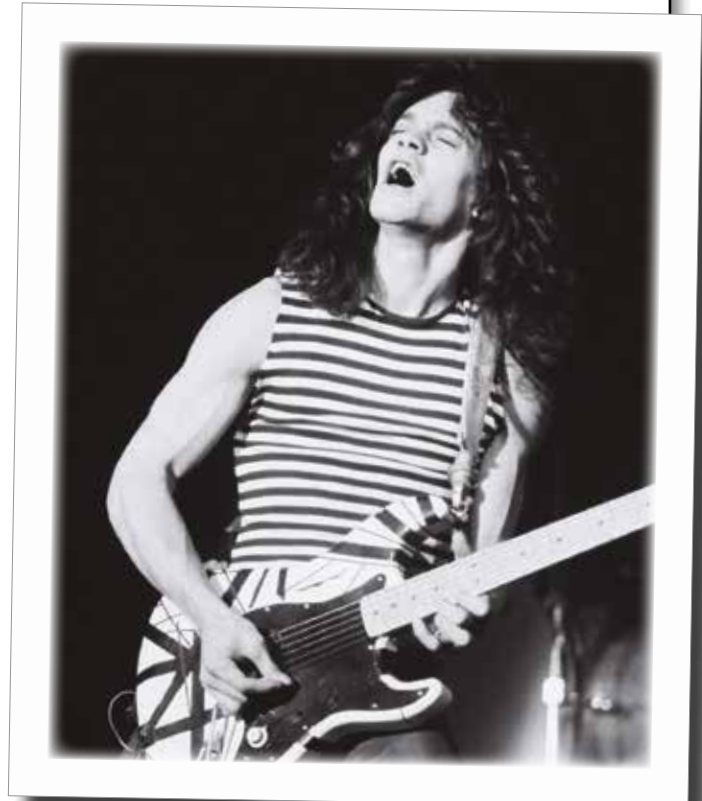


SONG TITLE: AIN'T TALKIN' 'BOUT LOVE  
 ALBUM: VAN HALEN  
 RELEASED: 1978  
 LABEL: WARNER BROTHERS  
 GENRE: CLASSIC ROCK

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 'Ain't 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 Eddie Van Halen had 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 *Nursery 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 Edward Van Halen, Alex Van Halen,  
Michael Anthony & David Lee Roth

♩=139 *Classic Rock*

Am F G<sup>5</sup>

PM-----|

T  
A  
B

Am G Am G

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

T  
A  
B

[3]

Am F G<sup>5</sup> Am F G<sup>5</sup>

PM-----| PM PM PM

T  
A  
B

[7]

Am G Am G

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

T  
A  
B

[11]

Guitar Solo

Am G<sup>5</sup> Am G<sup>5</sup>

T  
A  
B

[15]

# The Raconteurs

SONG TITLE: STEADY, AS SHE GOES  
ALBUM: BROKEN BOY SOLDIERS  
RELEASED: 2006  
LABEL: THIRD MAN RECORDS  
GENRE: ROCK

PERSONNEL: JACK WHITE (GTR+VOX)  
BRENDAN BENSON (GTR+VOX)  
JACK LAWRENCE (BASS)  
PATRICK KEELER (DRUMS)

UK CHART PEAK: 4  
US CHART PEAK: 54



## BACKGROUND INFO

'Steady, As She Goes' was The Raconteurs' first single and was released just before their first album *Broken Boy Soldiers*. The song starts with a drum intro before being joined by a single-note guitar melody. The rest of the intro and verses consist of sparse, syncopated choppy guitar parts which are augmented later in the song by rhythmic muted strings. The chorus moves to a more aggressive strumming pattern that provides a perfect contrast to the more laid-back verses. The bridge section features some interesting overlapping between several voices and guitars using vintage fuzz tones. This section gradually gathers momentum as it moves towards the outro where the song builds to a rousing climax.

## THE BIGGER PICTURE

Singer and guitarist Jack White is more famous for his work as part of the blues-rock duo The White Stripes. He wrote 'Steady, As She Goes' with Brendan Benson and they decided to put a band together later adding the rhythm section of Jack Lawrence and Patrick Keeler. They described themselves as, 'a new band of old friends'. *Broken Boy Soldiers* was recorded in Benson's attic. The homemade approach was ditched for the recording of their second album.

## NOTES

The Raconteurs are known as 'The Saboteurs' in Australia as there was already a jazz band called The Raconteurs in existence. Apparently, band representatives approached the Australian Raconteurs and offered, 'a paltry sum of cash' which they turned down on 'artistic levels'.

## RECOMMENDED LISTENING

*Broken Boy Soldiers* is an impressive debut and includes the upbeat acoustic 'Yellow Sun', the Beatles influenced 'Hands' and the quirky 'Broken Boy Soldier' which features slide guitar, driving rhythms and White's tortured vocal. 2008's *Consolers Of The Lonely* continued the stripped down, eclectic, retro vibe of its predecessor, but is even more stylistically diverse. 'Many Shades Of Black' has an interesting 6/8 groove, 60s chord progression and even features a brass section in the chorus.

Although White insists The Raconteurs is a band in their own right, it's impossible to ignore The White Stripes' exceptional output. 'Seven Nation Army' from 2003's *Elephant* is so famous it's become a crowd chant at sports matches. The stripped down, 'Ball and Biscuit' shows off White's authentic blues feel.

# Steady, As She Goes

The Raconteurs

Words & Music by Jack White  
& Brendan Benson

♩=124 *Rock*

Chords: Bm, A, E, Bm, A, E

TAB: 7 7 6 4 7 7 6 4

Chords: B<sup>5</sup>, F#<sup>5</sup>, A<sup>5</sup>, E, B<sup>5</sup>, F#<sup>5</sup>, A<sup>5</sup>, E, B<sup>5</sup>, F#<sup>5</sup>

TAB: 4 4 2 0 4 4 2 0 4 4 2 0 4 4 4

[5]

Chords: A<sup>5</sup>, E, B<sup>5</sup>, F#<sup>5</sup>, A<sup>5</sup>, E, B<sup>5</sup>, F#<sup>5</sup>, A<sup>5</sup>, E

TAB: 2 0 4 4 2 0 4 4 2 0 4 4 2 0

[10]

Chords: Bm, F#, A<sup>5</sup>, E, Bm, F#, A<sup>5</sup>, E

TAB: 3 3 3 3 2 2 3 3 2 2 3 3 2 2 0 0

[15]

Chords: B<sup>5</sup>, F#<sup>5</sup>, A<sup>5</sup>, E, B<sup>5</sup>, F#<sup>5</sup>, A<sup>5</sup>, E

TAB: (Empty)

[19]

Chords: B<sup>5</sup>, F#<sup>5</sup>, A<sup>5</sup>, E, B<sup>5</sup>, F#<sup>5</sup>, A<sup>5</sup>, E

TAB: (Empty)

[23]