

**THE
ULTIMATE**

最新摇滚吉他歌曲大全

ROCK

GIUITAR

FAKE

BOOK

INCLUDES TABLATURE

THE
ULTIMATE

ROCK GUITAR

FAKE BOOK

INCLUDES TABLATURE

Two special listings and a Strumming Pattern section provide the "ultimate" in handy references and can be found on the following pages:

ALPHABETICAL LISTING — page 2

All songs are listed alphabetically with the page number on which each song can be found. The listing includes the artist who recorded the song.

ARTIST INDEX — page 6

An alphabetical listing of the major recording artists who performed the songs in this book with corresponding page numbers for the music.

STRUM PATTERNS — page 9

Shows how to play eighteen different **Strum Patterns**. Refer to this list for the numbered pattern suggested on each song.

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WHAT IS A FAKE BOOK?

When a musician is asked to play a song he's never played before, he "fakes" it. One of the most valuable possessions any musician can have is a **fake book** which contains the melodies, lyrics and chords for hundreds and hundreds of songs. With the access to the melody, lyrics and chords, the musician can improvise his own arrangement of a song.

In this fake book, **tablature** notation is also included for each song.

ALPHABETICAL LISTING

In the ALPHABETICAL LISTING, the song titles are listed alphabetically, followed by the name of the recording artist. The page on which each song can be found is the number to the left of the song title.

Editor's Note to Guitarists: If there is no X or O over a string in a chord diagram, the string(s) should not be played.

A

- 12 AIN'T NO WOMAN (LIKE THE ONE I'VE GOT) — *Four Tops*
- 14 ALL DAY AND ALL OF THE NIGHT — *The Kinks*
- 17 ALL I NEED IS A MIRACLE — *Mike & The Mechanics*
- 16 ALL THROUGH THE NIGHT — *Cyndi Lauper*
- 15 APACHE — *Jorgen Ingmann*
- 19 AT THE HOP — *Danny & The Juniors*

B

- 20 BACK IN THE U.S.A. — *Chuck Berry*
- 22 BAND ON THE RUN — *Paul McCartney & Wings*
- 24 BANG A GONG (GET IT ON) — *The Power Station, T. Rex*
- 25 BECK'S BOLERO — *Jeff Beck*
- 26 BITCH IS BACK, THE — *Elton John*

- 28 BLACKBIRD — *The Beatles*
- 29 BLUE JEAN — *David Bowie*
- 31 BLUE SUEDE SHOES — *Carl Perkins*
- 32 BO DIDDLEY — *Bo Diddley*
- 34 BODHISATTVA — *Steely Dan*
- 36 BORN TO BE WILD — *Steppenwolf*

C

- 37 CAN'T BUY ME LOVE — *The Beatles*
- 39 CARELESS WHISPER — *Wham!*
- 41 CELEBRATE — *Three Dog Night*
- 42 CHANTILLY LACE — *Big Bopper*
- 43 CHILDREN OF THE GRAVE — *Randy Rhoads*
- 46 COOL JERK — *The Capitols*
- 48 CROCODILE ROCK — *Elton John*

D _____

- 49 DAY TRIPPER — *The Beatles*
- 51 DEE — *Randy Rhoads*
- 55 DIZZY MISS LIZZIE — *The Beatles*
- 62 DO YOU WANT TO DANCE? — *Bobby Freeman*
- 52 DOCTOR! DOCTOR! — *Thompson Twins*
- 54 DOCTOR, MY EYES — *Jackson Brown*
- 57 DOIN' IT (ALL FOR MY BABY) — *Huey Lewis & The News*
- 58 DON'T BE CRUEL — *Elvis Presley*
- 60 DON'T YOU (FORGET ABOUT ME) — *Simple Minds*

E _____

- 72 EIGHT DAYS A WEEK — *The Beatles*
- 64 ELECTRIC AVENUE — *Eddy Grant*
- 66 EVERY BREATH YOU TAKE — *Police*
- 68 EVERYTHING SHE WANTS — *Wham!*
- 70 EVERYTIME YOU GO AWAY — *Paul Young*

