

# AEROSMITH

# TRAIN KEPT A ROLLIN'

## All aboard for a classic study in hammer-ons and pull-offs

Aerosmith's Joe Perry, creator of some of the nastiest licks of the '70s, showcases his gutsy lead work in this cover of the rock classic "Train Kept A Rolling." Many of the "man in black's" licks are based on the E minor pentatonic scale (E-G-A-B-D), used in conjunction with *hammer-ons* and *pull-offs*. These techniques break up the stiff-sounding attack inherent in picking every note. They also enable him to create an almost infinite variety of phrases with just a handful of notes.

Let's start with the pull-off. A clear example of this maneuver can be found in bars 23 and 24 (Fig. 1). In guitar notation, pull-offs are indicated by *slurs*—those little curved lines that connect different notes. (The same symbol is also used in tablature to connect different numbers on the same line.)

To execute the first pull-off in Figure 1:

- 1) Press your 2nd finger down on the 2nd string behind the 14th fret (between the 13th and 14th frets).
- 2) Press your 1st finger down on the same string behind the 12th fret.
- 3) Pick the string. You should hear a C# note.
- 4) Upon picking, immediately pull your 2nd finger off the string, yanking your finger away from the center of the fretboard. This will help keep the string vibrating. If done correctly, you should hear a smooth change in pitch from C# to B.

Now that we've mastered the basic pull-off technique, let's try a more sophisticated variation—the *hammer-on/pull-off combination*. Measure 6 provides us with a simple (yet cool) example (Fig. 2). The combination involves the third, fourth and fifth notes. Here's how you play it:

- 1) Press your 1st finger down on the 3rd string behind the 12th fret.
- 2) Pick the string. You should hear a G note.
- 3) Hammer your 2nd finger down on the same string behind the 14th fret, then immediately pull it off. This should be a single, quick and delicate motion.

FIG. 1



Perry capitalizes on these techniques in bars 8 and 9, using combinations of hammer-ons, pull-offs and bends to create a blistering blues lick. These devices give him the agility he needs to execute a swinging triplet feel.

Hammer-ons and pull-offs offer you a great way to play fast without having superhuman picking technique. When played in rapid-fire combination, they can be your ticket to some major-league wailing. Figure 3 is an exercise to help you get a better feel for Perry's hammer-on/pull-off technique.

Remember to practice these licks slowly, at a tempo you can master, before speeding them up. You'll soon find hammer-ons and pull-offs becoming second nature.

—Alex Houton

### BASS NOTES

Truly one of rock 'n' roll's classics, "Train Kept A Rollin'" has kept many garage bands going for hours and drove many parents nuts (just ask my mom and dad). It's also a great study in ensemble playing—get some friends together, lay it down and pump it out! Unsung hero Tom Hamilton keeps the low end anchored like nobody's business and shows a maturity and confidence in his playing that you should be willing to kill for (please, don't kill anybody!).

Like most early rock 'n' roll tunes, "Train" is based on the blues. This is apparent at the bridge (see rehearsal letter F) during the single-note ensemble riff—it's based on the E blues scale (E-G-A-Bb-B-D). This six-note scale is used in many styles of music—blues, rock, funk, jazz—so learn it in all keys and in every possible position or you'll miss the train.

One last thing—be aware of tempo changes, breaks and transitions in general. Part of being a pro means making adjustments quickly and smoothly. If you have trouble with this, don't fret—with practice and experience they'll become second nature.

—Mike DuClos

FIG. 2





## TRAIN KEPT A ROLLIN' • Aerosmith

1. Well, on the

G5 E5 G5 E5 G5 A5 B5 A5 G5 F#5 G5 E5 G5

8

The musical score consists of three systems. The first system has a treble clef staff with a key signature of one sharp (F#). It contains a melodic line with triplets, slurs, and trills. Below it are two staves for fret numbers, with various annotations like 'full' and 'tr'. The second system continues the fret number notation. The third system features a bass clef staff with chords and a corresponding fret number staff below it.

**C** 1st and 2nd Verses

train, I met a dame, she was rather handsome, but kinda looked the same. She was pretty long, sweet little woman get along. On your way, get along.

from New York City, I'm  
sweet little woman get a  
E5 A5 E5 A5 -

11

Gtrs. 1 and 2

E5 G5 E5 G5 E5 G5 A5 E5 A5 E5 A5 -

w/Lead Fill 1 (1st time only)  
substitute Rhy. Fig. 1 2nd time

5 3 2 0 2 0 5 3 5 3 2 0 5 3 5 3 2 0 5 3 7 5 2 0 2 0 7 5 7 5 2 0 7 5

walkin' down that 'ol fair lane. I'm in heat, I'm in love, but I just couldn't tell her so. I said  
long. On your way, I'm in heat, I'm in love, but I just couldn't tell her so, no, no

14 G5 E5 G5 E5 G5 A5 B5 A5 G5 F#5 G5 E5 G5 E5 G5  
w/Lead Fill 2 (1st time only)

Lead Fill 1

Gtr. 2

T

A

B

12

Lead Fill 2

Gtr. 3

full

T  
A  
B

2 (2) 0 2 0 2 0 2 0



1.

