



"HELL BENT FOR LEATHER" Judas Priest

As heard on *Hell Bent for Leather* (COLUMBIA)

Words and Music by **Glenn Tipton** • Transcribed by **Andy Aledort**

Seek him here, seek him on the highway
Never know when he'll appear
All await, engine's ticking over
Hear the roar as they sense the fear

Black as night, faster than a shadow
Crimson flare from a raging sun
An exhibition of sheer precision
Yet no one knows from where he comes

There's many who tried to prove that they're faster
But they didn't last and they died as they tried

Wheels, a glint of steel and a flash of light
Screams from a streak of fire as he strikes

Fools self-destruct, cannot take that crown
Dreams crash one by one to the ground

Hell bent, hell bent for leather (4x)

Hell bent, hell bent for leather (2x)

Hell bent, hell bent for leather (2x)

Chord diagrams for E5, F5, F#5, G5, G#5, A5, C5, B5, A5^{II}, D5, C5/D, E5^{VII}, and G5^X. Each diagram shows the fretboard with fingerings and muting instructions (xxx for muted strings, x for muted strings).

A Intro (0:00)

Moderately ♩ = 88

slow down gradually -----

1 Gtrs. 1 and 2 (w/dist.)

Chord changes: E5, F5, F#5, G5, G#5, A5, F5, E5. The guitar part features a heavy distortion effect. The bass part is a simple line of notes corresponding to the chord changes.

(0:14)

Faster ♩ = 192

N.C.(A5)

Gtr. 1

Riff A

P.M. > P.M.-1 > P.M.-1 > > P.M. > P.M.-1 > P.M.-1 > >

C5 B5

end Riff A

9

The guitar part (Gtr. 1) features a heavy distortion effect and a pick attack. The bass part (Bass) is a simple line of notes. The notation includes dynamic markings like *mf* and *w/pick*.

"HELL BENT FOR LEATHER"

A5^{II} C5 B5
Gtr. 1 repeats Riff A (see meas. 9)
Gtr. 2
Bass

B Verse (0:24, 0:54)
1. Seek him here...
2. Black as night...

N.C.(A5)
Gtr. 1
P.M. > P.M.-1 > P.M.-1 > > P.M. > P.M. > P.M.-1 > P.M.-1 >
Gtr. 2 (play 1st time only)
Bass
* Bass Fig. 1 (repeat previous measure) end Bass Fig. 1
* On 2nd verse, notes are tied over from meas. 40.

Gtr. 1
P.M. > P.M.-1 > P.M.-1 > > P.M. > P.M. > P.M.-1 > P.M.-1 >
Bass repeats Bass Fig. 1 (see meas. 17)

C Pre-chorus (0:34, 1:04)
1. Wheels...
2. Fools...

D5 C5/D D5 C5/D C5
Gtr. 1
let ring
D5 C5/D D5 (Eb5) E5 VII G5 X A5 II
Bass
*repeat previous chord

"HELL BENT FOR LEATHER"

D Chorus (0:44, 1:14, 2:09)

Hell bent...

33 P.M. ----->

N.C.(G) (C) (F6) (G) A5^{II}
let ring ----->

*disregard tie on 3rd chorus

(3rd chorus) skip ahead to outro **H** 1. go back to verse **B**

37 P.M. ----->

N.C.(G) (C) (F6) (G)

2. **E** 1st Bridge (1:24)

41

There's many who tried...

(G) E5 F5 F#5

Rhy. Fig. 1

Bass Fig. 2

45

G5 G#5 A5 F5 E5 E5^{VII}
end Rhy. Fig. 1

end Bass Fig. 2

line) should be performed as rapidly and vigorously as you can manage.

—Jimmy Brown

Coheed and Cambria "A Favor House Atlantic"

To authentically recreate Claudio Sanchez and Travis Stever's tight, aggressive-sounding rhythm guitar parts in this song, strum all the chords with downstrokes. Be sure to observe the eighth-note rests in bars 1 and 2 of the intro, as well as in sections D, E and J. Using both fret-hand and pick-hand muting techniques will help you stop the strings from vibrating during the rests and faithfully perform the punctuated rhythms in these measures.

When playing the lead melody that enters in measure 13, employ a moveable index-finger barre on the top three strings, initially placing it at the ninth fret and shifting it down to the seventh position in measures 15 and 19. Doing so will enable you to perform the licks in bars 13–20 easily while letting the notes ring together as indicated.

Memorizing the single-string line Stever plays at section K will help you focus on quickly and cleanly fingering each fretted note up and down the B string without having to constantly look at the tablature. This shouldn't take you long, however, thanks to Stever's use of repeating two-bar phrases.

These single eighth notes may be played with either consecutive downstrokes or alternate (down-up) picking; the difference in the sound of the attack isn't very great in this case. When you get to the tremolo-picked notes at measure 95, however, you'll definitely need to use alternate picking to play the "machine gun" 16th-note rhythms (indicated in "shorthand" by two diagonal slashes intersecting the note stems). To give your hand a stable point of reference, you may want to "anchor" your pinkie to the guitar's body, lightly resting it on the pickguard as you pick. Try to keep your picking hand's wrist relaxed as you perform this part. Any unnecessary tension in your hand will only cause muscle fatigue and produce choppy rhythms. A loose, relaxed picking hand will more easily endure the eight-bar stretch of tremolo picking and be better able to continue on with clean, accurate rhythms.

