marked \(\text{\& Coda}\).

\[ \text{D.C. al Fine} \]
- Go back to the beginning of the song and play until the bar marked \(\text{Flaw}\) (end).

- Instrument is silent (drop out).

- Repeat bars between signs.

- When a repeated section has different endings, play the first ending only the first time and the second ending only the second time.
Hotel California
The Eagles

This classic track features one of the most famous guitar solos of all time, and features Joe Walsh and Don Felder playing twin lead!

‘Hotel California’ was the second of three singles (the other two were ‘New Kid In Town’ & ‘Life In The Fast Lane’) taken from the album of the same name which stormed the charts back in 1977.

The band still has the same line up with three guitarists up front - Glenn Frey, Don Felder and Joe Walsh. The solo guitars in the song are split between Joe and Don which answer each other before harmonising on the famous descending outro.

The solo written out here incorporates both Joe and Don’s solo into a single part until the harmony section where the top part is to be played (Joe Walsh’s line).

**Performance Notes:**

* If you have a guitar with humbuckers and single coil pickups try switching between them to distinguish the tone between the solo sections - using humbuckers for Joe Walsh’s Gibson parts and single coils for Don Felder’s Strat sounds.

* It is a very considered solo - the string bends and phrasing are quite precise. E.g: bars 3 and 4 of Joe Walsh or bars 5 and 6 of Don Felder’s solo.

**POP TRIVIA**

Not only did ‘Hotel California’ win Favourite Album at the 1977 American Music Awards, but the album went on to sell over nine million copies in the US alone.

**Techie Corner**

**Here’s how we got that sound:**

**Guitar:** Tom Anderson Custom (single coil pickups front and middle, humbucker for the back)

**Amp:** 1968 Marshall Plexi into a 4x12 vintage ‘30s cab

**Line6 POD settings:**

![POD Settings Diagram]

**CD Listing**

**Main Solo**

Track 1 - Slow demo

Track 2 - Slow practice

Track 3 - Fast demo

Track 4 - Fast practice

**Whole Song**

Track 5 - Whole Song
The Eagles
Main Solo

Joe Walsh solo

2 bar count in 1

E7
A

Bm

3 11 12 10 12 11 9 7 7 7 8 9 12 9 7

4

E9

Bm

Hold bend

Full Full 7 10 10 10 8

D

Em7

Full Full 7 6 7 7 7

Don Felder solo

Bm

Full Full Full Full Full Full Full

(9) 7 9 7
Hotel California

Words & Music by Don Felder, Glenn Frey & Don Henley

Intro

* Bm (Em)  
  F♯7 (B♯7)  
  Asus² (Dsus²) 

Capo 7th fret  

Symbols in parentheses represent chord names with respect to capoed gui. (Capo 7th fr=Tab 9)  
Symbols above represent actual sounding chords.

Verse

Bm (Em)  
  F♯7 (B♯7)  
  Asus² (Dsus²) 

1. On a dark des-ert high-way,  
   cool wind in my hair,
2. She's on the run-way  
   cool wind in my hair,
3. Heart is cold as ice  
   cool wind in my hair,
4. She has a lot of pret-ty boys  
   cool wind in my hair,
5. Mirrors on the ceil-ing,  
   cool wind in my hair,

G (C)  
  D (G) 

war-m smell of col-li-tas  
She got a lot of pret-ty boys  
ris-ing up thro' the air.  
that she calls friends.

"We are just pris-on-ers here  
of our own de-vise."

Em² (Am²)  
  F♯7 (B♯7) 

Up a-head in the dis-tance  
How they dance in the court-yard,  
I saw a shim-mer-ing light.  
And in the mas-ter's cham-bers  
they gathered for the feast.

Em² (Am²)  
  F♯7 (B♯7) 

My head grew hea-vy and my sight grew dim,  
I had to stop for the night.  
They stab it with their steel-y knives but they just can't kill the beast.