**D** 1st and 2nd Choruses

train kept a rollin' all night long, train kept a rollin' all night long, train kept a rollin' all night long,

17 E5 G5 E5 G5 E5 G5 A5 E5 A5 E5 A5

20 G5 E5 G5 E5 G5 A5 B5 A5 G5 F#5 G5 E5 G5 E5 G5

**E** 2nd Guitar Solono!  
G5

23 Gtr. 3 (overdubbed)

Gtrs. 1 and 2 Rhy. Fig. 1

2. Well, get a-

26 G5 E5 G5 E5 G5 A5 B5 A5 G5 F#5 G5 E5 G5 E5 G5

(end Rhy. Fig. 1)

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2.

**F Bridge**

no!

N.C.

29

Gtrs. 1 and 2

29 R.C.  
Gtrs. 1 and 2

0 2 0 2 0 2 1 0 3 0 0 0 2 3 0 0 0 2 0 2 1 0 3

**G** 2nd Guitar Solo

33

Gtr.3

grad. release

grad. release

1/2

1/2

**33**

Gtr. 3

grad. release

grad. release

1/2 full

7 7

5 5 7

5 7 5 7 5 7

5 5 10 8 5 8 5 8 7

Gtrs. 1 and 2

Gtrs. 1 and 2

0 0 0 2 3 0 0 0 2 0 2 1 0 3 0 0 0 2 3

36

36

36

6 5 7 5 7 7 5 7 7 5 7 5 7 5 7 9 10 (10) (10) 10 8 10 8 9 9 12 12 (12) 10

0 0 0 2 0 2 2 0 2 1 0 3 0 0 0 2 3 0 0 0 2 0 2 1 0 3

39

8 var

9 12 9 (9) 12 14 12 12-13 12 12-15 13 12 15 12 15 12 15 12 15 14 12 14 14

0 0 0 2 3 0 0 0 2 0 2 1 0 3 0 0

[illegible]

45

E5 G5 E5 G5 A5 E5 A5 E5 A5 G5 E5 G5 E5 G5

12 12 14 (14) 2 14 12 14 14 12 14 16 15 15 17 17 16 17 16 17 17 17 15 17 15 17 15 15 16 16 14 12 14 12 14 14 12 13 17

5 2 2 5 5 2 5 7 2 2 7 7 2 7 5 2 2 5 5 2 5

0 0 3 3 0 3 5 0 0 5 0 5 5 0 5



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48

A5 B5 A5 G5 F#5 G5 E5 G5 E5 G5 E5

hold bend

full

15 17 17 (17) 15 17 17 15 22 22 22 22 (22) 19 22 (22)

7 5 7 5 7 5 4 5 5 2 0 2 0 3 5 5 2 0 3 2 0

1/4

**[H]** 1st Interlude  
Faster  $\text{♩} = 198$

51 **Faster** ♩ = 198 **N.C.**

8 *Gtr 2*

(drum roll)

let ring

full full

15  
12  
14 (14)

grad. release

let ring

full full

15  
12  
14 (14)

grad. release

(14) (14)

\* Recording seques from studio to stage. \* Volume swell

63.

grad. release

let ring

full full

15 12 14 (14)

(14)

full full

grad. release

14 (14)

(14) (14)

**I** 3rd Verse

(vocals enter on repeat)

train, I met a dame. She was rather handsome, but kinda looked obscene, but she was

[illegible]

pretty, from New York City. I'm walking down that old fair lane. I'm in heat,

71 A5 N.C. (E5) A5 N.C. (E5) A5 N.C. (E5) A5 N.C. (E5) A5 N.C. (E5) A5 G5 E5 G5 E5 G5 E5 G5 E5 G5 E5

(1st time) 3. Yeah, on the  
(2nd time) I said

I'm in love, but I just couldn't tell her so.

75 A5 B5 A5 G5 F#5 G5 E5 G5 E5 G5 E5 G5 E5 E5 G5 E5

w/Rhy. Fill 1 2nd time

**J** 2nd Chorus

train kept a rollin' all night long, train kept a rollin' all night long,

79 G5 E5 G5 E5 G5 G5 E5 G5 E5 G5 E5 G5 E5 G5 E5 G5 E5 G5 E5

Rhy. Fig 2

train kept a rollin' all night long, train kept a rollin' all night long. With a

83 A5 N.C. (E5) A5 N.C. (E5) A5 N.C. (E5) A5 N.C. (E5) A5 G5 E5 G5 E5 G5 E5 G5 E5 G5 E5

Rhy. Fill 1

Gtr.2 G5 N.C.

