



"ENTER SANDMAN" Metallica

As heard on **Metallica** (ELEKTRA)

Words and Music by **James Hetfield, Lars Ulrich and Kirk Hammett** • Transcribed by **Andy Aledort**

Say your prayers, little one
Don't forget, my son, to include everyone
I tuck you in, warm within
Keep you free from sin 'til the sandman he comes

Sleep with one eye open, gripping your pillow tight

chorus:
Exit light, enter night
Take my hand, we're off to never-never land

Something's wrong, shut the light
Heavy thoughts tonight, and they aren't of Snow White
Dreams of war, dreams of liars, dreams of dragons' fire
And the things that will bite, yeah

Sleep with one eye open, gripping your pillow tight

chorus, guitar solo

Now I lay me down to sleep, pray the Lord my soul to keep
If I die before I wake, pray the Lord my soul to take

Hush little baby, don't say a word
And never mind that noise you heard
It's just the beasts under your bed
In your closet, in your head

Exit light, enter night, grain of sand
Exit light, enter night
Take my hand, we're off to never-never land

We're off to never-never land, take my hand (2x)
We're off to never-never land (4x)



A Intro (0:00)

Moderate Rock ♩ = 120

Em A5V Em A5V Em A5V Em A5V Em A5V Em A5V Em

Riff A (play 3 times)
Gtr. 1 (clean elec.) let ring
Gtr. 2 (elec. w/dist. and wah) (rock wah in specified rhythm)

*doubled
wash notation: + = toe down, O = toe up

Gtr. 2 (w/ dist.)
Gtr. 1 let ring (repeat previous measure)
Bass w/pick Bass Fill 1

(0:24) E5 (play 3 times) N.C.(E5) F5 (play 3 times)

P.M. (play 3 times) *repeat previous chord P.M. (play 3 times)

Bass Fill 2 (play 3 times)

"ENTER SANDMAN"

14

A5 E5 E5 Bb5 A5 F5 E5 Bb5 A5 E5
(play 7 times)

*chord is tied 1st time only

P.M. (play 7 times)

B (0:55, 1:47)

E5 (A5) E5 (A5) E5 (A5) G5 F#5 G5 F#5 E5

Gtrs. 1 and 2 Rhy. Fig. 1

Gtr. 3 plays Fill 1 third time (see below)

end Rhy. Fig. 1

21

Bass Bass Fig. 1 Bass Fill 3

end Bass Fig. 1

C Verses (1:11, 2:03)

1. Say your prayers little one...
2. Something's wrong Shut the light...

F5 (E5) F5 (E5) G5 F#5 G5 F#5 E5

Gtr. 3 plays Fill 2 on 2nd verse (see below)

21

P.M. (3) 0 0 0 0 0 0 1 (3) 0 0 0 0 0 0 0 1 (3) 0 0 0 0 0 0 0 3 (3) 0 2 0 2 3 2 0

*Substitute notes in parenthesis 2nd time on 2nd verse.

D Pre-chorus (1:26, 2:16)

half-time feel

Sleep with one eye open...

F#5 G5 F#5 F#m B5 F#m B5 F#m B5 F#m B5

Rhy. Fig. 1 Rhy. Fig. 2 let ring P.M. let ring P.M. end Rhy. Fig. 2

25

Bass Fill 4 Bass Fig. 2 end Bass Fig. 2

Fill 1 (1:57)

Gtr. 3 E5 (A5) E5 1/4 (A5) G5 1/2 full E5

(elec. w/dist. and wah)

grad. bend

Fill 2 (2:06)

Gtr. 3 G5 1/4 1/4 1/4 E5

(w/wah)

"ENTER SANDMAN"

I 3rd Chorus (3:57)

Exit light...
F#5 C5 B5 F#5 C5 B5 F#5 C5 B5 E5

67 Gtrs. 1 and 2

1. F#5 C5 B5 E5 2. F#5 C5 B5 E5

71

J Outro (4:24)