F _____

- 74 FAMILY MAN — *Hall & Oates*
- 78 FIRE — *Jimi Hendrix*
- 76 FLASHDANCE...WHAT A FEELING — *Irene Cara*
- 83 FOREVER MAN — *Eric Clapton*
- 73 FOXY LADY — *Jimi Hendrix*
- 82 FREE BIRD — *Lynyrd Skynyrd*
- 80 FUNKYTOWN — *Pseudo Echo*

G _____

- 84 GET BACK — *The Beatles*
- 88 GLORIA — *Laura Branigan*
- 86 GLORIA — *Them, The Shadows Of Knight*
- 90 GOOD LOVIN' — *Young Rascals*
- 91 GOT TO GET YOU INTO MY LIFE — *The Beatles*
- 93 GREAT BALLS OF FIRE — *Jerry Lee Lewis*
- 94 GUITAR BOOGIE SHUFFLE — *The Virtues*

H _____

- 95 HARD DAY'S NIGHT, A — *The Beatles*
- 103 HARD HABIT TO BREAK — *Chicago*
- 98 HEARTBREAK HOTEL — *Elvis Presley*
- 96 HEARTBREAKER — *Pat Benatar*
- 99 HELLO, MARY LOU — *Ricky Nelson*
- 100 HERE COMES THE SUN — *The Beatles*
- 102 HEY JUDE — *The Beatles*
- 105 HI-HEEL SNEAKERS — *Tommy Tucker*
- 106 HIT ME WITH YOUR BEST SHOT. — *Pat Benatar*
- 107 HOLDING BACK THE YEARS — *Simply Red*
- 108 HONKY CAT — *Elton John*
- 110 HOUND DOG — *Elvis Presley*
- 111 HURT SO BAD — *Little Anthony & The Imperials, Linda Ronstadt*

I _____

- 112 I CAN SEE FOR MILES — *The Who*
- 114 I CAN'T GO FOR THAT (NO CAN DO) — *Hall & Oates*
- 115 I FEEL FINE — *The Beatles*
- 123 I STILL HAVEN'T FOUND WHAT I'M LOOKING FOR — *U2*
- 132 I WANNA ROCK — *Twisted Sister*
- 134 I WANT TO HOLD YOUR HAND — *The Beatles*
- 136 I WON'T STAND IN YOUR WAY — *Stray Cats*
- 122 I'M A MAN — *Bo Diddley*
- 126 I'M YOUR MAN — *Wham!*
- 117 IF SHE KNEW WHAT SHE WANTS — *Bangles*
- 120 IF YOU LOVE SOMEBODY SET THEM FREE — *Sting*
- 128 IT'S NOT OVER ('TIL IT'S OVER) — *Starship*
- 125 IT'S SO EASY — *Buddy Holly*
- 130 IT'S STILL ROCK AND ROLL TO ME — *Billy Joel*

J _____

- 138 JIVE TALKIN' — *The Bee Gees*
- 140 JUMP (FOR MY LOVE) — *Pointer Sisters*
- 143 JUST A GIGOLO — *David Lee Roth*

K _____

- 144 KID CHARLEMAGNE — *Steely Dan*
- 146 KING OF PAIN — *Police*

L _____

- 148 LADY MADONNA — *The Beatles*
- 149 LAND OF A THOUSAND DANCES — *Wilson Pickett*
- 164 LAY DOWN SALLY — *Eric Clapton*
- 151 LAYLA — *Derek & The Dominos*
- 152 LESSONS IN LOVE — *Level 42*
- 157 LET THE GOOD TIMES ROLL — *Louis Jordan*
- 156 LET THE GOOD TIMES ROLL — *Shirley & Lee*
- 154 LET'S DANCE — *David Bowie*
- 160 LIVING IN AMERICA — *James Brown*
- 162 LOLA — *The Kinks*
- 159 LONG TALL SALLY — *Little Richard*
- 165 LOUIE, LOUIE — *The Ventures, The Kingsmen*

