









FOR THE LOVE OF GOD

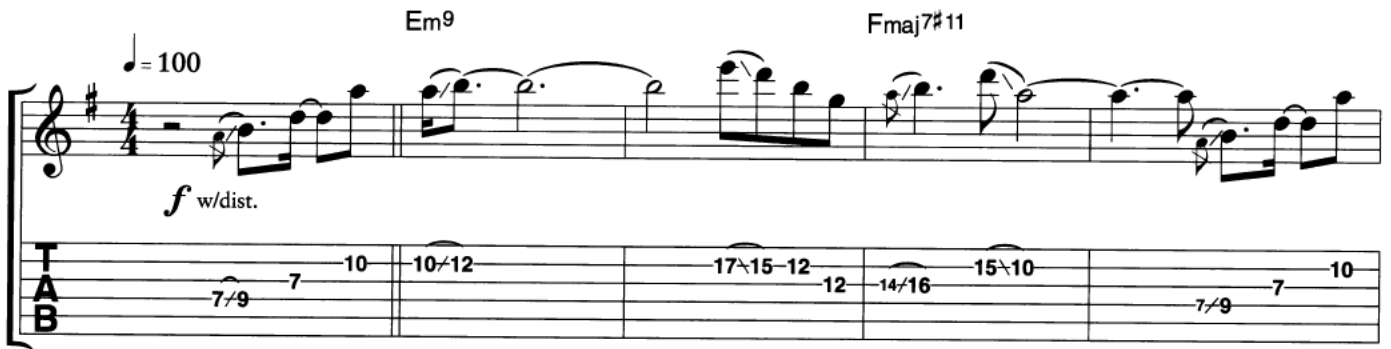
By Steve Vai

Em9 
 Fmaj7#11 
 Am9 
 Cmaj7 
 G 
 Fmaj9 
 Em 
 Dsus2 

♩ = 100

f w/dist.