G5 F#5 G5 E5 (A5) E5 (A5) E5

79 Gtrs. 1 and 2

Bass plays Bass Fill 3 twice (see meas. 17) Bass plays Bass Fig. 1 (see meas. 17) **play 17 times and fade**

Gtrs. 2 and 4 play Riff A until fade (see meas. 1)

(play 3 times)

(play 4 times)

Gtr. 3 plays Fill 3 fifth time (see below)

Bass plays Bass Fill 2 eight times (see meas. 11)

Bass plays Bass Fill 1 until fade (see meas. 7)

Fill 3 (5:03)

(E5)

Gtr. 3 (w/light dist.)

How to Play This Month's Songs

Jimmy Eat World "Pain"

Although this song's solo was recorded with two lead guitars playing single notes, you can perform both parts together on a single guitar by playing strummed octaves. Because the notes fall on the D and B strings, the octave notes are three frets apart (rather than two frets apart, as they are when playing strummed octaves on the A and G strings). As a result, you'll need to fret the notes with your index finger and pinkie. However, the same standard muting tips for strummed octaves apply: the fleshy side of the index finger should mute the idle "in-between string" and the string below the lower note, while the pinkie mutes any strings above the higher note. You can also try using the tip of your middle finger to lightly check the sixth string, lest you accidentally hit it with the pick and sound an unwanted open low E note. Applying the "custom" grip for these strummed octaves may come slowly and feel awkward at first, but it will become more comfortable with practice.

To perform the string bends in the solo while attempting to play both the lower and higher octave parts, try pulling the strings in, toward your palm, rather than pushing them away. If the tablature indicates two different intervals for a pair of bent notes, stick with the lower half-step interval. It will be easier to execute than a whole-step bend and seems to be the overall intended "target" pitch throughout the solo anyway.—Jeff Perrin

Korn "Word Up"

James "Munky" Shaffer and Brian "Head" Welch use their signature Ibanez K7 seven-string guitars on "Word Up," but those of you with six-string guitars can play along with the recording by transposing the song's three power chords to the fifth and sixth strings. (Note, however, that you will still need to tune down one whole step.) On a six-string, G#5 will be played in the fourth position, F#5 will be played in the second position and E5 will be an open power chord. Memorize these power chords

because, when following along with the transcription, you'll need to look at the chord symbols rather than the tablature. Fortunately, the progression is very repetitive, making for easy work when transposing and memorizing the chords.

To play the song's interlude riff (section D) on a six-string guitar, transfer the lick to the sixth string, with your index finger starting the riff at the second fret.

Whether you play a six- or seven-string guitar, when playing the verse to "Word Up" use fret-hand muting and pick-hand palm muting on any chords that are followed by a rest; this will allow you to quickly silence the strings. You want to prevent notes from ringing longer than necessary, as performing the appropriate chord rhythms is especially important in getting the clean part (Guitar 1) and distorted parts (Guitars 3 and 4) to work together. If you're not accomplished at reading rhythms, you'll need to rely on your musical ear to get these parts tight, so be sure to listen to the recording closely.

When playing Guitar 2's part in the chorus (performed fingerstyle, as indicated above measure 25), try picking the notes with your middle and ring fingers together, rather than setting down the pick altogether. Hanging onto the pick with your index finger and thumb will make it easier for you to change back to the pick for the following section.—Jeff Perrin

Green Day "American Idiot"

Perhaps the most challenging performance aspect of this song will be to play it at the breakneck tempo heard on the recording. The best way to master such a fast tune is to start out slowly and memorize the sections one at a time. Practicing slowly will help you hear and correct weak spots in your playing, and memorizing parts will let you focus all your attention on the guitar's fretboard, so you won't have to glance back at the transcription while playing.

Guitarist Billie Joe Armstrong uses alternate/pendulum strumming to play this song's chords, using downstrokes on the

downbeats and upstrokes on the upbeats. Although it is a cherished punk tradition to play power or barre chords with consecutive downstrokes, this song's brisk tempo pretty much prohibits the use of this technique for an extended period of time. If you're feeling strong, however, go for it!