M

- 168 MAGGIE MAY — *Rod Stewart*
 166 MAGIC BUS, THE — *The Who*
 170 MAGIC CARPET RIDE — *Steppenwolf*
 171 MAMA TOLD ME NOT TO COME — *Three Dog Night*
 172 MANEATER — *Hall & Oates*
 174 MANIAC — *Michael Sembello*
 180 MEMPHIS, TENNESSEE — *Chuck Berry*
 182 "MIAMI VICE" THEME — *Jan Hammer*
 176 MISSING YOU — *John Waite*
 179 MONEY — *Pink Floyd*
 184 MORNING TRAIN (NINE TO FIVE) — *Sheena Easton*
 190 MY GENERATION — *The Who*
 186 MY LIFE — *Billy Joel*
 188 MY OLD SCHOOL — *Steely Dan*

N

- 191 NADINE — *Chuck Berry*
 192 NEUTRON DANCE — *Pointer Sisters*
 194 NIGHTSHIFT — *Commodores*
 196 NOT FADE AWAY — *Buddy Holly*

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- 200 OH SHEILA — *Ready For The World*
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- 202 PAPERBACK WRITER — *The Beatles*
 203 PEGGY SUE — *Buddy Holly*
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 210 POISON IVY — *The Coasters*
 209 PRETTY IN PINK — *Psychedelic Furs*
 206 PRIDE IN THE NAME OF LOVE — *U2*
 208 PURPLE HAZE — *Jimi Hendrix*

Q

- 211 QUEEN OF THE BROKEN HEARTS — *Loverboy*

R

- 213 RAUNCHY — *Bill Justis*
 216 REBEL ROUSER — *Duane Eddy*
 217 RED HOUSE — *Jimi Hendrix*
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 219 REELIN' IN THE YEARS — *Steely Dan*
 222 RIGHT TIME OF THE NIGHT — *Jennifer Warnes*
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 224 ROCK AROUND THE CLOCK — *Bill Haley & His Comets*

- 229 ROCK ON — *David Essex*
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 234 SECRET AGENT MAN — *Johnny Rivers, The Ventures*
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 239 SLEEPWALK — *Santo & Johnny*
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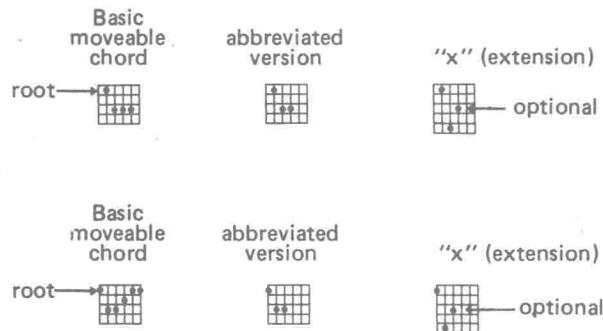
YOUNG RASCALS
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STRUM PATTERNS

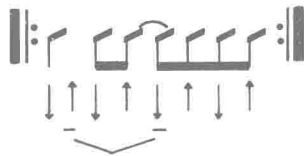
ABOUT THE STRUMS

The tunes in this fakebook include suggested strum patterns (Strum No. 2). These numbers refer to the numbered strumming patterns on the next two pages. Practice playing them with a flatpick and always keep your strumming wrist loose.

The strumming notation uses arrows to indicate up or down strokes; all other symbols are standard music notation (accents, ties, dotted notes, etc.) except for occasional x marks. These refer to the Chuck Berry-style extensions of barred chords, such as the following:

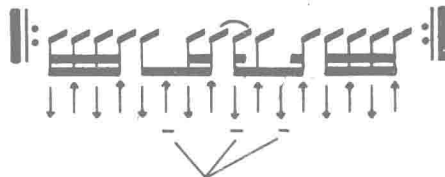


When a strum pattern has an eighth-note feel, strum eight alternating up-and-down-strokes, and do not touch the strings with your flatpick where tied notes or rests occur. This will help you strum smoothly and rhythmically. For example, on Strum Pattern No. 2:



Do these strums without touching the strings.

