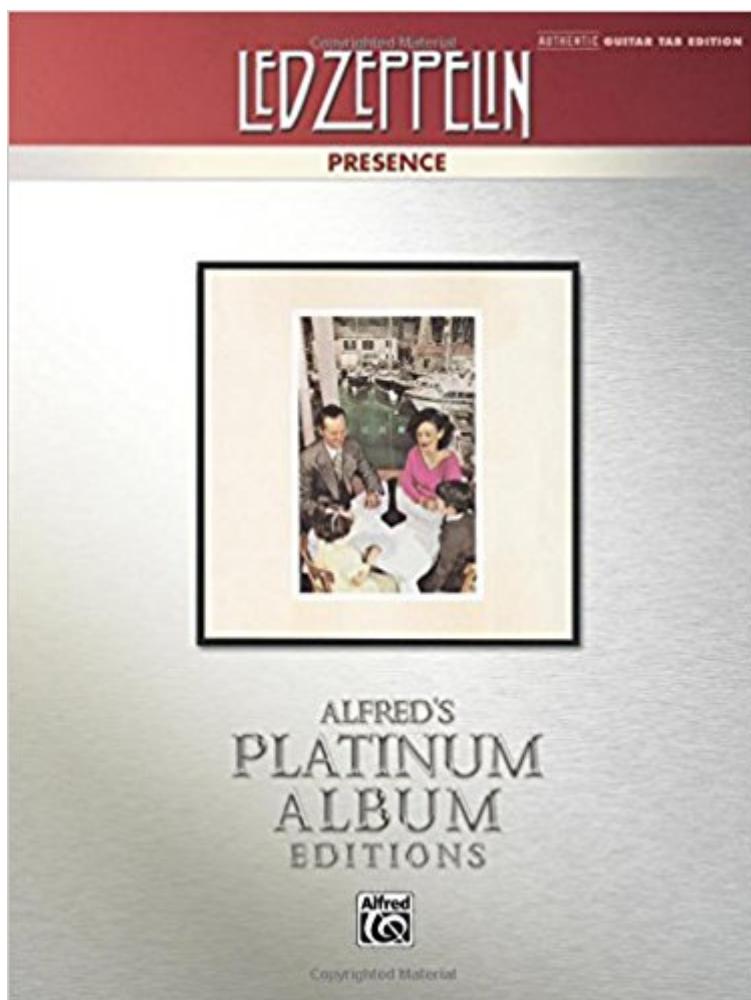


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# Led Zeppelin -- Presence Platinum Guitar: Authentic Guitar TAB (Alfred's Platinum Album Editions)



## Synopsis

Alfred Music, in association with Led Zeppelin, is proud to present this new Platinum Album Edition book. Drawn from more than 30 years of documentation, interviews, and recorded footage, these all-new transcriptions feature unprecedented accuracy and insight into the guitar style of Jimmy Page. With vintage Zeppelin photographs and a historical foreword by *Guitar World* magazine's editor-in-chief, Brad Tolinski, this book is a true collectible every fan must own. Titles: Achilles Last Stand \* For Your Life \* Royal Orleans \* Nobody's Fault but Mine \* Candy Store Rock \* Hots on for Nowhere \* Tea for One.

## Book Information

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## Customer Reviews

Accurate but the text is weird and requires squinting but you will get used to it I suppose. Achilles last stand is very accurate.

Awesome

I've got the Alfred's Platinum Album Editions for Zeppelin's final four studio albums, including *Coda*. For the most part, they're thorough and well done, though as is usual with transcriptions directly from recorded versions, there are some simplifications and omissions. That's fine with me, because I wouldn't want to play a given song exactly as it is on the record anyway; Led Zeppelin certainly

never did. So these editions work well as detailed guidelines to the guitar parts of these songs, and it's good to have everything up to date and based, or so the publisher says, on archival footage and interviews and so forth. It's good also to have transcriptions of lesser known songs from Zeppelin's catalog, such as "Tea for One" and "Carouselambra" (from In Through the Out Door). I have noted some rhythmic oddities in the Presence volume, though. For example, the transcriber places the downbeats in "Candy Store Rock" an eighth note off from how I've always counted it and how it just naturally feels. To do so, he has to use bars of 7/8 and 9/8, and this just looks and feels very weird. It's a '70s take on rockabilly, and I really doubt that Page and/or Bonham counted it as it's shown in the book. Then again, a reviewer of the transcriptions of the first album made a similar observation about "Black Mountain Side," but he also noted that the transcriber apparently spoke with Jimmy Page, who confirmed that it was correctly noted in terms of rhythm. So maybe this is correct too, but I'm dubious. I've seen this before with transcriptions of Zeppelin's songs; I think maybe that because some songs did have complicated rhythms with many meter changes ("The Crunge"), transcribers tend to use different time signatures to notate rhythms that are really just very syncopated within 4/4 (the opening section of "Over the Hills and Far Away," which is sometimes shown as alternating bars of 9/8 and 7/8, is a good example). Another peculiarity is in the guitar solo in "For Your Life": at the bottom of page 49, there's a bar of 2/4 that, on the record, is very plainly actually a bar of 5/8. That, or there's a pause on the first beat of the following measure of 4/4, but the transcription doesn't show that either (with a fermata, for example). But these are the kinds of little glitches most of these sorts of supposedly note-for-note transcriptions have, and by and large, they're no big deal. Anyone skilled enough to take on "For Your Life" is probably going to know what's going on and compensate for these little errors. So, overall, well done, Alfred!

What about the Bass player? No bass tab....

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