

"BACK IN BLACK" AC/DC

As heard on *Back in Black* (EPIC)

Words and Music by Angus Young, Malcolm Young and Brian Johnson • Transcribed by Andy Aledort

Back in black, I hit the sack
I've been too long, I'm glad to be back
Yes, I'm let loose from the noose
That's kept me hangin' around
I keep lookin' at the sky 'cause it's getting me high
Forget the hearse 'cause I'll never die
I've got nine lives, cat's eyes
Abusin' every one and I'll be runnin' wild

chorus:
'Cause I'm back, yes, I'm back
Well I'm back, yes, I'm back
Well I'm back, back

Well I'm back in black, yes, I'm back in black

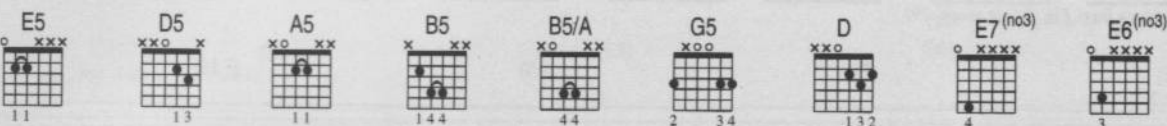
Oh, back in the back of a Cadillac
Number one with a bullet, I'm a power pack
Yes, I'm in a band with a gang
They've got to catch me if they want me to hang
'Cause I'm back on the track and I'm givin' the flack
Nobody's gonna get me on another rap
So look at me now, I'm just makin' my play
Don't try to push your luck, just get out of my way

chorus

Well I'm back, yes, I'm back
Well I'm back, yes, I'm back
Well I'm back, back
Well I'm back in black, yes, I'm back in black, ow

Aw yeah, oh yeah, yes, I am, hey yeah
Yeah, oh, yeah yeah, back in now

Well I'm back, (I'm back) back (I'm back)
Back, (I'm back) back (I'm back)
Back, (I'm back) back
Back in black, yes, I'm back in black
Out of the sack



A Intro (0:00)

Moderately ♩ = 94

N.C.

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

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B Verse (0:26, 1:08)

1. Back in black I hit the sack...
2. Back in the back of a Cadillac...

E5 D5 A5 N.C.

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Bass plays Bass Fig. 1 twice (see meas. 3)

"BACK IN BLACK"

E5 D5 A5 N.C. E5 D5 A5

'Cause I'm

N.C. E5 D5 A5 N.C.

C 1st, 2nd and 3rd Choruses (0:47, 1:28, 2:30)

back Yes I'm back...
A5 E5 B5 B5/A B5 A5 E5 B5 B5/A B5 G5 D A5 (G5) A5

Gtrs. 1 and 2

Bass Bass Fig. 2 (repeat previous measure)

Bass substitutes Bass Fill 2 third time (see below)

G5 D A5 (G5) A5 E5 B5 B5/A B5 A5 E5 B5 B5/A B5

(3rd time) skip ahead to meas. 40 |1. |2.

G5 D D

end Bass Fig. 2

Bass substitutes Bass Fill 1 on 2nd chorus (see below)

Bass Fill 2 (2:30)
A5 E5 B5 B5/A B5 A5 E5 B5 B5/A B5

Bass Fill 1 (1:44)
G5

"BACK IN BLACK"

D Guitar Solo (1:48)

E5 E7(no3) E6(no3) E5 E7(no3) E6(no3) E5 A5 E5 A5

Gtr. 3 (elec. w/dist.)

24 P.M. P.M. P.M. P.M. P.M. P.M. P.M.

Gtrs. 1 and 2
Rhy. Fig. 1

end Rhy. Fig. 1

Bass
Bass Fig. 3

end Bass Fig. 3

E5 E7(no3) E6(no3) E5 E7(no3) E6(no3)

Gtrs. 1 and 2 play Rhy. Fig. 1 two and one half times (see meas. 24)

28 Gtr. 3 full full full P.M. let ring

E5 A5 E5 A5 E5 E7(no3) E6(no3) E5

31 full full full full full

Bass plays Bass Fig. 3 twice simile (see meas. 24)

E7(no3) E6(no3) E5 A5 E5 A5 E5 E7(no3) E6(no3)