Verse

Bm (Em)  
  F♯7 (B♯7) 

2. There she stood in the door-way,  
   I heard the mis-sion bell.
3. So I called up the cap-tain,  
   Please bring me my wine," He said
4. Last thing I re-mem-ber  
   I was running for the door.
An' I was thinkin' to myself this could be heaven or this could be hell.
"We haven't had that spirit here since nineteen sixty nine."
I had to find the passage back to the place I was before.

Then she lit up a candle and she showed me the way.
And still those voices are calling from far away.
"Re-lax" said the night man "we are programmed to receive.

There were voices down the corridor, I thought I heard them say:
Wake you up in the middle of the night just to hear them say:
You can check out any time you like but you can never leave.

Welcome to the Hotel California, such a lovely place (such a lovely place) such a lovely face.

Plenty of room at the Hotel California.
Livin' it up at the Hotel California. Any What a
time of year (any time of year) you can bring your

1. Find it here. 2. D (F#7)

E7 C (Bm E7m)

Coda (Em)

Solo

Repeat to fade
Kid Charlemagne
Steely Dan

If 'The Royal Scam' was the definitive Steely Dan guitar album, then Larry Carlton is the reason why – according to Walter Becker.

Becker quotes: “With Larry, every pass would be good. His disposition was so even that it always seemed fairly easy, even if it took a while to get what you finally wanted.”

Certainly one of Carlton's best solos on the album (and possibly one of the best he has ever recorded) was on 'Kid Charlemagne', the opening title and first single from the album.

Carlton admits it was his claim to fame: “I did two hours' worth of solos that we didn't keep. Then I played the first half of the intro, which they loved, so they kept that. I punched in for the second half, so it was done in two parts.”

Nicknamed “Mr 335” in those days, his main instrument was a Gibson ES335 generally plugged into a Fender or MESA/Boogie amp. His sound was unmistakable – a smooth, bass light sustain played with masterful touch and control.

TECHIE CORNER

Here's how we got that sound:

Guitar: Gibson ES345 - lead pickup
Amp: '65 Fender Deluxe

Line6 POD settings:

**PERFORMANCE NOTES:**

- Watch the accuracy of your string bends, especially the pre-bends – they need to be very controlled!

- Besides his tone and technique, Carlton's trademark is in his melodic approach which comes from understanding the underlying harmony he is playing over. Although he uses scale ideas, notice his use of arpeggio-like phrases that follow the chord changes e.g. bars 10, 12 and 13.

- In the last bar the phrase is played by tapping the E5 (bent from a D) on the 3rd string at the 14th fret with your right-hand finger to produce a Bb, removing it (sounding the E5 again), and finally releasing back to the D.

**CD LISTING**

**MAIN SOLO**

- Track 6 - Slow demo
- Track 7 - Slow practice
- Track 8 - Fast demo
- Track 9 - Fast practice

**OUTRO SOLO**

- Track 10 - Slow demo
- Track 11 - Slow practice
- Track 12 - Fast demo
- Track 13 - Fast practice

**WHOLE SONG**

- Track 14 - Whole song
Main Solo

C7

Solo
(Em7b5) (A7)

2 bar count in:

Rhythm git cue:

Dm
Dm/C

Bm7b5
B7
Am

G6

f

Full

Dm7
B7b5
B7

Em7

Dm
B7b5
B7

Em7

Fmaj7

Em7b5

Dm7

B7b5
B7

Em7

G6

D

Em7

Cmaj7

G6

Tab

11 11 11 11 11 11 11 11

Tab

11

Tab

8 10 8 10 8 10

Tab

9 10 10 11 14 14 12 15 14

Tab

14 15 17 14 15 15 17 16 9
Outro Solo

2 bar count in: Fmaj7 Em7 Dm7 Cmaj7 Em7 Fmaj7 B Em7 Dm7

Repeat with ad lib solo to fade
Kid Charlemagne
Words & Music by Walter Becker & Donald Fagen

C7  Am  G6  F#9  Bb13  F  G  Dm7  F6  Em13  Am7

Fmaj7  Em9  D5  Dm13  F7  G7  Em9  A7  Dm  Dm/C

Bm9  E7  Fmaj7  Em9  B7  B7  D  Cmaj7  D/E  Fadd9  G7

Intro
C7

Piano cue

Verse

Am  G6

1. While the music played you worked by candlelight, those
2. On the hill the stuff was laced with kerosene, but
(Verses 3 & 4(%) see block lyric)

F#9  Bb13

San Francisco nights yours was kitchen clean.
you were the best in town.
Every one stopped to stare at your tech-ni-cal-our motorhome.