—Jeff Perrin

Bob Seger "Rock and Roll Never Forgets"

This straight-ahead rocker is fueled by hard-driving, lightly overdriven, electric rhythm guitars that propel the song's insis-

tent beat. Following the intro's catchy Fifties/Buddy Holly-style two-string lead figure, two guitars loosely double each other for the song's verse section (section B), playing alternating two-bar rhythm patterns. The first one (introduced in bars 6 and 7) has them strumming either F# or F#m chords in a relaxed eighth-note rhythm that includes quarter notes, rests and ties. You may want to use eighth-note pendulum strumming for this two-bar pattern, keeping the strumming hand moving back and forth over the strings and hitting anything that falls on a downbeat with a downstroke and anything that falls on an eighth-note upbeat with an upstroke. In the second two-bar rhythm pattern (first introduced in bars 8 and 9), the rhythm guitars play a melodic, bass-line-like figure in E on the bottom three strings along the lines of early blues rock and rollers Jimmy Reed and Chuck Berry. Switch to consecutive-downstroke strumming for this second two-bar rhythm pattern.

At the chorus (bar 14), the song settles into alternating bars of A5 and E5, with each chord played in what's known as an alternating root-fifth/root-sixth rhythm figure, another technique associated with Chuck Berry. The twist here is that the open-string root notes of both the A5 and E5 chords are picked individually on the upbeats between the two-note chord accents, most of which fall on the downbeats. Play this part entirely with downstrokes to create the desired "pumping" sound of the rhythms. The same strumming approach applies to the bridge section that follows at bar 28 and the song's outro vamp (section G).

The song's first guitar solo (section E) is played over the eight-bar verse chord progression and is based on notes from the F# major pentatonic (F# A B C# D#) and E major pentatonic (E F# G# B C#) scales alternating in two-bar phrases. Notice the "countrified" feeling created through the use of *oblique double-stop bends*—one note remains stationary while another is bent up a whole step or half step—and other double-stop figures. Each bend is performed with the ring finger, supported or *reinforced* by the middle finger.

The second solo (beginning at section H) is played over the four-bar E-to-A vamp introduced at section G and starts out with lines based on the ninth-position E major pentatonic box pattern. The second half of this solo, beginning at bar 80, is played mostly out of the 12th-position E minor pentatonic box and features Chuck Berry-style double-stops and some tasteful bend

vibratos, performed by partially releasing a bent note (specifically, the note at the 14th fret on the G string) and rebending it in a smoothly repeating manner. When performing all the bends in this song, be sure to hook your thumb around the top side of the fretboard for leverage.

Judas Priest "Hell Bent for Leather"

This title track from Judas Priest's fifth album begins in 6/8 time with a progression of sustained power chords and an unusual-sounding slowing-down tape effect. (This effect is reprised for the song's outro.)

The song's verse rhythm guitar pattern, played in 4/4 meter at a brisk tempo, is established in bars 9–12, with palm-muted open A notes pitted against accented single notes and double-stops on the G and D strings in the fifth position. The easiest and smoothest way to perform this figure is to use eighth-note pendulum strumming/picking, making sure you catch any non-slurred note or chord that falls on an eighth-note upbeat with an upstroke. A similar rhythmic feel and strum pattern is used for the song's pre-chorus guitar riff (beginning at section C).

The chorus (section D) is comprised of two bars of a palm-muted open A pedal tone followed by a succession of arpeggiated triads. Use consecutive downstrokes for all the palm-muted open A notes, switching to eighth-note pendulum picking for all the un-muted notes in this section.

The guitar solo (section F) begins with eight bars of triad arpeggios played in an eighth-note triplet rhythm with *fretboard tapping*. Use either the index or middle finger of your picking hand to tap any note with a "T" over it, fretting the string with the tip of the finger just as you would with your left hand. To pull-off from a tapped note, use the same basic technique as that employed by the fretting hand—pull the string slightly sideways, toward the side of the fretboard, as you lift the finger off it. This will keep the string ringing.

Fretboard tapping gives way to "conventional" soloing at bar 59, with the next six bars based primarily on the A minor pentatonic scale (A C D E G) with the inclusion of the second, B, and sixth, F#, which make reference to the A Dorian mode (A B C D E F# G). Bar 65 features a cool-sounding lick based on a *symmetrical fretboard pattern* played across strings 2–6 in an eighth-note triplet rhythm; notice the specific use of pull-offs as this lick progresses. Use the index finger, middle finger and pinkie to play these notes.

—Andy Aledort

B5
112 Gtr. 1

4
2
Gtr. 2

4
2
Bass

2

N (4:35)

(J) = J
N.C.(E)
Gtrs. 1 & 2
Rhy. F
P.M.

116

0
Bass p

119

0 0
P (4:53)

(J) = J
N.C.(E)
Gtr. 1
Gtr. 2

122 Bass

0

N.C.(E)

129 Gtrs. 1

7

Q (6:03)

N.C.(E)

Bass ov

136

>

0

R 2nd Gu

N.C.(E)

Gtrs. 1 & 2

141 Gtr. 3

12

Bass p

0

Bass p