

"ALL RIGHT NOW" Free

As heard on *Fire and Water* (A&M)

Words and Music by **Andy Fraser and Paul Rodgers** • Transcribed by **Dave Whitehill and Matt Scharfglass**

1st verse:

There she stood in the street, smiling from her head to her feet
I said hey, what is this, now baby maybe maybe she's in need of a kiss
I said, "Hey, what's your name, baby? Maybe we can see things the same
Now don't you wait or hesitate, let's move before they raise the parking rate"

All right now, baby, it's all right now (2x)

2nd verse:

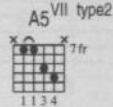
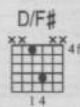
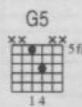
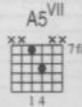
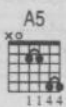
I took her home to my place, watching every move on her face
She said, "Look, what's your game, baby, are you tryin' to put me in shame?"
I said, "Slow, don't go so fast, don't you think that love can last?"
She said, "Love, Lord above, now you're tryin' to trick me in love"

All right now, baby, it's all right now (2x)

(guitar solo)

(repeat 2nd verse)

All right now, baby, it's all right now (8x w/ad lib vocal)



A Intro (0:00)

Moderately ♩ = 124

1 Gtr. 1 (elec. w/dist.)

2 Gtr. 2 (elec. w/dist.)

Chords: A5, D/A, A5, Dadd4/A, D/A, A5

*repeat previous chord

B (0:08, 1:06)

5

Chords: A5, D/A, A5, Dadd2/A, D/A, A5

P.M.

1. There she
2. I took her

C Verse (0:16, 1:14, 3:51)

(1.) stood in the street...
(2., 3.) home to my place...

9

Chords: A5, D/A, A5, Dadd2/A, D/A, A5

(play 4 times simile)

(play 4 times simile)

*Substitute chord in parenthesis 4th time on 2nd verse.

D Chorus
All
A5 VII
13 Gtrs. 1
9
7
Bass
7

ALK48
Acoustic
ALK
A

This is
ticket
-fascinating
with legen
and exciti
up-and-co
-note-for-n
transcript
the bigge
-first-rate
from the
-and detail
of all the
and music

- all a

Subscrib
GUITAR W
ACO

"ALL RIGHT NOW"

D Chorus (0:48, 1:46, 4:23)

All right now...

A5 VII G5 D/F# A5 VII

13 Gtrs. 1 and 2

Bass

Substitute Bass Fill 1 second time
Substitute Bass Fill 2 third time

(1st time) go back to **B**

(3rd time) skip ahead to **G**

(2nd time) proceed to guitar solo **E**

don't play
1st time

E Guitar Solo (2:04)

(A5)

22 Gtr. 1

Bass plays Bass Fig. 1
(see below)

(A) (G5/A) (D/A) (A) (G5/A) (D/A)

Bass Fill 1 (1:52)

Bass Fill 2 (4:29)

Bass Fig. 1 (2:19)

"ALL RIGHT NOW"

38 (A) (G5/A) (D/A) (A) (G5/A) (D/A) (A)

43 (G5/A) (D/A) (A) (G5/A) (D/A) (A) (G5/A) (D/A)

48 (A) (G5/A) (D/A) (A) (G5/A) (D/A)

52 (A) (G5/A) (D/A) (A) (G5/A) (D/A) (A)

57 (G5/A) (D/A) (A) (G5/A) (D/A) (A)

61 (A) (G5/A) (D/A) (A) (G5/A) (D/A)

64 (A) (G5/A) (D/A) (E)

Detailed description: This section contains the main guitar tablature for the song. It consists of six systems of music, each with a guitar staff and a chord diagram above it. The systems are numbered 38, 43, 48, 52, 57, and 64. The chords are primarily A, G5/A, and D/A. The tablature includes various techniques such as bends (grad. bend, full), vibrato (wavy lines), and specific fretting patterns. Measure numbers are indicated at the start of each system.

F (3:35)

Let me tell you...

68 Gtr. 1 A5 D/A A5 Dadd²/₄/A D/A A5

Gtr. 2

Detailed description: This section shows the guitar part for the 'Let me tell you...' section. It features two guitar staves, Gtr. 1 and Gtr. 2. Gtr. 1 has a 5-string configuration and plays chords A5, D/A, and A5, followed by a Dadd²/₄/A chord and another D/A and A5. Gtr. 2 plays a similar chord sequence with specific fretting and a 3/4 time signature. The section is marked with measure number 68.

72

76 Gtr. 1 ar

81 Bass

85

89

93

97 A5 VII Gtrs. 1 and 2

Bass

Detailed description: This block shows the right edge of the page, containing partial tablature for measures 72, 76, 81, 85, 89, 93, and 97. Measure 76 is for Gtr. 1 arpeggiated rhythm. Measure 81 is for Bass. Measure 97 is for A5 VII chords for Gtrs. 1 and 2, and Bass.