Am  G6

Just by chance you cross the diamond with the pearl,
Every A-frame had your number on the wall,
you

F#9  Bb13

turned it on the world, that's when you turned the world around.
must've had it all, you go to L. A. on a dare, and you do it alone.
Kid Charlemagne (continued)

Track 14

13 F G Am G6 Dm7 G6 F6

Did you feel like Jesus?
Could you last forever?

Did you realise that you were a champion in their eyes?

16 Em7 Am7 Fmaj7 Em7 D5 C7

2.3. Chorus

world fall apart and fade away?
Get along, get along, Kid Charlemagne,

22 Dm7 Em7 F7 G7 C7

get along Kid Charlemagne.

Solo

Coda (Em7♭9) (A7) Dm Dm/C Bm7♭9 E7

29 Am G6 Fmaj7 Em7♭5 Dm7 B7♭9 B7 Em7♭

33 D Cmaj7 Em7 D/E Am
**Verse 3**
Now your patrons have all left you in the red
Your low rent friends are dead
This life can be very strange
All those dayglow freaks who used to paint their face
They've joined the human race
Some things will never change

Son you were mistaken
You are obsolete
Look at all the white men on the street

**Chorus**

**Verse 4**
Clean this mess up else we'll all end up in jail
Those test tubes and the scale
Just get them all out of here
Is there gas in the car
Yes, there's gas in the car
I think the people down the hall know who you are

Careful what you carry
'Cause the man is wise
You are still an outlaw in their eyes

**Chorus**
This song started a whole wave of clean Strat sounds and proved that guitar solos could exist without distortion.

Dire Straits burst onto the music scene with this song — the opening title of their first album. Mark Knopfler’s guitar sound is immediately identifiable; it’s wonderfully expressive and subtle, and his control of dynamics and texture has become his trademark.

Mark originally learned the guitar using a pick but soon changed his mind: “When the fingerpicking and flatpick style were fusing together for me I realised I was doing things with my fingers that I used to do with a pick, but it was more comfortable and rhythmic with my fingers. This was well before Dire Straits — I remember being conscious of the style developing when I was sleeping on someone’s floor in Turnpike Lane! They had a cheap copy of a Gibson Dove acoustic with very light strings and I realised the pick was becoming redundant.”

Although over the years Mark has used specialist makes such as Schecter and Pensa-Suhr, the guitar on ‘Sultans’ is his red 1960 Fender Strat which he bought second-hand. It originally had a natural finish that was quickly replaced with red lacquer!

**TECHIE CORNER:**

**Guitar:** 1972 Fender Strat with EMG pickups (with out of phase middle and bridge pickups selected)

**Amp:** Matchless Chieftain. Compression was added on the desk

**Line6 POD settings:**

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**PERFORMANCE NOTES**

* The dynamic markings are a guide — listen to the volume and tone of the original then create your own version. Notice how Mark contrasts the soft and quiet versus the snappy and percussive. For instance, bars 6 and 7 — it’s all in the fingers!

* Notice the country-style bends (bars 9 and 20) — let the bent note sustain while playing another.

* The ‘chicken-pickin’ in bar 5 of the outro solo is achieved by plucking with the thumb and immediately with the index finger. Additional muting can come from releasing the fret hand pressure as well.

* For the fast passage (bar 13) try using two successive thumb strokes (downwards), followed by the index finger (upwards).

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**CD LISTING**

**MAIN SOLO**

- Track 15 — Slow demo
- Track 16 — Slow practice
- Track 17 — Fast demo
- Track 18 — Fast practice

**OUTRO SOLO**

- Track 19 — Slow demo
- Track 20 — Slow practice
- Track 21 — Fast demo
- Track 22 — Fast practice

**WHOLE SONG**

- Track 23 — Whole song

**FRIENDS AND INFLUENCES**

Hank Marvin and James Burton both count among Mark’s influences but probably the most influential relationship was with the late Chet Atkins — “Working with Chet and other fine musicians like him really helped my playing — you’re always learning when you play with good players.”
Sultans Of Swing

Words & Music by Mark Knopfler

Intro
Dm  cont. sim.

