

# Special Feature: "As it is in Heaven" Guitar Tab Excerpts

In the brief space of four and a half minutes, "As it is in Heaven" takes the listener through an impressive variety of styles and moods. It is almost a "suite," comprised of several distinct motifs that recur through the piece. Here we offer excerpts from three of these motifs; a more complete treatment of the piece is available on the World Wide Web. The numbers below the first bar of each excerpt indicate the minutes and seconds into the song where the excerpt begins.

The accompaniment to this tune is played with the guitar in an altered tuning. As notated here, the tuning is F A D G C D (low to high); that is, the 2nd and 6th strings are tuned up 1/2 step, and the 1st string is tuned down a full step. Alternatively, you can tune to E G# C# F# B C#, and use a capo at the first fret; this is the tuning Phil used for the recording. You'll have to retune four strings this way. The melody to the tune is played in part in the altered tuning, and in part in standard tuning.

**A** Cadd9/G

0:00

B $\flat$ 6 Cadd9/G

0:13

Part A is the beginning of the piece. In the first bar a series of pull-offs and hammer-ons evoke a G7 harmony that resolves to a strummed Cadd9 chord in the second bar. In executing the first bar, be sure to let notes ring as long as possible (in particular, hold down the D and F notes on the 4th and 3rd strings at

the end). This two-bar pattern is repeated, and then the 3rd and 4th bars similarly create tension (with a chord built on the dominant seventh) and then resolve it. In the 3rd bar, the Roman numeral V in the tab indicates that you should use your left 1st finger to bar at the 5th fret.



After the repeat in Part E, there are two bars of a percussive vamp on the Fm6 chord that act as a segue into Part F. This part, too, has a Spanish feel, but trades the speed and percussion characterizing Part E for a moodier high drone motif reminiscent of classic Spanish compositions such as Albeniz's "Leyenda." Note the change in meter, and how the drone moves back and forth between the 1st and 2nd strings.

Throughout the piece, Phil adds bits of melody overdubbed with a second guitar. For the most part,

these melodies are slow and simple. You can probably pick the notes out fairly easily by ear, but don't be deceived by the apparent simplicity of these parts. Listen carefully for how Phil phrases them; if you try to duplicate his lyrical phrasing, you'll find that there is more to these parts than meets the eye (or ear)!

In contrast to most of the lead work, the solo over Part E is lightning-fast. We have notated it here in standard tuning (Part E'). Fast execution of this part is facilitated by hammer-ons, pull-offs, and slides. It is

F

1

12 12 10 10 | 8 0 0 0 0 0 | 0 0 0 0 0 0

10 9 5 7 | 3 5 1 3 4

3:07

4

0 0 0 0 0 0 | 0 0 0 0 0 0 | 1

1 2 0 3 1 | 3 1 3 0 2

challenging to play this at tempo! If you can't do it, don't fret; you can make up your own, slower lead part that still captures the Spanish feel of Phil's part. To help you, we've provided some fingerings for the G Phrygian mode---the scale that Phil uses in this part to lend it a Spanish feel. The first two bars of the Phrygian exercise show the simplest two-octave fingering for the G Phrygian mode (this is just the Eb major scale, but starting on its third note, G, rather than on Eb). This fingering keeps your left hand in a single position. The second two bars take you down-

ward through one and half octaves of the scale, using slides and stretches to smoothly move your left hand position from the 8th fret down to the 5th fret. Try recording a repeating Fm - G chord progression to practice these against. This scale will also give a Spanish feel when played against other progressions, such as Cm - G, Ab - G, or Bb - Ab - G.

Visit [www.museweb.com/keaggy](http://www.museweb.com/keaggy) for more tips and tablature for "As it is in Heaven."

1

8 10 11 10 8 11 8 9 8 10 8 7 8 7 10 10 8 6 3 5 3 5 3 6 5 5 6 5 3 5

2:46

4

11 13 11 13 10 11 10 8 11 9 8 10 8 7 10 8 6 8 10 11 10 8 9

### G Phrygian mode exercises

1

3 4 6 3 5 6 3 5 6 3 5 6 3 5 6 3 11 10 8 11 9 8 10 8 7 10 8 6 5

stetch