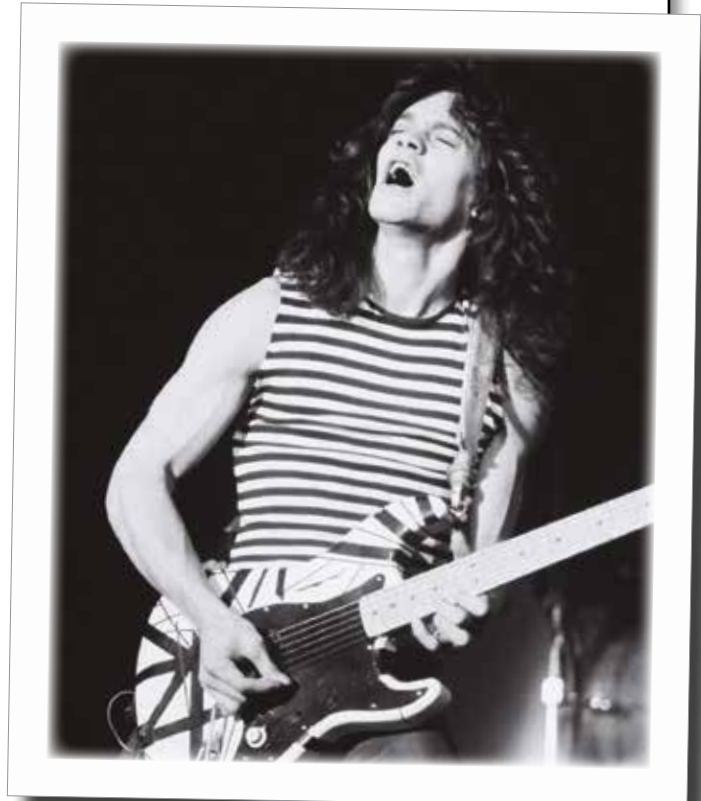


SONG TITLE: AIN'T TALKIN' 'BOUT LOVE
 ALBUM: VAN HALEN
 RELEASED: 1978
 LABEL: WARNER BROTHERS
 GENRE: CLASSIC ROCK

PERSONNEL: EDDIE VAN HALEN (GTR)
 DAVID LEE ROTH (VOX)
 MICHAEL ANTHONY (BASS)
 ALEX VAN HALEN (DRUMS)

UK CHART PEAK: N/A
 US CHART PEAK: N/A



BACKGROUND INFO

The main riff to 'Aint Talkin' Bout Love' is based on muted Am, F and G arpeggios. The guitar is treated with a slow flanger effect. This formed part of Eddie Van Halen's so-called 'Brown Sound' which helps make the riff even more distinctive. This riff forms the backbone for the whole song: all the other sections are essentially variations of this basic idea.

THE BIGGER PICTURE

It's impossible to understate the impact had Eddie Van Halen on rock guitar playing. Apart from Jimi Hendrix, no one has influenced more guitarists than Van Halen. His exciting, flamboyant style, spear-headed by his amazing two-handed tapping technique is second to none: *Van Halen* and *Van Halen II* are considered essential listening for everyone serious about the guitar.

NOTES

Although he's credited for *popularising* the often-emulated tapping technique, Eddie Van Halen would be the first to admit he didn't invent it. Steve Hackett can be heard tapping arpeggios at the start

of the Genesis song, 'The Return Of The Giant Hogweed' from the 1971 album *Nursey Cryme* and Jeff Beck used tapped notes to create a yodelling sound. Van Halen has stated he got the idea from watching Led Zeppelin guitarist Jimmy Page play his unaccompanied solo in 'Heartbreaker'. Page played a hammer-on and pull-off lick that made use of open strings. Van Halen worked out that he could transpose the pattern elsewhere on the neck by using his picking hand to help with the stretch.

RECOMMENDED LISTENING

Van Halen is full of astonishing guitar playing. 'Eruption' is explosive from start to finish, including the famous triplet tapping pattern, and is one of the most famous guitar tracks of all time. 'I'm The One' is a high tempo boogie, while the cover of the Kinks' song 'You Really Got Me' features yet more guitar pyrotechnics. The follow up 1979's, *Van Halen II* features the nylon string cadenza 'Spanish Fly', which is the acoustic cousin of 'Eruption'. 'Outta Love Again' features pinched harmonics in the riff and a tasteful solo that's a perfect example of Van Halen's impeccable phrasing. 1984's album, *1984*, saw the band take a more poppy direction, but Eddie's outstanding playing can still be heard on the frenetic 'Hot For Teacher' and the massive hit 'Jump'.