Verse
Dm  C  Bb  A  A7  Dm  C
1. You get a shiver in the dark, it's a rain-in' in the park, but mean

A7  Dm  C
3. Guitar George, south of the river you stop

Bb  A  F
mind he's strictly rhythm, he

and you hold everything.
doesn't want to make it cry or sing.

C
A band is blowing Dixie double four time,

Bb
Yes, and an old guitar is all he can afford,

you feel all-right when you hear the music ring.

when he gets up under the lights to play his thing.

Verse
Dm  C  Bb  Bb  A
2. Well now you step inside but you don't see too many fa-

Bb  C
4. And Harry doesn't mind if he doesn't

Bb
5. crowd of young boys they're fool-in' a-round in the cor-

A
6. Solo 7. And then the man he steps right up to the mi-
-ces make the scene, he's comin' in out of the rain
er, cro-phone
ter, he's got a day time dance and dressed in their best
and says at last

they hear the jazz go down.
job, he's doing all right.
brown biggies and their platform soles.
just as the time bell rings:

Competition in other places.
He can play the honky tonk like anything.
They don't give a damn about any.
"Good night, now it's time to go home."

oh, but the horas they're blowing that
saying it up Friday night
it ain't what they call rock and roll.
Then he makes it fast with one more thing:

sound,
way on down with the Sultans.
And the Sultans.
"We are the

south,
tans,
Sultans.
Yeah, the Sultans are play- ing Creole.
we are the Sultans of

Lon-don town.
Swing.
Swing."

To Coda 1.
2 & 3 for Solo (Verse 7) at Coda

3. You check out
5. And a

Coda
Outro solo
Waiting For An Alibi
Thin Lizzy

One of Phil Lynott's wishes was for Thin Lizzy to be remembered for the great guitarists in his band, much like The Yardbirds who spawned Clapton, Beck and Page.

Phil Lynott met Gary Moore in Dublin, playing in the band Skid Row back in the '60s. With Moore and Scott Gorham at the helm there was no doubt that Lynott's wish had been granted.

The main solo and outro are both demonstrated here. Although Scott takes the first part in the main solo, the harmony part has Moore stamped all over it. Gary Moore: "I do a lot of hammer-on and pull-off playing; without picking so much. I can play either way, really, I think it's important to play cleanly. If someone's going to play fast they might as well ensure that everyone can hear what they're doing, or it's just a mess!"

Both Gary and Scott used Les Pauls to record this track; Gary his old Standard and Scott either his Deluxe or vintage Standard. Both were played through Marshall 50 heads into 4x12 cabs.

PERFORMANCE NOTES:
- As on the original recording, all guitars are tuned down a semitone.
- The main feature of the these solos are the guitars playing harmonies derived from the C#m pentatonic scale (see below).
- Scott takes the first 8 bars of the main solo – based on C#m pentatonic and C# natural minor before Gary joins in at the end of bar 8.
- The pull-off runs fall under the fingers but should be played evenly with alternate picking throughout.

CD LISTING

**MAIN SOLO**
Track 24 – Slow demo
Track 25 – Slow practice
Track 26 – Fast demo
Track 27 – Fast practice

**OUTRO SOLO**
Track 28 – Slow demo
Track 29 – Slow practice
Track 30 – Fast demo
Track 31 – Fast practice

**WHOLE SONG**
Track 32 – Whole song

TECHIE CORNER

Guitar: Les Paul - lead pickup

Amp: Marshall JCM 800 with 4X12 'Greenback' cab.

Line6 POD settings:

SCALES EXPLAINED

C#m pentatonic is: C# E F G# B. In the intro they play in 6ths while in the other solos they play in 3rds or 4ths.