You'll notice in the transcription how Armstrong aggressively throws in open-string notes between many of his power chords—notes that totally clash with the song's key of A flat. These open "all-purpose passing chords" buy the guitarist valuable time to move his fretting hand from one "real" chord to the next. If the song were played in G or A, these open notes would blend right in with the surrounding chords, but because it's in A flat, the open notes lend a splash of dissonance and harmonic grit to the chord progression. When performing open string passing tones, don't worry about hitting the exact string(s) notated in the tablature. As you may notice in the transcription, Armstrong himself varied between hitting one and three bottom strings when moving between chords.

When learning the strummed-octave solo in "American Idiot," be sure to mute the idle D string between each pair of notes, as indicated in the tablature by an "X" sandwiched between the fret numbers (see measure 37). As mentioned in the lesson for "Pain," you can easily accomplish this kind of mute by simply allowing your index finger to make contact with the idle "in-between" string as you fret the octave G notes (A string, eighth fret and G string, 10th fret). And once again, you also may want to check the low E string by lightly touching it with the tip of your fretting hand's middle or index finger while silencing the higher strings with the side of the ring finger. Muting as many unused strings as possible will allow you to aggressively strum through this solo in true punk rock fashion without hitting any unwanted notes.—Jeff Perrin

Metallic

Like most "man" is all one-bar transcription (measure 1), re-creates an open G note implied chord allow each as long as a combination of able and na

This m play again (bar 26), v one whole relative m same here key and w tion, as ill frame at th tion. This your index carefully a pick. This you don't A string un ond half

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Jimi He (Slight

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One of his exquis song fader strings in

Metallica "Enter Sandman"

Like most Metallica songs, "Enter Sandman" is all about the riff. For the song's one-bar main figure (labeled *Riff A* in the transcription and first appearing in measure 1), resident riff-writer James Hetfield creates an eerie wall of sound by using an open G note to connect the figure's two implied chords (E minor and A5). Be sure to allow each note to ring out clearly and for as long as possible, and use whatever combination of pick strokes feels most comfortable and natural to you.

This motif (melodic idea) comes into play again during the song's pre-chorus (bar 26), where *Riff A* is transposed up one whole step to F# minor. Although the relative movement between pitches is the same here, the figure is played in a higher key and with a different fret-hand position, as illustrated in the F#m chord frame at the beginning of the transcription. This voicing requires you to barre your index finger at the second fret while carefully avoiding the A string with the pick. This latter point is very important, as you don't want to sound that B note on the A string until you get to the B5 in the second half of the measure.

In bars 44 and 45, lead guitarist Kirk Hammett switches out of the E minor pentatonic (E G A B D) motif of his solo by cleverly implying different triads over the basic implied E minor tonality laid down by Hetfield and bassist Jason Newsted. Specifically, Hammett alludes to a D chord in the first half of measure 44, an E minor in the second half and an A in the first half of bar 45. Spelling out different chords musically over a one-chord backdrop or pedal tone like this is an easy and effective way to break out of a pentatonic rut and add harmonic color to a solo. —Matt Scharfglass

Jimi Hendrix "Voodoo Child (Slight Return)"

Regarded by many as Jimi Hendrix's finest hour in the studio (or, more precisely, 5:11), "Voodoo Child (Slight Return)" is as powerful and personal as anything ever recorded in the history of rock. Although dismissed by Hendrix as "something tossed off in the studio for the TV cameras," this seminal track remains as earth-shaking today as the day it was recorded (May 3, 1968).

One of this song's signature elements is his exquisite use of the wah-wah pedal. The song fades in as Hendrix strums muted strings in a funky rhythm, using a combina-

tion of eighth notes and 16th notes in 4/4 time, with the wah set in the bass, or heel-down, position (indicated by "o" in the transcription) on beats one and three, and rocked to the treble, or toe-down, position (indicated by "+") on beats two and four.