34 Gtr. 3 full 1/2 full

go back to chorus C

E5 E7(no3) E6(no3) E5 A5 E5 A5

37 Gtr. 3 full full

Gtrs. 1 and 2

Well I'm

back
D
Gtrs. 1 and 2

40

Bass
5

N.C.(A)

43

46

G5
Gtrs. 1 and 2

50

G5

53 Gtr. 3

Bass

E Interlude (2:50)

back in black...
D N.C.(E)

40 Gtrs. 1 and 2

Bass

Bass substitutes Bass Fill 3 on repeat (see below)

N.C.(A) N.C.(E)

43

F 4th Chorus (3:10)

Well I'm back...
A5 E5 B5 B5/A B5 A5 E5 B5 B5/A B5 G5 D A5 (G5) A5

46

Bass plays Bass Fig. 2 (see meas. 15)

G5 D A5 (G5) A5 E5 B5 B5/A B5 A5 E5 B5 B5/A B5

50 Gtrs. 1 and 2

G5 D A5

53 Gtr. 3

Gtrs. 1 and 2

Bass

*D string is sounded by pull-off.

Bass Fill 3 (2:55)
N.C.(E)

"BACK IN BLACK"

G Outro Guitar Solo (3:35)

E5 E7 (no3) E6 (no3) E5 E7 (no3) E6 (no3) E5 A5 E5 A5

Gtrs. 1 and 2 plays Rhy. Fig. 1 until fade (see meas. 24)

Gtr. 3

57 P.M. 1/4

Bass plays Bass Fig. 3 until fade (see meas. 24)

E5 E7 (no3) E6 (no3) E5

61 1/2 full 1/2 full 1/2 full 1/2 full

E7 (no3) E6 (no3) E5 A5 E5 A5

63 full 1/4 P.H.

pitch : D D D D

E5 E7 (no3) E6 (no3) E5

65 1/4 1/4

Bass substitutes Bass Fill 4 (see below)

E7 (no3) E6 (no3) E5 A5 E5 A5

67 full full full full full full full full full full

E5 E7 (no3) E6 (no3) E5

69 full full full full full full full full full full

E7 (no3) E6 (no3) *fade out*

71

Bass Fill 4 (3:58)

(E6) (E5) (E7) (E6)

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employing the F# minor pentatonic box pattern in measures 37 and 38 and the chromatically ascending motif of *Fill 1* to create the climactic lick you hear in *Fill 2* (located on page 125). Keep in mind that, on the recording, these three fills sound bigger and perhaps more complicated than they actually are, since they are double-, if not triple-, tracked. —Matt Scharfglass

Simple Plan "Welcome to My Life"

To recreate the desired feel and groove when playing this song, be sure to use *16th-note pendulum strumming*: play any chord that falls on the first or third 16th note of the beat—including any quarter, eighth, half or whole note—with a downstroke, and hit any chord that falls on the second or fourth 16th note of the beat with an upstroke. The key is to keep your picking hand moving across the strings in a flowing, unbroken down-up-down-up motion, regardless of whether or not you're strumming on every pass.

When playing the Guitar 2 part in bars 5–8, Simple Plan guitarist Jeff Stinco (or Sebastien Lefebvre) employs pick-hand *palm muting* (P.M.) on every first and third beat, alternating with unmuted strums on beats two and four of each bar. Palm muting is performed by lightly resting the fleshy part of your pick hand's palm on the strings as you pick or strum, with the hand positioned just in front of, or partially resting on, the bridge. This technique is largely responsible for the tight, chunky attack of the notes heard on the recording. Those new to palm muting should take their time with this guitar part and experiment with the technique, as different amounts of palm pressure against the strings can vary the sound of the muting significantly.

To create a tight-sounding groove and feel in the first four bars of the song's chorus and bridge sections, Lefebvre and Stinco keep their chords' rhythms in check by employing a fret-hand mute during each rest (see Gtrs. 2 and 3, measures 13 and 14). To perform a fret-hand mute, simply loosen your grip on the neck, relaxing your hand just enough to stop the strings from ringing. This same technique is also employed when strumming the percussive string mutes indicated by "x" in the transcription.