"ALL RIGHT NOW"

go back to verse **C**

3. Took her home...

72

D/A A5 Dadd²/₄/A D/A A5

G (4:37)

76

A5 VII type 2 Gtrs. 1 and 2 All right now... A5 VII G5 D/F# A5 VII end Rhy. Fig. 1

Rhy. Fig. 1

81

A5 II G5 D/F# A5 II

Gtrs. 1 and 2 play Rhy. Fig. 1 four times simile (see meas. 77)

Bass

85

G5 D/F# A5 II

89

G5 D/F# A5 II

93

G5 D/F# A5 II

97

A5 VII G5 D/F# A5 VII type 2

Gtrs. 1 and 2

Bass



STICK WITH ME

How to play "Needled 24/7," part 1

H EY, THIS IS ALEXI AND WELCOME to my new *Guitar World* instructional column. Over the course of these columns I will be showing you how to play the licks, rhythm parts and solos from many of the songs on the latest Children of Bodom release, *Hate Crew Deathroll* (Century Media). In this opening installment, I'll go over the intro to the song "Needled 24/7." [A complete transcription of the song begins on page 138.]

First of all, I should tell you that I tune my guitar down one whole step for this and most of our other songs: the low E is tuned down to D, the A is tuned down to G, etc. Low to high, it's: D G C F A D. But I still envision the guitar as if it were in standard tuning, meaning that I refer to the open sixth string as an "E" note, even though it really sounds a D note, which is one whole step lower.

Playing this song, especially when performing it live, is like participating in an extreme sporting event—it's very fast, and before playing it you have to take some deep breaths and get physically and mentally pumped up.

"Needled" opens with a rhythm guitar part wherein I play fast-moving two-note power chords fretted on either the A and D strings or on the bottom two strings (FIGURE 1). In between the power chord accents, I pick eighth and 16th notes on the open sixth string, using alternate (down-up) picking for the 16th notes. To make those open notes sound good, you have to hit the string hard and mute it by lightly touching it with the edge of the palm as you pick. [Palm muting.]

A second guitar (Gtr. 2) enters in bar 4 and plays a single-note harmony to the main guitar part (Gtr. 1). The harmony begins a *minor third* (three half steps) above the root notes played by the main guitar before switching to octaves at the end of the bar. The four-bar phrase is then repeated, but with a different ending the second time through.

This is followed by a different rhythm guitar part that's joined by a single-note melody line (FIGURE 2). The rhythm part (Gtrs. 1 and 2) is driven by steady eighth notes, played with down-up alternate strumming. The melody (Gtr. 3) is played entirely on the top two strings and is based on the E Aeolian mode (E F# G A B C D). The second time I play the melody, I end with an artificial "pinch" harmonic on a D note (second string/third fret), that I bend up one whole

"Needled 24/7"

Tune down one whole step (low to high: D G C F A D).

All notes and chords sound one whole step lower than written (key of D minor).

FIGURE 1 intro (0:00-0:10)

♩ = 92 F5 E5 G5 D5

*Gtr. 1 (w/dist.) P.M.

*doubled by Gtr. 2 second time

Gtr. 1 F5 E5 D5 E5 N.C. B5 C5 D5 E5

sacet 1st time

Gtr. 2 (w/dist.)

FIGURE 2 melody w/rhythm figure (0:20-0:30)

Gtrs. 1 and 2 (rhythm) E5 B5 C5 D5

Gtr. 3 (melody)

E5 A5 G5 D/F# G5 D/F#

P.H. full

NEELED 24/7. By Children of Bodom Copyright © 2003 Magic Arts Publishing (ASCAP)/Edition Musik-Kontor-Verlag, Dortmund All Rights Reserved. Used by Permission

step to E; I then drop the pitch several whole steps by depressing the whammy bar.

To get the pinch harmonic (P.H.) to sound, you need to hold the pick near the tip and graze the string with the edge of your thumb as you pick a downstroke. You also need to strike the string at one of the "sweet spots" located in the vicinity of the pickups.

One thing I like about this part of the song is the way the rhythm and melody guitar parts move in opposite directions, or *contrary motion*.

In writing this song, I didn't start think-

ing about the vocal part at all until we went into the studio. But I did have an idea in the back of my mind of what it would be. I knew I wanted the chorus to be catchy, and after we'd worked on the song and played it a few times, it was obvious to everybody that this would be the opening track on the record. When the song kicks in, it's kind of a punch in the face, and the melodic line played during the intro is kind of catchy, too.

I'll be back next month with more on "Needled 24/7." See you then. ■

How to Play This Month's Songs

Led Zeppelin "Trampled Under Foot"

When playing this song's main riff (see measure 3), be sure to doublestop (barre) the notes at the second fret on the G and B strings with your index finger (as opposed to using separate fingertips). The notes at the third fret are likewise doublestopped with the middle finger. If you have short fingers and find yourself having trouble playing this riff entirely in the second position—specifically, negotiating the pinkie stretch up to the fifth fret on beats three and four—you could, as an alternative, quickly slide the index-finger barre from the second fret up to the third fret on beat three, momentarily putting your hand in the third position. This will make the single notes in the second half of the measure a little easier to finger.

