



# "GIRLS, GIRLS, GIRLS" Mötley Crüe

As heard on *Girls, Girls, Girls* (MOTLEY/BEYOND)

Words and Music by Nikki Sixx, Mick Mars and Tommy Lee • Transcribed by Andy Aledort

All guitars are tuned down one whole step (low to high: D G C F A D).

Bass tuning (low to high): D G C F.

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

**A Intro** (0:00) (0:02) 1., 2., 3. | 4. **B** (0:16, 2:26)

Moderately ♩ = 140 *w/ad lib vocal*  
G5 open \*Gtr. 1 (w/dist.)  
(motorcycle sounds) w/bar

G5 A5 G5 G5 III F#5 E5

G5 A5 G5 G5 III F#5 E5 G5 A5 G5 G5 III F#5 E5

5 P.M. P.M.

\*repeat previous chord

**C Verses** (0:30, 1:04, 2:40)  
1. Friday night and I  
2. Trick or treat  
3. Crazy Horse

9 P.M. P.M.

G5 A5 G5 G5 III F#5 E5 A5 II

# "GIRLS, GIRLS, GIRLS"

need a fight My motorcycle and a switchblade knife Handful of grease and my  
sweet to eat on Halloween and New Year's Eve Yankee girls you just  
Paris France Forgot the names remember romance I got the photos a ménage  
D5 A5<sup>II</sup> E5<sup>IX</sup> A5<sup>II</sup>

13

(repeat previous measure)

**D** Chorus (0:43, 1:18, 2:54)

hair feels right but what I need to make me tight are those (1.) girls girls girls  
can't be beat but but you're the best when you're off your feet (2.) Girls girls girls  
à trois D5 Must-a A5<sup>II</sup> broke those Frenchies' laws with those (3.) girls G5 A5 G5 G5<sup>III</sup> F#5 E5

17

At the Doll Long legs and burgundy lips Girls girls girls  
B - B - Body House in Fort Lauderdale Arch Girls girls girls  
G5 A5 G5 G5<sup>III</sup> F#5 E5 C5 D5 C5 C5<sup>III</sup> B5 A5<sup>II</sup>

21

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

Dancin' down on the Sunset Strip Girls girls girls  
Rockin' in Atlanta at Tattletails Strip Girls girls girls  
Tropicana's where I lost my heart G5 A5 G5 G5<sup>III</sup> F#5 E5

25

# "GIRLS, GIRLS, GIRLS"

1. | 2.

Red lips at the fingertips  
Raisin' hell at the Seventh Veil

G5 A5 G5 G5<sup>III</sup> F#5 E5

29 P.M. P.M.

## [E] Bridge (1:38)

(1.) Have you read the news I just need a new toy Soho Tribune I tell you what girl

(2.) boy E5 E6 E5 E6 E7 E6 E5 E6

33 P.M. P.M. (repeat previous two measures) 2

did me Well then she broke my heart I'm such a good good  
Dance for me I'll keep you over-employed Just tell me a

C#5 B5 A5<sup>II</sup>

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

Gtr. 1 P.M.

Bass

story You know the one I mean

E5 E6 E5 E6 E5 E6 E5 E6 E7

41 Gtr. 1

Bass

G5 Rhy

45

Bass

3

Gtr. 1

Gtr. 2 N.H.

49

Bass

pitches: D, Bass

[F] (3:0)

Girls G5 Gtr. 1

53

Bass

56 Rhy.

Bass

I know (Girls) A5 Gtr. 1

59 Gtr. 2

Bass

# "GIRLS, GIRLS, GIRLS"

G5  
Rhy. Fig. 1

end Rhy. Fig. 1

Bass Fig. 1

end Bass Fig. 1

49 Gtr. 1 repeats Rhy. Fig. 1 (see meas. 45) go back to **B**

Gtr. 2 w/bar N.H.

pitches: D, G, B

Bass repeats Bass Fig. 1 (see meas. 45)