C# natural minor is C# D# E F# G# A B.
Main Solo

Tune guitar down a semitone

2 bar count in: C\text{\#}m \quad E \quad G\text{\#}m \quad B \quad C\text{\#}m \quad E

[Tablature]

G\text{\#}m \quad B \quad C\text{\#}m \quad E

[Tablature]

G\text{\#}m \quad B \quad C\text{\#}m \quad E \quad G\text{\#}m

[Tablature]

C\text{\#}m \quad G\text{\#}m \quad C\text{\#}m

[Tablature]
Outro Solo

Tracks 28-31

2 bar count in:

G♭m (A) (B) E

G♭m

A B A B E

12 14 12 14 12 14 12 12 14 12 14 12 14 12 12
Gary Moore and Scott Gorham
Thin Lizzy
Waiting For An Alibi

Intro

Verse

1. Val-en-ti-no got a
2. Val-en-ti-no's in a
3. Main Solo
4. Val-en-ti-no's got

bookie shop,
cold sweat,
nowhere to go
and what he takes he gives for what he's got.
placed all his money on that last bet,
on his own like Roméo.

And what he's got he says he has not
against all the odds he smokes an-oth-er cig-ar-ette.
That's what helps him to for-get he's a
Blow by blow he watch-es his money go,
now he's oh so low.

ner-vous wreck.
It's not that he don't tell the truth.
It's not that he misses much.
It's not that he misses her.

or ev-en that he mis-spent his youth.
or ev-en that he lost his lucky touch.
or ev-en that he can't re-sist her.
It's just he holds
It's just that he
It's just that kissin'
the proof
but you know some-thing's wrong.
gamble so much,
and you know that it's wrong.

1. Wait
2. Wait
3. Wait
4. Wait

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Chorus

Waiting for an alibi. (Waiting for an alibi) Waiting just to catch your eye.
Waiting for an alibi. (Waiting for an alibi) Waiting just to hold you.

A B E

Waiting for an alibi. (Waiting for an alibi) Had
Waiting for an alibi. (Waiting for an alibi) Just
to say I told you.
to say I told you.

1. A B

2.3. A B

I told you.

31 G₇m A B

(2°) Oh my my my my my my my my my my my.

Outro solo

E G₇m A B

Play 4x

C₇m E G₇m B C₇m E G₇m B

C₇m E G₇m B C⁷ B⁵ G⁷ F⁷ E⁵

rall.
While My Guitar Gently Weeps
The Beatles

When you are the greatest band in the world and you need a guitar solo, who else do you invite but one of the greatest players?

George Harrison and Eric Clapton had been friends for some time, and while recording this song for the White Album George asked if Eric would help out on his track. George’s previous attempts at achieving a weeping effect using backward guitar sounds hadn’t been too successful, and he saw the opportunity of inviting Eric to the session as a way of solving his problem and at the same time encouraging the others to pay more attention to his song!

TECHIE CORNER

Here’s how to get that sound
The weeping sound was encouraged by adding a ‘rotary’ effect – using a modified Leslie speaker and overdrive through the amps – no simple effects units then!

Guitar: Les Paul – lead pickup


Line6 POD settings:

PERFORMANCE NOTES:

- Eric’s lead lines mostly centre around the Am pentatonic scale, but with inspired control and tasteful listening to Clapton’s soulful vibrato – it’s all part of the performance.

- Ensure the accuracy of the pre-bends and bends – notice the added vibrato with the slight release of the pitch in bars 4-7.

- Watch out for the bend in bar 6 (high D to E). It’s held and re-struck in bar 7 and then released – similarly in bars 10-11. Use your 3rd finger for this bend, leaving your 4th free to play the high G on the 1st string.