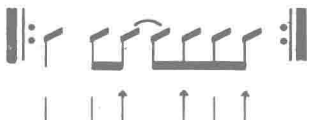
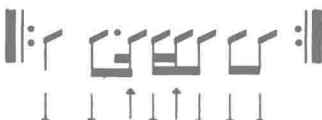
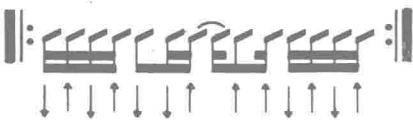
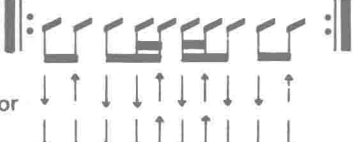
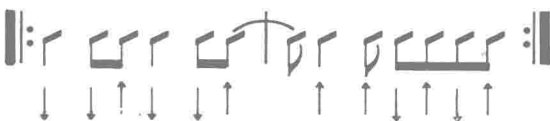
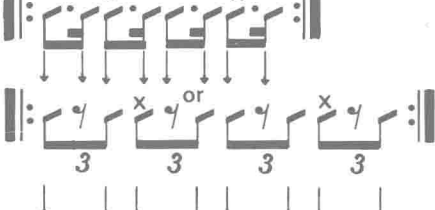
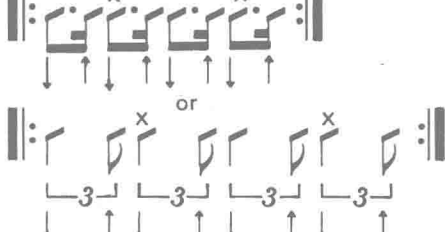
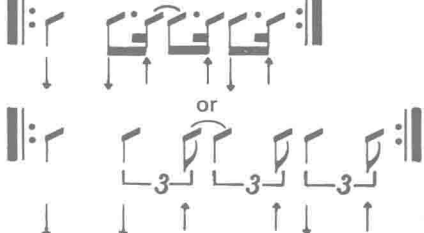
Likewise, when a pattern has a sixteenth-note feel, do sixteen alternating up-and-down-strokes per measure and leave appropriate rests or ties by not touching strings. For example, on Strum Pattern No. 4:



Strum, but do not touch the strings.

Notice that some shuffle beats are expressed two ways: With dotted notes, as is often done in pop and jazz notation, and with triplets, which is technically more accurate. (See Strum Pattern No. 7 for a sample.)

STRUM PATTERNS

| | | |
|---|--|---|
| <p>No. 1 BASIC ROCK</p> |  | <p>The most-often-used pattern in rock is all down-strokes. The "extensions" are optional. Examples: DAY TRIPPER, SURFIN' U.S.A. most Chuck Berry tunes.</p> |
| <p>No. 2 BASIC ROCK</p> |  | <p>The second-most-used rock strum has a more easy-going feel than Strum Pattern No. 1 Examples: HERE COMES THE SUN, STAND BY ME.</p> |
| <p>No. 3 FUNK/ROCK</p> |  | <p>Remember to play all the sixteenth note strokes even though you only touch the strings on half of them. Examples: WILD THING, SWEET HOME ALABAMA.</p> |
| <p>No. 4 FUNK/DISCO</p> |  | <p>Example: STAYIN' ALIVE</p> |
| <p>No. 5 ROCK BALLAD</p> |  | <p>Here are two possible up-and-down stroke patterns. Example: HEY JUDE. (Notice that Strum Pattern No. 5 is similar to a slowed-down Strum Pattern No. 3.)</p> |
| <p>No. 6 FAST ROCK</p> |  | <p>This strum pattern is two bars long. Be sure to play two bars of alternating up-and-down strokes (eight strokes per bar.) Example: GOOD LOVIN'.</p> |
| <p>No. 7 ROCK SHUFFLE</p> |  | <p>The extensions are optional Examples: THAT'LL BE THE DAY, SOME KIND OF WONDERFUL, DOCTOR, MY EYES.</p> |
| <p>No. 8 BOOGIE SHUFFLE</p> |  | <p>This is the same as Strum Pattern No. 7, but faster. The alternating up-and-down strokes allow for a speedier tempo. The extensions are optional. Examples: BLUE SUEDE SHOES, AT THE HOP.</p> |
| <p>No. 9 FAST COUNTRY SHUFFLE</p> |  | <p>This strum pattern is like Strum Pattern No. 8, but with a little extra swing. Examples: WAKE UP LITTLE SUSIE, CAN'T BUY ME LOVE.</p> |