T  
A 4-7  
B 5





**L** 4th Verse

long, sweet little woman get along. On your way, get a -

103 G5 E5 G5 E5 G5 G5 E5 G5 E5 G5 E5 G5 E5 G5 E5 G5 E5

Gtrs. 1 and 2 w/Lead Fill 3

long, sweet little woman get along. On your way, I'm in

107 A5 N.C. (E5) A5 N.C. (E5) A5 N.C. (E5) A5 N.C. (E5) A5 G5 E5 G5 E5 G5 E5 G5 E5 G5 E5

heat, I'm in love, but I just couldn't tell her a lie.

111 A5 B5 A5 G5 F#5 G5 E5 G5 E5 G5 E5 G5 E5 G5 E5

**M** 2nd Interlude

115 E5 N.C.

Lead Fill 3

Gtr. 3

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120 *8va* Gtr.3 grad. bend fdbk. fdbk. full 1 1/2

Gtrs. 1 and 2 pitch: F#

124 grad. bend grad. bend (full) 1 1/2 pitch: (F#) — G

128 G grad. release grad. release 1 1/2 full pitch: (G) — F# — E



**N** 4th Guitar Solo

131

G5 E5 G5 E5 G5 E5 G5 E5 G5 E5 G5 E5 G5 E5 G5 E5 G5 E5 A5 (E5) A5 (E5) A5 (E5)

Gtr 3 w/Rhy. Fig. 2 (2 times)

let ring

grad. bend 1/2

1/2

0 0 2 0 2 0 0 0 8 7 5 7 14 12 16 14 12 14 12

136

A5 N.C. N.C. (E5) A5 (E5) G5 E5 G5 E5 G5 E5 G5 E5 A5 B5 A5 G5 F#5

2 full full 1/2 3 full full full full full full full

15 (15) 12 15 12 15 15 (15) 12 15 15 15 (15) 12 14 14 (14) 12 12 14 14

G5 E5 G5 E5 G5 E5 G5 E5 G5 E5

141

full 12 15 12 full (14) 12 14 12 14

w/Rhy. Fill 2 tr \*

+1/2 +1 +1/2

(12 18) 12

\* Raise pitch by bending string behind nut with right hand.

G5 E5 G5 E5 A5 (E5) A5 (E5) A5 (E5) A5 (E5) A5 (E5) G5 E5 G5 E5 G5 E5 G5 E5  
 147 *tr* *tr* *tr* *let ring...*  
 (+1/2) +1 full  
 (12 15) 12 (12 15) 12 0 12 (12) 0 12 0 12 12 12 12

Rhy. Fill 2

Gtr. 1 G5 E5

The musical notation for Rhythm Fill 2 consists of two staves. The top staff is for the guitar (Gtr. 1) and the bottom staff is for the bass (B). The guitar part is in G major (one sharp) and 4/4 time. It starts with a G5 power chord (G5) and then moves to an E5 power chord (E5). The bass part features a 3/3 triplet figure, indicated by a '3' over the notes.

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5. Well — we made a

A5 B5 A5 G5 F#5 G5 E5 G5 E5 G5 E5 G5

151 8va let ring 3 hold bend 3

7 7 6 5 3 0 5 3 5 3 0 4 2 0 2 0 0 12 15 15 (15) 12 14 (14) 12 14

0 0 14 full full full

**O** 5th Verse

[illegible]

train and lookin' handsome looked so good, gee I couldn't let it go.

159 A5 N.C. (E5) A5 N.C. (E5) A5 N.C. (E5) A5 G5 w/Lead Fill 5 G#5 A5

7 7 7 7 7 7 7 7 7 7 5 5 6 7

[illegible]

Lead Fill 4

E5

Gtr.3 *Riv*.....1

P.M.---

T  
A (14) 14 12 12  
B 12 14 12

**P** 3rd Chorus

train kept a rollin' all night long, train kept a rollin' all night long,  
 G5 E5 G5 E5 G5 E5 G5 E5 G5 E5 G5 E5 G5 E5 G5 E5

167 Gtr.3 w/Rhy. Fig.2

train kept a rollin' all night long, train kept a rollin' all night long. I'm in heat,  
 N.C. N.C. N.C. N.C. N.C. G5 E5 G5 E5 G5 E5 G5 E5 G5 E5  
 A5 (E5) A5 (E5) A5 (E5) A5 (E5) A5 (E5)

171

I'm in love, but I just couldn't tell her.

A5 B5 A5 G5 F#5 G5 E5 G5 E5 G5 E5 G5 E5 G5

175

**Q** Finale

Previous tempo ♩=198

E5 Esus4  
 Gtrs. 1 and 2

179

Rhy. Fill 3

Free Time

Gtr.1 G5 E5 G5



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183

E5

Gtr.1

E

P.M.

Gtr.2

P.M.

P.M.

P.M.

187 E5 E7#9 P.M. G5 A

### Free Time

[illegible]