**F** (3:07)

Girls girls girls (spoken) Hey Tommy  
G5 A5 G5 G5<sup>III</sup> F#5 E5 E6 E7 E5 E6 E5 G5

53 Gtr. 1

Bass

check that out man What Vince Hey right there Hey baby don't  
A5 G5 G5<sup>III</sup> F#5 E5 E6 E5 Hey E6 E5 G5

56 Rhy. Fig. 2

end Rhy. Fig. 2

Bass Fig. 2

end Bass Fig. 2

I know you from somewhere  
(Girls girls girls)  
A5 G5 F#5 E5 E6 E5 G5 A5 G5 F#5 E5 E6 E5

59 Gtr. 2

Bass plays Bass Fig. 2 twice (see meas. 56)

# "GIRLS, GIRLS, GIRLS"

64

Gtr. 2

full V --- full -1/2 full w/bar

E6 E5

Girls C5 D5 C5 girls C5<sup>III</sup> B5 girls A5<sup>II</sup>

Gtr. 1

Bass

67

full w/bar

Girls C5 D5 C5 girls C5<sup>III</sup> B5 girls A5

Gtr. 1

Bass

70

G (3:38)

G5 A5 G5 G5<sup>III</sup> F#5 E5 E6 E5 G5

full full full full full full full

w/bar

① string is sounded by pull-off

Rhy. Fig. 3

Bass Fig. 3

Gtr. 1

Bass

73

Gtr. 2

w/bar full 1/2 1/2 full vib. w/bar while trilling w/bar

A5 G5 F#5 E5 E6 E5 G5 A5 G5 F#5 E5 E6 E5 G5

Gtr. 1

Bass

Bass plays Bass Fig. 3 twice (see meas. 71)



## How to Play this Month's Songs

### The Killers "Mr. Brightside"

When playing through guitarist David Keuning's unorthodox arpeggiated chord voicings in this song's intro (see bars 1-4), try to keep your ring finger and pinkie planted on the fretboard as indicated in the chord frames shown at the beginning of the transcription. Since these notes are common to each of the three chords, keeping your fingers on the strings like this will minimize hand movement and make changing from chord to chord a little easier, as you'll be better able to maintain contact and the required stretch.

Once you have the chord shapes for bars 1-4 under your fingers, you'll be ready to tackle the picking. As you can see, suggested picking strokes are included above the tablature for this section. Notice the indication of consecutive downstrokes or upstrokes for certain notes that fall on adjacent strings. This approach, known as *economy picking*, is less demanding on your picking hand than strict alternate picking for these types of situations, and it can help make long or repeated passages like this one easier to endure. However, if you find using four consecutive upstrokes for the last four notes of each bar feels a little weird and more like a strum than an arpeggio, you may want to try the alternate up-down-up-down combination indicated.

While working on your flatpicking technique for this section of "Mr. Brightside," stick with one chord at first and practice picking it over and over until you can play it smoothly. This will allow you to focus all of your attention on your picking hand and not be distracted by fret-hand chord changes.

Once you've mastered your picking method of choice, picking through the rest of the chords should be a cinch, because they're all arpeggiated the same way! —Jeff Perrin

### Marilyn Manson "Personal Jesus"

Thick layers of processed guitar and synth help set up the appropriate tonal chaos for Marilyn Manson's cover version of this Depeche Mode song. To reproduce the thick wall of sound heard on the recording, use a judicious amount of distortion and perhaps even a delay pedal set with a quick repeat to create a doubling effect. In addition, you can use a suboctave pedal or harmonizer to produce an extra synthlike note one octave down (see text underneath bar 1).

Some of the high-pitched squeals heard throughout this song (see bars 5 and 38) are produced by sounding natural harmonics (N.H.) at node points located between frets. (See the lesson for "Shyboy" below for more on this.) These node points, indicated as decimals in the tablature, may seem elusive and require a bit of careful exploration to locate; extra distortion should help make them a little easier to hear and find.