Note that, as indicated in the transcription, guitarist Jimmy Page substitutes the riff variation labeled *Riff B* for the main riff in measure 3 during the first verse. The same fingering suggestions apply to this riff variation as well.

Throughout much of "Trampled Under Foot," Page performs soulful, Albert King-style blues licks with lots of whole-step ("full") string bends. When recreating these masterful bend licks, try using two fingers instead of one to push the string away from your palm. Reinforcing a bend with an extra finger like this can really make a world of difference in terms of controlling your intonation (pitch accuracy). —Jeff Perrin

Free "All Right Now"

Probably the most challenging thing about playing this song is attempting to emulate guitarist Paul Kossoff's soulful, impeccably executed string bends and finger vibratos in his guitar solo (section E). As was the case with "Trampled Under Foot," just about all of the bends in "All Right Now" are best performed with two fingers instead of one, the only exceptions here being the quarter-step bends in bars 22, 23 and 26, which are most sensibly executed with the index finger.

The finger vibratos are all performed by quickly and repeatedly bending the string, either pulling it in toward, or pushing it away from, the palm. The most challenging, and sweet-sounding, of these are the *bend vibratos*—vibratos applied to bent notes—featured in bars 30, 50, 58–60, 63 and 64. As

these bend vibratos are all played on either the B or high E strings, they can only be produced by pushing the string, as there's no room to pull it without it falling off the side of the fretboard. In each case, hook your thumb over the top side of the neck, bend the string up a whole step with the ring and middle fingers, then proceed to gently shake the bent note by repeatedly releasing the bend approximately a quarter step and rebending it in a smooth, even rhythm. It's important to listen carefully and critically to what you're doing and use your ears to guide your hands. —Jimmy Brown

The Darkness "Get Your Hands Off My Woman"

When playing through this song's main riff (see meas. 9–16), you'll notice the use of open-string "all purpose passing chords" between several of the fretted power chords. These open-string notes don't make harmonic sense, but are nevertheless useful in that they buy a guitarist valuable time in which to move from one "real" chord to the next while maintaining a flowing strumming pattern. Their harmonic dissonance also helps lend a "dirty," or edgy quality to a riff. Because of the fairly brisk tempo at which the riff is performed, the dissonance of the open-string notes is subtler than it would be if the riff were played slower.

When performing lead guitarist Dan Hawkins' blistering series of pull-offs in measures 57–60, be sure to pull the string slightly in toward your palm as you release each pull-off, rather than simply lifting your finger vertically off the fretboard. This pulling or "plucking" motion effectively acts as a fret-hand "attack" that keeps the string ringing at a consistent volume. —Jeff Perrin

Jet "Rollover D.J."

To help give this song's chord progressions their punchy, aggressive quality, guitarists Nic Cester and Cameron Muncy use *staccato* (short, punctuated) articulations. These abbreviated rhythms are indicated in the transcription by little black *staccato dots* appearing directly above the tab numbers on certain chords. To achieve the desired staccato effect, loosen your grip on the strings immediately after strumming them; this should effectively stop them from vibrating. Achieving a staccato articulation with chords that include open strings, such as the first-position D, C, and G

chords found in the song's chorus (section C) will require you to also use your pick hand to silence the open strings.

The two-note *double-stop bends* in the song's guitar solo (meas. 42 and 46–48) are best performed by barring the G and B strings with your index or ring finger (depending on the fret position), and either pulling the strings in toward or pushing them away from your palm.

When attempting to get the G-string notes in measure 47 to bend up a whole step while at the same time bending the B-string notes up only a half step, try to allow the B string to slip out from under your finger as you concentrate on bending the G string up a whole step. With this type of bend, the higher string tends to get caught under the barre and basically "goes along for the ride," automatically bending along with the lower string, but to a lesser degree. Use your ears and sense of touch to gauge how much pressure to apply to the strings. —Jeff Perrin

Children of Bodom "Needled 24/7"

(See this month's Thrash Course column with Children of Bodom guitarist Alexi Laiho on page 112).

Velvet Revolver "Fall to Pieces"

To comfortably play the arpeggiated chords in this song's intro, you'll need to use a picking pattern based on *economy of movement*. The slow tempo allows for a few different picking possibilities, so experiment until you find a combination of downstrokes and upstrokes that feels good to you. I suggest you try using an approach known as *economy picking*. For those unfamiliar with this technique, it's basically a combination of alternate picking and sweep picking. Use consecutive downstrokes when moving from a lower string to a higher string, and consecutive upstrokes when moving from high to low.

When performing Slash's soulful string bends, such as those in measures 43–45, pay particular attention to your intonation (pitch accuracy). When in doubt, you can compare the bend's "target pitch" with its fretted equivalent. A whole-step ("full") bend should match the pitch of the unbent note two frets higher on the same string, while a half-step bend should sound like an unbent note one fret higher. —Jeff Perrin