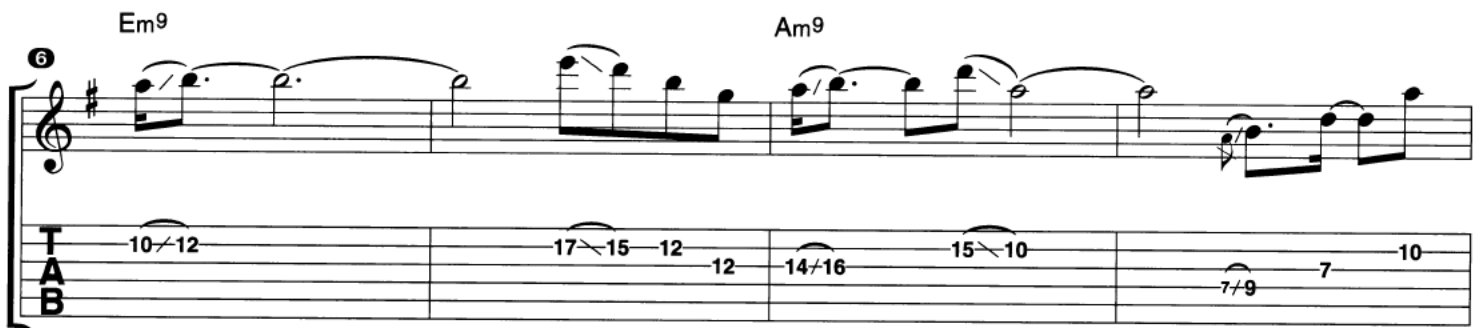
Em9 Fmaj7#11



TAB: 7/9 7 10 | 10/12 | 17\15-12 12 | 14/16 15\10 | 7/9 7 10

6

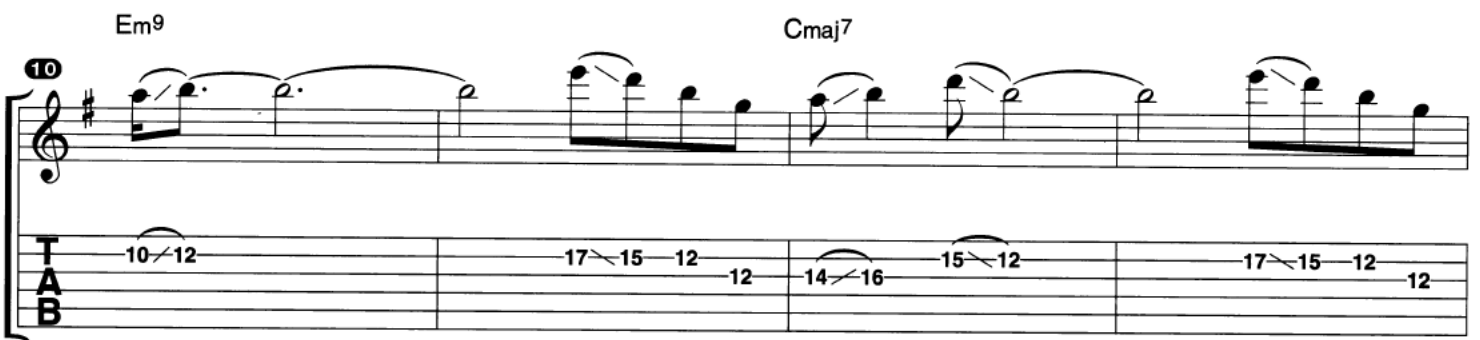
Em9 Am9



TAB: 10/12 | 17\15-12 12 | 14/16 15\10 | 7/9 7 10

10

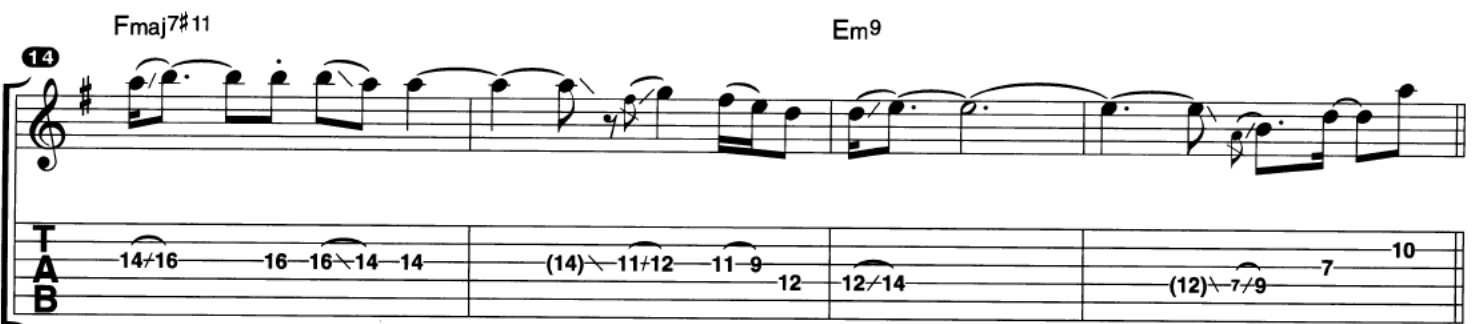
Em9 Cmaj7



TAB: 10/12 | 17\15-12 12 | 14/16 15\12 | 17\15-12 12

14

Fmaj7#11 Em9



TAB: 14/16 16-16\14-14 | (14)\11/12 11-9 12 | 12/14 | (12)\7/9 7 10

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The Solo

For The Love Of God

As an emotional climax to a ballad, this solo is hard to beat. This is the sound of a truly exceptional guitarist using every bit of his ability to express himself.

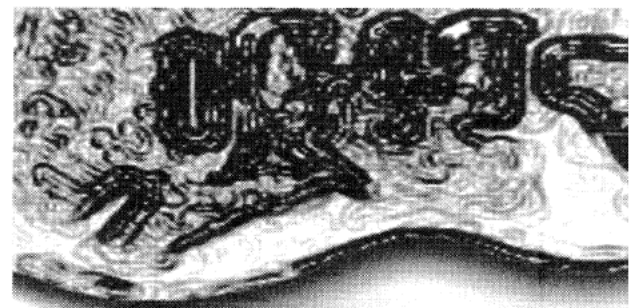
There is no easy way around this solo, it's tough from the word go! However, it's so packed with great ideas that it's well worth the effort.

Ex 1

The musical notation for Ex 1 consists of two staves. The top staff is a treble clef with a dotted line above it labeled '8^{ve}'. It shows a melodic line with a series of eighth notes, some beamed together in groups of three (triplets). The bottom staff is a bass clef with fret numbers written below the lines: 19-14-14-14-19-14-19-14, 19-14, 19-15-19-15, 18-19, 14-19-14, 14-19-14, 14-19-14, 19-15-19-15, 18-19.

The first few bars of this solo are all based on the same basic idea, which is moved around to fit the chord sequence. This is a technique Steve uses a lot – by spanning an interval of a fourth on one string and then moving this shape down a string, you can alternate between two notes of the same pitch on different strings. Not only does this sound good but, from a technical standpoint, having a pivotal point on the lower string makes it easier to play.

This looks far harder than it is, once you've learned the 'shape' of each lick you'll find it much easier but rather than trying to reproduce every note, use the shape as a



THE ATTITUDE SONG

By Steve Vai

C5 C#5 D5 E D
 C#m Bm D#5 E5 F#5 G5

♩ = 118
N.C.

f w/dist. P.M. P.H. P.M.

4 *Play 3 times*

P.H. P.M. P.H. P.M. P.M.

C5 C#5 D5 N.C. B C5 C#5 D5 N.C.

Full T Full T rake w/bar 1/2

C5 C#5 D5 N.C.

(w/bar) -1 +1 -2 +4 1/2 -2

(5) 13/15 14 15/13 12 13/12 10 12/10 10/12 12 10/8 8 10

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