| | | |
|---|--|---|
| <p>No. 10 WEST COUNTRY HUFFLE</p> | | <p>Examples: YAKETY YAK, WHO DO YOU LOVE</p> |
| <p>No. 11 ROCK SHUFFLE</p> | | <p>Examples: MEMPHIS TENNESSEE, HI-HEEL SNEAKERS' LAY DOWN SALLY</p> |
| <p>No. 12 BO DIDDLEY - STYLE</p> | | <p>Examples: BO DIDDLEY, NOT FADE AWAY</p> |
| <p>No. 13 DISCO</p> | | <p>The accent can also fall on the <i>first</i> sixteenth note of each group of four instead of the <i>third</i> sixteenth note. Example: JIVE TALKIN'</p> |
| <p>No. 14 BOLERO</p> | | <p>Example: BECK'S BOLERO</p> |
| <p>No. 15 4/4 ROCK</p> | | <p>Example: Pink Floyd's MONEY</p> |
| <p>No. 16 6/8 or 12/8 TIME</p> | | <p>Play this 6/8 figure twice in a row for one bar of 12/8 time. Examples: SLEEP WALK, RED HOUSE</p> |
| <p>No. 17 LATIN APACHE RHYTHM</p> | | <p>Example: APACHE</p> |
| <p>No. 18 WALTZ</p> | | <p>Could be used for backup on Randy Rhoad's DEE</p> |

Don't hesitate to experiment with all of these Strum Patterns. They can be varied in many different ways. For example, you can add sixteenth note strums to make a strum pattern more energetic and add accents to give a strum pattern a unique sound. It's a good idea to listen to records and other players to gain more ideas.

AIN'T NO WOMAN (LIKE THE ONE I'VE GOT)

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Words and Music by DENNIS LAMBERT and BRIAN POTTER

Moderate Rock Ballad

Strum Pattern: No. 5

Dm7

Cmaj7

A7

Fmaj7

Em7

Dm7

(Instrumental)

Ain't no wom-an like the one I got. —

Fmaj7

Em7

Dm7

Fmaj7

Em7

Dm7

F/G

Ain't no wom-an like the one I got. — Ain't no wom-an like the one I got. — Ev -'ry day the

Dm

Am

Dm

Am

sun comes up a - round her. She can make the birds sing har - mo - ny. Ev - 'ry drop of
up when it's down I'm go - in', put a lit - tle mu - sic in my day. Would - n't be sur -

Dm

Am

Dm

G7

rain is glad it found her. Heav - en must have made her just for me. When she smiles
prised if my love keeps grow - in' big - ger ev - 'ry min - ute that she stays a - way. I would kiss

Fmaj7

Em7

Dm7

Ab/Bb

G/A

F/G

so warm and ten der, a sight for sore eyes to see, ooh!
the ground she walks on, 'cause it's my word, my word she'll o - bey, now. Ooh!

