

A musical journey through the alternate tunings, screaming blues and raga-like melodies of *No Quarter*:

Jimmy Page & Robert Plant

Unledded.

Jimmy Page and Robert Plant began working on new material in early 1994 in London's King's Cross studio and, according to Plant, things clicked immediately. "We found that the communion was perhaps a little more fluent now even than it was way back when," the singer says.

By Andy Aledort





down one whole step (low to high: D, G, C, F, A, D). During the intro and first two verses, Page deftly moves among chord voicings of A, Am7 and Dadd2, add4/A, as in

FIGURE 9A. Be sure to fret the A chord with the index, middle and ring fingers, as opposed to barring, to allow the open high E string to ring clearly.

For the fast section of the tune, Page accentuates the rhythmic quality of his guitar part by simply alternating between a fretted low G note and an A chord, followed by heavily strummed, muted 16ths, as in **FIGURE 9B.**

Another heavily rhythmic, Eastern-flavored tune is *Zep IV*'s "Four Sticks," so named for the number of drumsticks John Bonham used when playing the song. Once again, Page uses the 6/12 acoustic double-neck here (again tuned down one whole step), with which he can easily switch from the six-string, used for the intro and verse, to the 12-string, used for the bridge. The intro features a repeated one-bar figure in 5/8, similar to **FIGURE 10A.** Notice the unison G's: the fretted G is bent slightly (one quarter tone) to create a subtle pulsing effect against the open G. Jimmy used a similar technique on "Whole Lotta Love."

This phrase ends with a shift to 6/8, a time signature that is carried through the bridge, as in **FIGURE 10B.** As mentioned, the bridge is played on the 12-string, and here, Jimmy slides single notes up and down the D string, played in conjunction with the open A string.

The album and video wrap up with a rousing version of the ultimate Zepplin classic, "Kashmir." Jimmy performs the song on a Les Paul fitted with a DTS-1, a digital tuning system designed by TransPerformance. Although Page doesn't seem to use the device here, this system, which stores over 200 tunings in its memory, is capable of automatically retuning the guitar at the touch of a button.

The tuning of "Kashmir" puzzled guitarists for two decades, until, in a lesson that appeared in the December 1993 issue of *Guitar World*, Page revealed that it was DADGAD. The same lesson saw the guitarist discuss the song's distinctive descending chord forms. Those descending voicings are illustrated in **FIGURE 11.** On *Unledded*, Plant and Page provide a new twist on the tune with an extended intro, during which the guitarist plays a series of octaves treated to Whammy Pedal manipulations, which cause the octaves to drop in pitch.

FIGURE 10
6-string acoustic
tuned down one whole step (low to high: D, G, C, F, A, D)

A) Intro N.C. (play 4 times)

B) Fast Section
N.C. (G) A N.C. (G) A

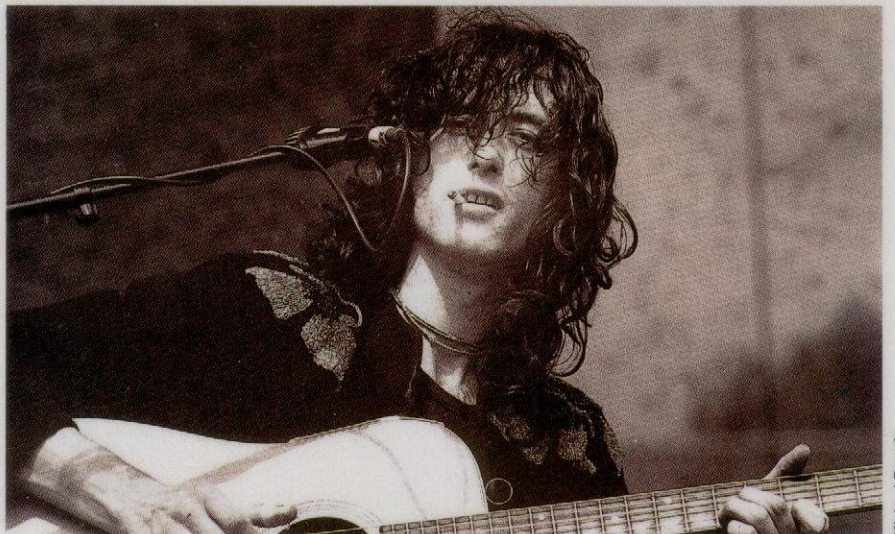
FIGURE 10B
12-string acoustic
tuned down one whole step (low to high: D, G, C, F, A, D)

A5 G5 N.C. (A)

** Pitches written as if gtr. was tuned normally.

FIGURE 11 Chord voicings in DADGAD tuning

Dsus4 xx0012fr 2 3	D xx0011fr 1 3	Dm7 xx0010fr 2 3	Am/D xx0009fr 1 3	D5 xx0007fr 2 3
Dmaj7 (no 3) xx0006fr 1 3	D7sus4 xx0005fr 2 3	Gadd2/D xx0004fr 1 3	Dm(#5) xx0003fr 2 3	Dm xx0002fr 1 3



Michael Zagaris