

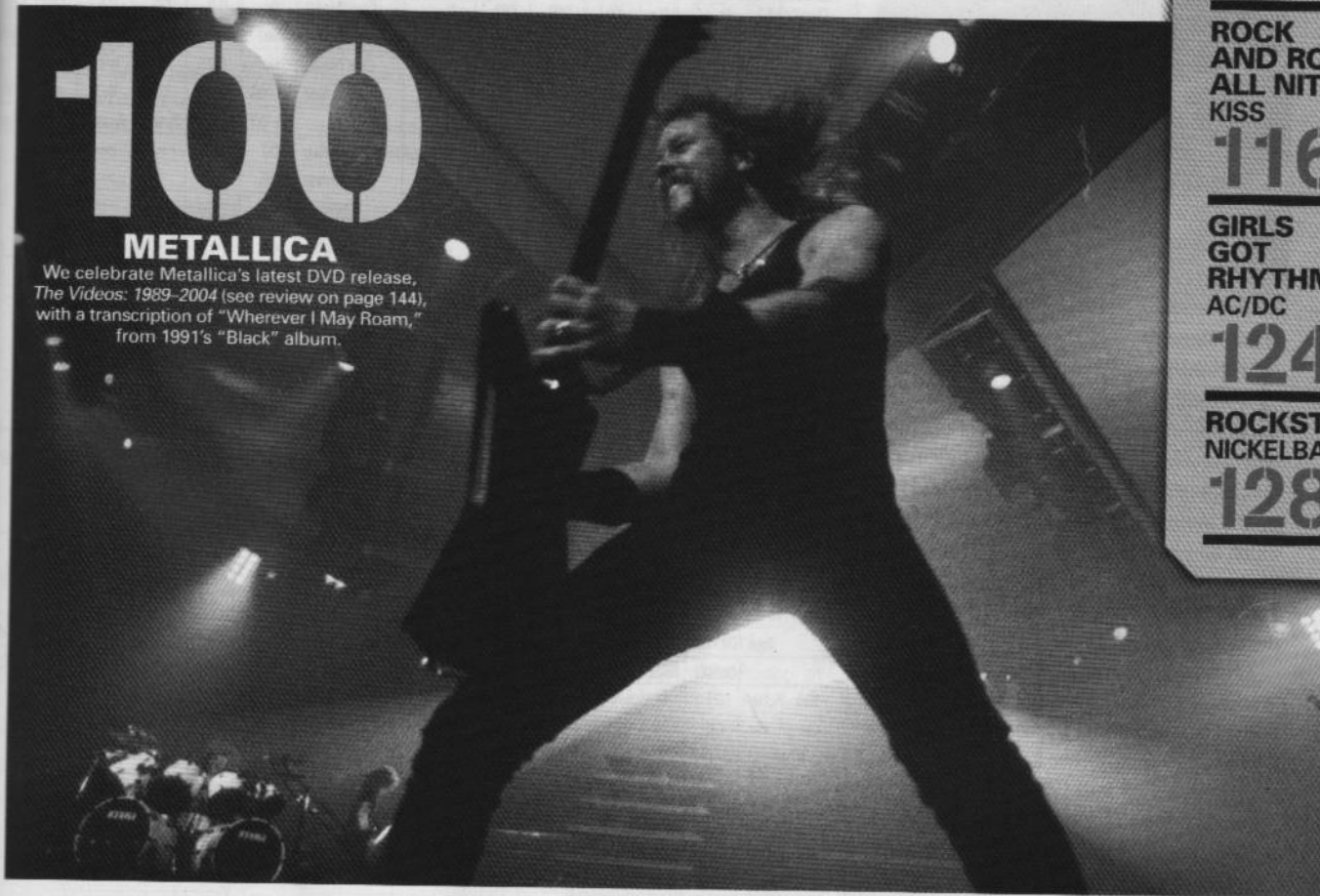
SONGS

This Month's Transcriptions

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METALLICA

We celebrate Metallica's latest DVD release, *The Videos: 1989-2004* (see review on page 144), with a transcription of "Wherever I May Roam," from 1991's "Black" album.