Ain't Talkin' 'Bout Love

Van Halen

Words & Music by David Lee Roth, Edward Van Halen, Alex Van Halen & Michael Anthony

♩=139 *Classic Rock*

Am F G⁵

PM-----|

T
A
B

1 2 0 1 1 2 3 3

0 2 2 3 3 2 3

Am G Am G

PM---| PM PM PM---| PM PM

T
A
B

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

0 0 0 0 0 3 0 3 2 3 0 0 0 0 0 3 0 3 2 3

[3]

Am F G⁵ Am F G⁵

PM-----| PM PM PM

T
A
B

1 1 3 1 1 3 1 1 3 1 3

0 2 2 3 3 2 3 0 2 2 3 3 3 2 3

[7]

Am G Am G

PM---| PM PM PM PM

T
A
B

1 1 0 1 1 0 1 3 3 5 5 8

0 0 0 0 0 3 0 3 2 3 0 0 0 0 0 3

[11]

Guitar Solo

Am G⁵ Am G⁵

T
A
B

[15]

Black Sabbath

SONG TITLE: PARANOID
ALBUM: PARANOID
RELEASED: 1970
LABEL: VERTIGO
GENRE: HEAVY METAL

PERSONNEL: OZZY OSBOURNE (VOX)
TONY IOMMI (GTR)
GEEZER BUTLER (BASS)
BILL WARD (DRUMS)

UK CHART PEAK: 4
US CHART PEAK: 61



BACKGROUND INFO

'Paranoid' was the first single from the 1970 album of the same name. It starts with a distinctive guitar riff based on an E⁵ powerchord and the minor pentatonic scale before moving into chugging eighth-note powerchords for the majority of the song. The interesting guitar tone in the solo is the sound of a ring modulator effect. It may be simple, but 'Paranoid' netted Black Sabbath their highest ever chart position and initiated their rise to superstardom.

THE BIGGER PICTURE

Black Sabbath's sound evolved from the blues to the powerful sound that became the blueprint of today's modern metal. Megadeth and Metallica constantly reference Black Sabbath as an influence, while Alice in Chains and Soundgarden clearly owe a debt to them. Grunge icon, Kurt Cobain name-checked Sabbath when describing Nirvana's sound.

NOTES

'Paranoid' was written as an album filler (its relatively simple structure compared to the rest of the album supports this). In fact, the album *Paranoid*

was supposed to be named after another track on the album: 'War Pigs'. The title was changed by the record company as it was considered inappropriate in light of the ongoing Vietnam war. This is why the figure on the front cover of the album is clearly a 'War Pig'.

One interesting quirk of guitarist Tony Iommi's style is that he prefers to play powerchords on the lowest two strings of the guitar (the fifth and sixth strings) regardless of how high they are. This means he often plays above the 12th fret, even when it might seem more logical to play one string higher. This approach yields a thick, full tone that can't be duplicated on the thinner strings.

RECOMMENDED LISTENING

'Evil Woman' from Sabbath's debut album *Black Sabbath* shows off Iommi's Clapton-influenced lead style. The title track, is perhaps the first recorded example of the heavy metal genre. It makes use of the dark sounding tritone (♭5) interval combined with a heavy, distorted sound, which, while commonplace in metal nowadays, was groundbreaking in the late 60s. Some of Tony Iommi's best riffs can be found on 1973's *Sabbath Bloody Sabbath*. Aside from the title track, 'A National Acrobat' features an excellent harmony riff and 'Sabba Cadabra' harks back to Sabbath's bluesy beginnings.

Paranoid

Black Sabbath

Words & Music by Ozzy Osbourne, Tony Iommi, Terry 'Geezer' Butler & Bill Ward

♩=165 *Metal*

E⁵

(Band enter)

E⁵

D⁵

G⁵

D⁵

E⁵

PM-----|

[5]

E⁵

C⁵

D⁵

E⁵

PM-----|

[9]

E⁵

D⁵

G⁵

D⁵

E⁵

PM-----|

[13]