

"2 Minutes to Midnight" Iron Maiden

As metal grew in the late '70s, preconceived notions of what the genre should sound like made innovations difficult to come by. Then Iron Maiden began trampling boundaries, providing a much-needed kick to heavy music and introducing elements that would be further explored in the '80s by bands like Metallica. While guitarists Dave Murray and Adrian Smith injected thrashing, punk-influenced riffs and harmonized leads, bassist Steve Harris managed to avoid the root-only sound of so many metal bass lines.

KEY NOTES Most of the riffs in "2 Minutes to Midnight" are based on movable dyad (two-note) stabs that are bro-

ken up by palm-muted single notes. Using all downstrokes will yield a tight sound here. Also, you may want to give special attention to your pick hand: start by working on simplified variations on the riffs. For instance, try applying the picking patterns of the verse and pre-chorus riffs to a single power chord, as shown in the figure above. Start

slowly, and gradually increase the speed until you can crank out the driving rhythms without thinking too hard or struggling to stay in time.

BIG PICTURE The lead work in "2 Minutes to Midnight" features a blend of structured licks and off-the-cuff flurries. Rather than being concerned with the exact reproduction of these parts, focus on the general pitch

range of each lick, along with any deviations from the appropriate minor scale (particularly the C# notes that yield a Dorian [1-2-3-4-5-6-7] sound in the E-minor section) and any additional tricks, such as whammy-bar moves and tremolo picking. Once you can get enough ideas under your fingers and can play a convincing lead without stopping or stumbling, just go for it.

—JORDAN BAKER



ALBUM
Powerslave
(Capitol)

"White Room" Cream

Long before he made ill-advised forays into R&B and dance music, and even before he let it all hang out after midnight and laid down Sally, Eric Clapton was called "God"—and for good reason. On Cream's "White Room," recorded in 1968, Clapton tears through an seemingly limitless supply of frenzied pentatonic licks while shuffling his foot on the wah pedal, creating psychedelic effects and helping save the blues from obscurity.

KEY NOTES At the foundation of "White Room" is Rhy. Fig. 1, which appears in all of the verses and again in the outro/guitar solo. Clapton varies this figure slightly with each repeat. To achieve his

freewheeling feel, you needn't learn each variation note for note. Instead, just hold each basic voicing for the appropriate rhythmic value, and then start picking at the notes within each shape in a way that feels natural to you, as in the figure above.

BIG PICTURE In the solo, Clapton devours the 10th-position D minor pentatonic scale (D-F-G-A-C) like a fat man does pork at an all-you-can-eat rib house. If you were to get onstage and play the solo for rote, you'd sound like a total guitar-store wanker. So, just go through the solo, take several licks that appeal to you, and

internalize them: you want to not only learn the licks on your axe but be able to hear them in your head (and be able sing them, too). Practice this sort of lick thievery with lots of different instrumentalists—guitarists and non-guitarists alike—and you'll never be at a loss for notes when it comes time to improvise.

—ADAM PERLMUTTER



ALBUM
Wheels of Fire
(Polydor)

WHITE ROOM

As Recorded by Cream

(From the Polydor Recording WHEELS OF FIRE)



Transcribed by Adam Perlmutter

Words and Music by Jack Bruce and Pete Brown

Intro

Moderate Rock ♩ = 116

Chords: Gm Riff A, F, Dm, C, End Riff A

Gtrs. 1 & 2 (dist.)

Gtr. 3 (dist.) *divisi* *mf*

TAB: 10-11-12, 8-10-10, 10-10-7, 8-9-5

*Gtr. 3 to right of slash

0:23

Verse 1

Gtrs. 2 & 3 tacet

Chords: C, Am7, D5, Csus2, G/B, Bb5, C5 (play 7 times)

Gtr. 1

In a white room...

TAB: 8-9-5, 3-0-0-3-3, 2-0-1

0:58

Bridge 1

Chords: D5, Csus2, G/B, Gm/Bb, C, G/B

Rhythms: Rhy. Fig. 1A, End Rhy. Fig. 1A, Rhy. Fig. 2

Gtrs. 1 & 2

I'll wait in this...
w/ wah-wah

TAB: 3-2-0, 3-2-0, 3-0-0, 1-0-3

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B \flat A C G/B

B \flat C Gtr. 1 tacet D Gtr. 2

End Rhy. Fig. 2

You said

1:20

Verse 2

Gtr. 1: w/ Rhy. Fig. 1 (7 times)

D5 Csus2 G/B B \flat C5 D5 Csus2 G/B B \flat 5 C5

no strings...

D5 Csus2 G/B B \flat 5 C5 D5 Csus2 G/B B \flat 5 C5

D5 Csus2 G/B B \flat 5 C5 D5 Csus2 G/B B \flat 5 C5

Gr. 1: w/ Rhy. Fig. 1A

D5 Csus2 G/B Bb5 C5 D5 Csus2 G/B Gm/Bb

1:55

Bridge 2

Gtrs. 1 & 2: w/ Rhy. Fig. 2

2:14

Interlude

Gtrs. 1-3: w/ Riff A (2 times)

2:38

Verse 3

Gr. 1: w/ Rhy. Fig. 1 (7 times)
Gr. 3 tacet

Gr. 2

D5 Csus2 G/B Bb5 C5 D5 Csus2 G Bb5 C5

party she was...

D5 Csus2 G/B Bb5 C5 D5 Csus2

G/B Bb5 C5 D5 Csus2 G/B Bb5 C5

D5 Csus2 G/B Bb5 C5 D5 Csus2

G/B Bb5 C5 D5 Csus2 G/B Gm/Bb

Gtr. 1: w/ Rhy. Fig. 1A

3:13

Bridge 3

Gtrs. 1 & 2: w/ Rhy. Fig. 2

D

3:32

Interlude

Gtrs. 1-3: w/ Riff A (2 times)

3:59

Outro-Guitar Solo

Gtr. 1: w/ Rhy. Fig. 1 (till fade)
Gtr. 3 tacet

Gtr. 2 D5 Csus2 G/B Bb5 C5 D5 Csus2

G/B Bb5 C5 D5 Csus2 G/B Bb5 C5

D5 Csus2 G/B Bb5 C5

D5 Csus2 G/B Bb5 C5 D5 Csus2

G/B Bb5 C5 D5 Csus2 G/B Bb5 C5

D5 Csus2 G/B Bb5

D5 Csus2 G/B Bb5 C5 D5 Csus2

G/B B♭5 C5 D5 Csus2 G/B B♭5 C5

Fade Out

D5 Csus2 G/B B♭5 C5 D5 Csus2

Lyrics

Verse 1

In a white room with black curtains near the station.
Black-roof country, no gold pavements, tired starlings.
Silver horses ran down moonbeams in your dark eyes.
Dawn light smiles on you leaving, my contentment.

Bridge 1

I'll wait in this place where the sun never shines,
Wait in this place where the shadows run from themselves.

Verse 2

You said no strings could secure you at the station.
Platform ticket, restless diesels, goodbye windows.
I walked into such a sad time at the station.
As I walked out, felt my own need just beginning.

Bridge 2

I'll wait in the queue when the trains come back.
Lie with you where the shadows run from themselves.

Verse 3

At the party she was kindness in the hard crowd.
Consolation for the old groom now forgotten.
Yellow tigers crouched in jungles in her dark eyes.
She's just dressing, goodbye windows, tired starlings.

Bridge 3

I'll sleep in this place with the lonely crowd,
Lie in the dark where the shadows run from themselves.