WHEREVER I MAY ROAM Metallica

As their work had become increasingly complex, Metallica decided to streamline things on their sixth, self-titled album. With more accessible songs like "Wherever I May Roam," the group even began gaining mainstream acceptance. The sinister tone on "Wherever" is set in the intro with an electric-sitar riff based on the E Phrygian mode (E-F-G-A-B-C-D)—note the ominous-sounding ♯2nd (F). This theme is echoed by a distorted electric guitar in the ninth full measure. Once you've learned these parts, try creating some of your own E Phrygian riffs.

SOMETHING The Beatles

With his unobtrusive rhythmic work and short, hyper-melodic solos, George Harrison was one of rock's most tastefully understated guitarists. Harrison's nine-bar solo on "Something" is one of his finest. Look out in bar 2 for the 1st-finger bend, from G to A, which will take a bit of strength to execute in tune. Same goes for the pre-bend, from C to D, at the end of the third measure. As for the rapid whole-step bends in bar 7, take everything extremely slowly, subdividing the beat so that you feel the proper rhythms while also paying close attention to the pitches of the bends.

ROCK AND ROLL ALL NITE Kiss

One of the most flamboyant rock bands ever, Kiss is known for their ridiculously intense live shows. This live version of "Rock and Roll All Nite" comes from the double-disc *Alive!* Paul Stanley and Ace Frehley each play a different set of chord voicings, so if you're the lone guitarist in a band, you might want to mix and match: for example, play Gtr. 1's part in the intro, then switch to Gtr. 2's part in the verse. During the solo, skip the chords altogether, and wail; perhaps improvise some of your own lines within the A minor pentatonic scale (A-C-D-E-G).

GIRLS GOT RHYTHM AC/DC

The twin-guitar attack of AC/DC's Angus and Malcolm Young is one of the most powerful sounds in the history of hard rock, replete with hefty power chords and bluesy bends. "Girls Got Rhythm" contains some of the brothers' finest playing. To cop the main riff, start off in 5th position, barring the 7th- and 5th-fret dyads with your 3rd and 1st fingers, respectively. On the "and" of beat 4, move up to 7th position—hit the 7th-fret E with your 1st finger and the 9th-fret F♯ with your 3rd, then move back down to 5th position for the G-C double stop on beat 3 of bar 2.

ROCKSTAR Nickelback

While Nickelback's recent hit pokes fun at rockstardom, it's built around some rockstar-friendly I, IV, and ♭VII chords (G5, C, and F), with one of the band's trademark suspended chords (the III, B♭sus2) thrown in for good measure. In strumming the main rhythm figures, you'll want to keep your pick hand moving continuously in an up-and-down, 16th-note motion, even when you're not striking the strings. If you have trouble switching chords on time, don't be afraid to lift each grip a half-beat early, strumming the open strings for a spell before depressing the next grip. —ADAM PERLMUTTER

WHEREVER I MAY ROAM
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D G C

I don't know.

7 7 7 7 12 12 12 17
7 7 7 7 12 12 12 17
5 5 5 5 10 10 10 15

1:42

Guitar Solo

Gtr. 3 tacet

Gtr. 1 C Cmaj7 C7

12-14 14 12-14 12 12 (12) 14 12-14 12-14-12-14-15 13 13 13 (13)

Gtr. 2

5 5 3

F D7

15 (15) 13 14 12+14 13 13 10 12 12 7 9 7 12 11 11 10 (10)

2 2 2
1 1 1
0 0 0

D7 G Am7 Am(maj7)

Something in the things she shows me. I don't want to leave her now, you

Fretboard diagram showing fingerings for the first system. The guitar is in standard tuning (E2-A2-D3-G3-B3-E4). The diagram shows the following fingerings: D7 (2-1-2-0), G (2-1-2-0), Am7 (2-1-2-0), Am(maj7) (2-1-2-0), G (3-0-0-1-1-3), Am7 (3-0-0-2-2-4), Am(maj7) (0-4-3-3), and G (7-7-6).

Am7 D9 F Eb G/D

Gtr. 1

know I believe and how.

Fretboard diagram for Gtr. 1 showing fingerings: Am7 (10-12-14), D9 (12), F (10), Eb (10-13-10-11), and G/D (12).

Gtr. 2

Fretboard diagram for Gtr. 2 showing chord shapes for Am7, D9, F, Eb, and G/D.

A F Eb G C

Fretboard diagram for the third system showing fingerings: A (14-14-14-15-14), F (10-12-12-10), Eb (11-11-12), G (12-13-11-12), and C (12-13-11-12). Includes a 'rit.' marking.