When playing the strummed octaves on the sixth and fourth strings in sections D, H, I and J, be sure to mute the idle fifth string between each pair of fretted notes by allowing your index finger to make contact with the fifth string as you strum all three strings. (The muted fifth string is indicated in each case by an X in the tablature.) Additionally, try muting the top strings by angling back your ring finger and resting it on them lightly. This extra "muting insur-

ance" will allow you to strum more freely without worrying about accidentally sounding any open strings. —Jeff Perrin

### Mötley Crüe "Girls, Girls, Girls"

Guitarist Mick Mars performs this hit title track from the Crüe's 1987 album with his instrument tuned down one whole step (low to high: D G C F A D), as does bassist Nikki Sixx. Thus, all the notes and chords in this transcription sound one whole step lower than written (i.e., if the chord name is indicated as G5, the actual sounding pitch is F5, which is one whole step lower). Detuning not only makes the instruments sound "heavier" but also facilitates string bending and shaking, techniques that Mars exploits in his solo, specifically during bars 78-82, where he wails away on his high E string at the 22nd fret.

For extra heaviness, Mars' doubles his primary guitar parts throughout the song. The principal rhythm part, first introduced during the intro at bar 4 and featured during the chorus sections (section D), is based on two-note chord shapes that he slides up and down the strings. To perform this rhythm part correctly and smoothly, execute the chord slides gracefully and alternate them precisely with the open low E-string pedal tones. In addition, when hitting the open B- and high E-string chord "stabs," be careful not to sound the open G string accidentally. Try to use both hands to mute any strings that aren't supposed to sound or ring beyond their indicated duration. For example, the open B and high E strings should be silenced or "choked" by the fingers of one or both hands on the following downbeat after they're strummed in each instance.

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### David Lee

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When performing the chord slides throughout the song, try to use a moderately light touch with the fretting hand. Apply only as much pressure as is required to cleanly fret the strings, otherwise you'll create excessive friction between the fingers and strings and make the slides more difficult to execute. As when playing the open-string notes, try to "get off" each fretted chord immediately after its prescribed duration to keep the riffs sounding tight. This may be accomplished merely by loosening your grip on the strings without actually letting go of them.

In bars 24-27, Mars transposes this sliding power-chord idea up a fourth, from E to A, by moving the notes over to the next higher string or strings. The same muting techniques apply to this section. Notice how, during the song's chorus tag (section F) and outro (section G), this rhythm part evolves through a variety of melodic and rhythmic permutations, which serve to keep the backing track interesting. —*Andy Aledort*

### David Lee Roth "Shyboy"

To best recreate Steve Vai's whammy-bar acrobatics in "Shyboy," you need a guitar equipped with a (Floyd Rose-style) double-locking, floating vibrato bar system. Such a setup allows you to depress or raise the bar to extreme degrees while the locking nut keeps the strings in tune, even after the most heinous string diving maneuvers (see measures 2-7 in the transcription).

At the start of his guitar solo (section F), Vai puts the structural integrity of his whammy-bar setup to the test with his signature "windmill" technique. Beginning in bar 87, Vai places his palm on the bar and applies a moderate amount of pressure as he spins it around repeatedly in a 360-degree, clockwise motion. As a result, the string's pitch is raised when the bar passes behind the bridge, and then lowered when the bar comes back around over the pickups. Moving through measures 89-92, Vai accelerates the bar's "RPM" to create quite an unusual-sounding phrase. While this is a fun and amusing technique to perform, be warned you may damage your whammy bar attempting to execute it. Players who don't have their own line of easily replaceable guitars (or perhaps don't have a floating vibrato system) may want to experiment with a combination of fret-hand string bending and "conventional" whammy bar dives.

Vai punctuates his solo with various natural harmonics used in combination with his bar antics to make certain notes squeal and jump

out at the listener. In measure seven, for instance, he picks a natural harmonic while the bar is already depressed, and then gradually releases and pulls up on the bar to create a screaming banshee note from hell. To hit such a high-pitched harmonic, you'll need to become familiar with specific, harder-to-find node points between the frets. This particular harmonic node occurs approximately three-tenths the distance between the second and third frets (on the G string) and is indicated in the tablature by the number "2.3." Keep your eyes (and ears) out for similar "fractional" harmonic nodes throughout the song.