The song's primary melodic theme, based on the E minor pentatonic scale (E G A B D), is introduced in bar 5 (0:10). As Hendrix plays this riff, he rocks the wah from bass to treble on just about every downbeat (one-two-three-four), as if he were tapping his foot. Notice his unusual and expressive use of hammer-ons, pull-offs and slides in this intro riff, as well as his subtle use of open strings and half- and quarter-step bends.

Hendrix turns the wah off for the subsequent main rhythm part (bar 13, at 0:32), which consists of an open E chord embellished with single-note riffs based on E minor pentatonic, and leaves the wah off for the greater part of the verse and chorus sections. On beat four of bar 16, he bends a note at the second fret on the G string and, while holding and gradually releasing the bend, steps on the wah and holds it in full-treble position, and then proceeds to flick the toggle switch back and forth, from the pickup to the bridge pickup, in the rhythm specified above the tablature. This kind of multitasking may seem tricky at first, but with a little practice, you should be able to acquire the coordination necessary to pull off this cool move.

Overall, Hendrix's performance on this song is absolutely spontaneous. His use of single-note licks and double-stop (two-note) figures within his aggressively attacked rhythm part occur as the result of pure improvisation and creative drive, making it nearly impossible to recreate his guitar playing exactly, let alone with the same fire and fury. The same, of course, can be said about his inspired soloing on this song. When studying this transcription, try to see the big picture and copy Hendrix's overall approach in terms of chord voicings, riffs, licks and tones, as opposed to obsessing on trying to replicate the song note-for-note.

Hendrix uses the wah primarily as a filter effect during his first guitar (section E). Rather than rock the pedal back and forth, he momentarily sets it to a certain spot in order to attain a specific tonal shade (anywhere along the spectrum from bright to dark). For example, at the beginning of this first solo (bar 43, at 1:55), he positions the pedal just shy of full treble (forward) and

leaves it there for a full nine bars before he begins rocking it back and forth across the last three bars of this solo (bars 52-54).

Hendrix plays the first eight bars of his second and final solo (section H, bars 81-88) without the wah, then uses it very expressively throughout the rest of the song. Check out bars 95-101, as well as bars 106 through the fade out, where he repeatedly turns the wah on and off in order to dramatically emphasize specific single-note riffs and chord accents. —Andy Aledort

Creedence Clearwater Revival "Fortunate Son"

Guitarist John Fogerty tuned his guitar down one whole step for "Fortunate Son," just as he did on other classic CCR tunes, such as "Proud Mary," "Bad Moon Rising" and "Looking Out My Back Door." On "Fortunate Son," Fogerty plays as if the song was in the key of A, but it sounds in the key of G. Playing the song this way enabled him to take advantage of the superlative tone of the open strings for some of the song's key licks, such as those featured in the intro and in the fills during the verse and chorus sections (Gtr. 1 part). These guitar parts are also easier to play "in A" than they would be in G.

As on the other CCR tunes mentioned above, brother Tom Fogerty (Gtr. 2) and bassist Stu Cook perform their parts in "Fortunate Son" in standard tuning. Tom contributes a solid, supportive rhythm part behind John's twangy and fuzzed-out guitar tracks, strumming barre chords with a clean, nonobtrusive tone and articulate, punctuated rhythms.

When playing the Guitar 2 or bass parts in this transcription, refer to the chord names in brackets, as they indicate the concert key harmony (key of G). The nonbracketed chord names correspond to John Fogerty's transposing (detuned) guitar parts (Gtrs. 1, 3 and 4).

For those who aspire to perform "Fortunate Son" in a solo guitar setting (tuned down one whole step), you could use hybrid picking (pick and fingers) to perform the song's intro and interlude riffs with self-accompaniment, picking the detuned open A-string bass notes with downstrokes while using your middle and ring fingers to pick the notes on the treble strings. For the verse and chorus sections, I suggest transposing Tom Fogerty's full-sounding rhythm part (Gtr. 2) up a whole step. —Jimmy Brown