CHORUS

Fmaj7

Em7

Dm7

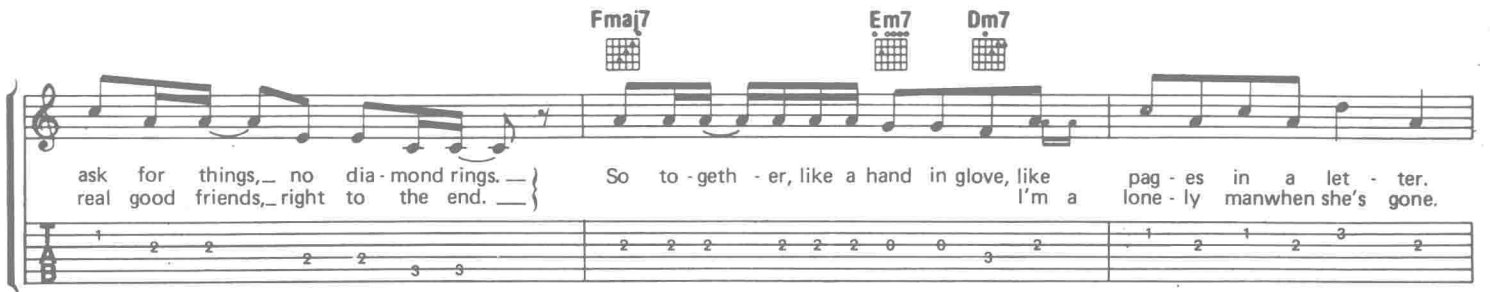
Fmaj7

Em7

Dm7

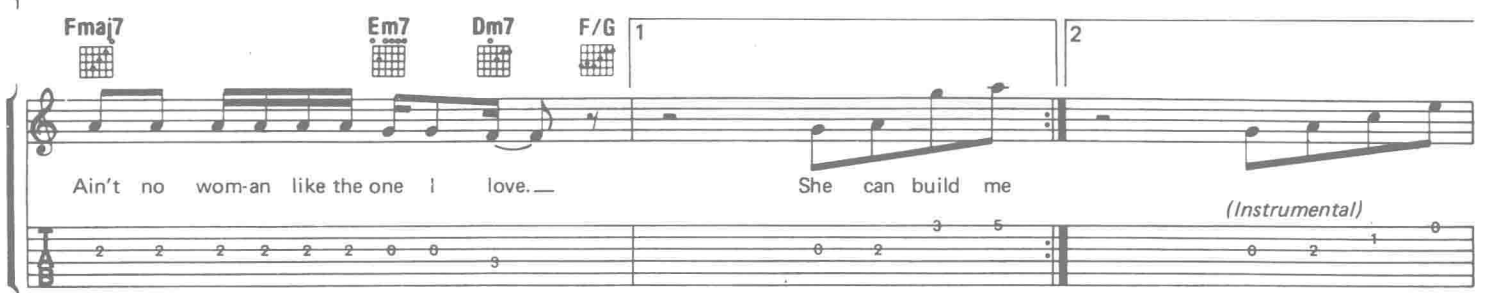
Ain't no wom-an like the one I got. } Oh no, they don't come bet - ter. } To make her hap - py does - n't take a lot. } She don't
Well, I kiss the ground she walks on. } } She's a

Fmaj7 Em7 Dm7



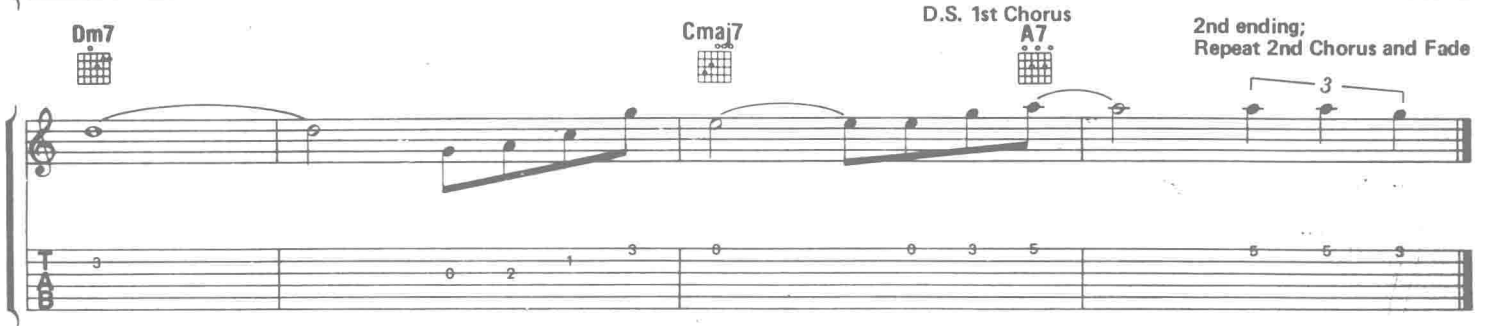
ask for things, no dia - mond rings. } So to - geth - er, like a hand in glove, like pag - es in a let - ter.
 real good friends, right to the end. } I'm a lone - ly man when she's gone.