Though the run of pick-hand tapping heard in measures 100-107 may seem daunting at first glance, there's actually a simple method to the madness. For starters, every note from the last beat of bar 100 through the second beat of measure 105 can be found in the G major pentatonic scale (G A B D E), with an added dominant seventh (F). Vai adheres to a specific fretboard pattern here—all notes are located between the 10th and 15th frets. If you can remember to think of this run as a fretboard pattern or box shape, the dizzying array of notes that follow from the second half of measure 105 into bar 107 will make perfect sense—you'll see that Vai is merely moving this box shape up the fretboard chromatically.

Just prior to the solo's climax, Vai performs some cool-sounding sweep arpeggios in measures 109-111; these are indicated by picking symbols above the tablature. Sweep arpeggios are performed by raking through a chord with the pick without allowing any of the notes to ring together. To do this, apply fret-hand pressure to each note in the chord at the precise moment its string is picked, then release the string or loosen your grip on it immediately after each pick attack to prevent the note from ringing into the following note. Applying a light pick-hand palm mute can help insure against accidental string noise or otherwise unwanted notes. —*Jeff Perrin*

### The Mahavishnu Orchestra "Birds of Fire"

Featuring John McLaughlin on electric guitars, this instrumental classic from the early Seventies is the epitome of jazz-rock fusion. It features exotic and sophisticated harmonic, rhythmic and melodic ideas, as well as scorchingly overdriven tones, wailing note bends and a rebelliously simplistic, almost punk attitude.

In bars 1 and 2, McLaughlin establishes the haunting two-chord vamp that repeats

throughout almost the entire tune, using deft flat picking to arpeggiate two enigmatic-sounding chord voicings and enhancing the vamp's already psychedelic vibe with a slowly sweeping phase-shifting effect and distortion. Notice how McLaughlin cleverly employs the shimmering open B and high E strings in conjunction with a moveable three-note fretboard grip to create ringing, swirling note clusters. Be sure to use the fret-hand fingerings indicated below the chord boxes at the beginning of the transcription, as they will allow you to employ your pinkie to finger the single-note fills at the end of each bar. We've also provided suggested picking strokes above these first two measures to help you articulate all the notes smoothly and with the right emphasis on certain notes. As indicated, apply a light palm mute on the low E string for this part. Doing so will help stabilize your picking hand, as well as keep the lower notes sounding tight while the upper notes ring.

McLaughlin's solo (section C) is pure genius. Rather than attempting to make the changes with complex arpeggios and precisely articulated scalar runs (which, as you may know, the accomplished guitarist is capable of doing), he takes more of a rebellious "drunken kung fu" approach, playing somewhat lazy-sounding blues-rock licks, most of which are based around familiar minor pentatonic-scale fingerings, most of which are in E minor pentatonic. The beauty of this stylistic juxtaposition is in the way the notes, most notably the bent ones, take on evocative harmonic implications when heard against the altered dominant chords of the underlying vamp. In bar 34, McLaughlin momentarily breaks character with an impeccably executed ensemble run, playing a furious flurry of alternate-picked 16th notes based on the E minor pentatonic scale phrased in four-note "modules."

Another very cool thing about this tune is the highly unusual meter of 18/8, which can be very challenging to feel and count. Looking at the various groupings and beaming of notes in the guitar and bass parts, you'll see that McLaughlin and company organize the 18 eighth-note beats of the bar differently at various points in the tune, using alternate arithmetic possibilities to create interesting eighth-note phrasing schemes, such as 5+5+5+3 (the intro vamp) and 3x6 (the bass line in bars 26 and 27). Other metric "factoring" possibilities include 9x2, 2x9, 6x3, and 4+4+4+4+2. —*Jimmy Brown*