CD LISTING

MAIN SOLO
Track 33 – Slow demo

Track 34 – Slow practice

Track 35 – Fast demo

Track 36 – Fast practice

WHOLE SONG
Track 37 – Whole song

FASCINATING FACT

Eric played a late 50s cherry red les Paul (apparently known as ‘Lucy’), which he had previously given to George as a present. George went on to use it for the Abbey Road and Let It Be sessions.
Main Solo

(C)  

2 bar count in:

([Music notation and tablature])

Solo
Am
Am/G

Bridge

([Music notation and tablature])

Tracks 33-36
While My Guitar Gently Weeps

Words & Music by George Harrison

Intro
Am   Am/G   D9/F♯   F

Verse
Am   Am/G   D9/F♯   F
at you all see the love there that's sleeping,

2nd Main Solo
Am   G   D   E
while my guitar gently weeps.
I look

Verse
Am   Am/G   D9/F♯   F
at the floor and I see it needs sweeping.

Verse
Am   G   C   E
still my guitar gently weeps.

Bridge
A   C♭m   F♯m   C♭m
I don't know why nobody told you
I don't know how you were diverted,
Verse

Am    Am/G    D9/F♯    F
at the world and I notice it's turning,
at you all, see the love there that's sleeping,

on (♭) Outro solo

Am    G    D    E
while my guitar gently weeps,
while my guitar gently weeps.

Am    Am/G    D9/F♯    F
ev'ty mistake we must surely be learning,
look, look at you all.

Repeat then D, xal fine

Outro solo (contd.)

Am    Am/G    D9/F♯    F
still my guitar gently weeps,
still my guitar gently weeps.

Main Solo pickup

Am    G    C

Repeat to fade
**Jimmy Page** was not only one of the great guitarists, he was also a very talented producer.

His creativity and manipulation of sounds in the studio are evident on this track from the album *Led Zeppelin I*. The famous John Bonham ambient drum sound was down to Page's production skills, as were many of his guitar effects using echo delays and 'violin' bowing.

When 'You Shook Me' was recorded in October 1968, the band had only been together a few weeks. The group's first get together was in fact in a tiny room below a record store on London's Gerard Street. Page remembers: "The room was about 18x30, very small. We played one number, 'Train Kept A-Rolling' and it was there immediately. An indescribable feeling."

But even without a record deal, the band went ahead to record their first album at Olympic Studios in Barnes - all within 30 hours! Besides their own compositions, the material was drawn from many sources that had influenced them. 'You Shook Me' was written by bluesman Willie Dixon while Jimmy got the idea for 'Babe I'm Going To Leave You' from hearing a Joan Baez version.

**Jimmy's Guitar Sound**

Although Jimmy is usually associated with playing Les Pauls, for most of *Led Zeppelin I* he used a Fender Telecaster (a present from Jeff Beck) through a small Supro amp. The delay effects were probably tape delays created in the studio and added to the recording during the mix.

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**Techie Corner**

**Guitar:** PRS with single coil tap

**Amp:** Tube Preamp

**Line6 POD settings:**

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**Performance Notes**

* Check out the counting - although the song is in 12/8, it is a lot easier to count in groups of 3 as if it were in 3/8.

* Notice the bend from G to A at the end of bar 3 which is then released to G# and re-struck. Keep hold of your hand position to get the pinched harmonic in the next bar.

* The fast phrases through bars 5 and 6 fall under the fingers, but need to be played slowly up to speed. Don't forget to use the delay pedal - which, incidentally, doesn't mean you can play any old thing!

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**Fact**

Jimmy Page produced the digital re-mastering of *Led Zeppelin*'s entire catalogue. He was not satisfied with the first releases, considering them unworthy of the original - so decided to do it himself!

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**CD Listing**

**BONUS SOLO**

Track 38 - Slow demo
Track 39 - Slow practice
Track 40 - Fast demo
You Shook Me Main Solo

Words & Music by Willie Dixon & J.B. Lenoir

3 bar count in:

TAB

Count: 1 2 3 2 2 3 3 2 3 4 2 3

3 bar count in:

TAB

(8w) A

TAB

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Discover how the classic solos were played

Hotel California The Eagles
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While My Guitar Gently Weeps The Beatles
Sultans Of Swing Dire Straits
Waiting For An Alibi Thin Lizzy
You Shook Me Led Zeppelin

'Soundalike' CD contains:
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- Slow backing track without solo
- Bonus tracks recorded at full speed
- Full-length version of each song

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- Note-accurate guitar tablature and standard notation
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- Tips on technique and style
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