Fmaj7 Em7 Dm7 F/G



Ain't no wom - an like the one I love. She can build me *(Instrumental)*

Dm7 Cmaj7 D.S. 1st Chorus A7 2nd ending; Repeat 2nd Chorus and Fade



2nd ending; Repeat 2nd Chorus and Fade

ALL DAY AND ALL OF THE NIGHT

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Words and Music by
 RAY DAVIES

Bright Rock
 Strum Pattern: No. 1
 Capo: Up One Fret (Actual Key: A \flat)
 Intro

F
G
F
1 B \flat
G
F
2 B \flat
G
F
G
F
B \flat
G
F

(Guitar Riff continues throughout tune)

I'm not con-tent to be with you_ in the day_
 I be-lieve that you and me_ last_ for-

G
F
B \flat
G
F
G
F
B \flat
G
F
G
F

- time. ev - er. Oh Girl, yeah, I want all day to be with you_ all of the time. {
 and night time, yours; - Leave me nev - er. }

B \flat
G
F
B \flat
F
A
G
C
A

The on - ly time I feel all right_ is by your_ side._____

D
C
F
D
C
D
C
F
D
C
D
C

Girl, I want to be with you_ all of the_ time, all day and all of the night._ All day and

F
D
C
D
C
F
D
D
D
C
F
D

all of the night._ All day and all of the night._ (Guitar)

APACHE

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By JERRY LORDAN

Fast Latin Beat Strum Pattern: No. 17

Intro
Am

1 D 2 D Am D Am

(Guitar) release bend bend

10 0 10 (11)(10) 14 13 17 15 17 14 13 17 15 17 7 7 7 4 7 5 7 2

(2nd time 8va)

D Am D G D Am

(2nd time 8va)

D Am F Am F

2nd time to next strain

Am F G7 Am F G7

C C7 F G7 Am F

Am To Coda 1 2 D.S. al Coda

CODA Am D Repeat and Fade

release bend bend

10 0 10 (11)(10) 14 13 17 15 17

ALL THROUGH THE NIGHT

Words and Music by
JULES SHEAR

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Medium Rock Ballad
Strum Pattern: No. 5
Capo: Up One Fret (Actual Key: A \flat)

G **D** **G**

1. All through the night,
2. All through the night,
3. (Instrumental)

I'll be a - wake, — and I'll be with you.
stray cat is cry-ing, — so stray cat sings back.

D **G**

All through the night,
All through the night,

this pre-cious time when time is new.
they have for - got-ten what by day they lack.

Em7 **Bm**

Oh, all through the night — to - day, know-in' that we — feel the
Oh, un - der those white — street — lamps, there is a lit - tle chance —
Oh, the sleep in your eyes — is e - nough. Let me be there; — let me

C **Am7** **Am7** **D7** **G** **Em**

1st & 2nd time only *3rd time only*

same with-out say in'. } We have — no past; we won't — reach back.
— stay they may there a - see. } while.

C **Am7** **G** **Em** **C**

Keep with me for - ward all through the night. — And once — we start, the me - ter clicks, and it — goes run-