Although some guitar parts in this song (Gtrs. 1 and 5) are played with a capo at the second fret, you can easily adapt these parts for performance without a capo. (This is something that may very well be a necessity in a live gig situation.) For each chord indi-

cated in brackets, substitute a familiar voicing for the chord name shown directly above it. A more ambitious approach would be to use your index finger as a capo and move the entire bracketed chord shape, or at least the top part of it, up two frets. —Jeff Perrin

Interpol "Slow Hands"

Eschewing the use of chords, at least in the traditional sense, guitarist Daniel Kessler crafts harmonious-sounding rhythm parts in "Slow Hands" entirely from either single notes or strummed octaves. Played over the song's bass line and other similarly styled guitar tracks, these parts mesh together to form chords and progressions that sound clear and tight, as if they were played by a horn section rather than one chord instrument.

When playing strummed octaves, such as those found at the beginning of the first verse (section B, Gtr. 1), fret the notes indicated with your index and ring fingers (or index finger and pinkie) while allowing the back of your index finger to make light contact with the idle fourth string. The "x" in the tablature represents the mute that your index finger should create as you strum across all three strings.

Many players will also use their middle finger and pinkie to mute most of the remaining strings as well, as doing so enables them to bash away on the octaves with their picking hand without worrying about accidentally strumming any of the other open strings. For example, when fretting the D octave in bar 9, try allowing the tip of your index or middle finger to make light contact with the sixth string. Use the fleshy underside of your ring finger or pinkie (fretting the D note at the seventh fret on the G string) to mute the B and high E strings. This may seem like a lot to do at first, but it will get easier with practice, and you'll find that this grip will enable you to jump around like a rock star and still play cleanly.

All the eighth-note rhythms in this song should be strummed with consecutive downstrokes to achieve the desired "pumping" sound. When performing Kessler's strummed octaves and muted-string strums in the song's chorus (section D), you'll need to use 16th-note pendulum strumming to keep up with the busier 16th-note rhythms, hitting anything that falls on the second or fourth 16th-note of the beat with an upstroke. (For more on muted-string strums and 16th-note pendulum strumming, see the lesson for "Welcome to My Life.") —Jeff Perrin

AC/DC "Back in Black"

To correctly perform this song's crushing four-bar intro/verse riff, with its huge "holes of silence," you'll need to mute the strings immediately after strumming each chord, using both hands to dampen them, since some of the notes are on open strings and can't be easily muted with the fretting hand alone. The single notes that end the phrase (see meas. 6) also need to be short and crisp. This is achieved by loosening your fretting hand's grip on each note immediately after picking it.

Strum the power chords in the song's chorus (section C) using downstrokes, with the exception of the three consecutive 16th notes on the G5 chord in bar 21, which are best performed with an up-down-up combination. However, the rhythm part behind the guitar solo (section D, Rhy. Fig. 1) also involves the use of back-to-back 16th notes, but as these are only two-note power chords on the bottom two strings, they are easily strummed with consecutive downstrokes. That's how Malcolm Young plays them and gets that tight, chunky sound behind brother Angus' solo.

What makes Angus' solo sing and convey passion is his fast-and-furious "bee sting" vibrato, a technique that eludes many otherwise accomplished rock guitarists and separates the masters from the wannabes. To produce the desired vibrato effect on the first three fretted notes of Angus' solo (bars 24 and 25), fret each note with the index finger, quickly and repeatedly bending the note sharp by pulling the string down toward the floor. The other fingers of the fretting hand should fan out to add leverage to the hand. (This is a technique used to great effect by legendary blues guitarist B.B. King.) Angus and Malcolm use a similar pull-bend vibrato technique during the song's interlude riff (section E), in this case with the middle and ring fingers. They do it out of necessity, since pushing the low E string is not an option—there's no room for it to wiggle without falling off the fretboard.

Most of the remaining vibratos Young plays in this main solo and the outro solo that ends the song are of the push-bend variety, performed by bending the string away from the palm. This is done in most cases with the ring finger, supported by the middle finger for extra strength and control over the width and speed of the vibrato. This technique is especially expressive when applying vibrato to a note that's already bent up a whole step, as Angus does so beautifully in bars 28, 32, 35, 37, 54, 61 and 62. Master these licks and you have Angus' style in the palms of your hands. —Jimmy Brown