



## "FORTUNATE SON" Creedence Clearwater Revival

As heard on *Willy and the Poor Boys* (FANTASY)

Words and Music by **John Fogerty** • Transcribed by **Patrick Mabry**

Some folks are born made to wave the flag  
Ooh, they're red, white and blue  
And when the band plays "Hail to the Chief"  
Ooh, they point the cannon at you, Lord

Some folks are born silver spoon in hand  
Lord, don't they help themselves, oh  
But when the taxman come to the door  
Lord, the house looks like a rummage sale, yes

Yeah, some folks inherit star-spangled eyes  
Ooh, they send you down to war, Lord  
And when you ask them how much should we give  
Ooh, they only answer, more, more, more, yo

*It ain't me, it ain't me, I ain't no senator's son, son  
It ain't me, it ain't me, I ain't no fortunate one, no*

*It ain't me, it ain't me, I ain't no millionaire's son, oh, no  
It ain't me, it ain't me, I ain't no fortunate one, no*

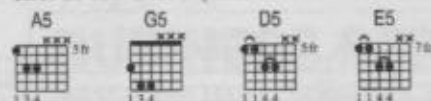
*It ain't me, it ain't me, I ain't no military son, son, son  
It ain't me, it ain't me, I ain't no fortunate one, one  
It ain't me, it ain't me, I ain't no fortunate one, no, no, no  
It ain't me, it ain't me, I ain't no fortunate son, no, no, no*

**Guitars 1, 3 and 4 are tuned down one whole step (low to high: D G C F A D).**

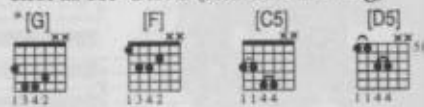
**Guitar 2 is in standard tuning (low to high: E A D G B E).**

**Bass is in standard tuning (low to high: E A D G).**

**chords for Gtr. 3 (tuned down one whole step)**



**chords for Gtr. 2 (standard tuning)**



All notes and chords for Gtrs. 1, 3 and 4 sound one step lower than written (key of G).

\*Chord names in brackets indicate concert key harmony throughout (key of G).

### A Intro (0:00)

Moderately ♩ = 138

N.C.(A)

Gtr. 1 (w/bright, slightly dirty tone)

\*Let open A note ring into next measure both times.

### B Verses (0:18, 0:47, 1:31)

1. Some folks are born made to wave the flag...
2. Some folks are born silver spoon in hand...
3. Some folks inherit star-spangled eyes...

A5

G5

D5

A5

Gtr. 1 plays Fill 1 first time

Gtr. 1 plays Fill 2 second and third times

#### 6 Gtr. 3 (w/fuzz tone)

#### Fill 1 (0:24, 1:00, 1:44)

Gtr. 1 A [G]

#### Fill 2 (0:31, 0:53, 1:36)

Gtr. 1 A [G]

# "FORTUNATE SON"

A5 [G] Gtr. 2 repeats Rhy. Fig. 1  
 10 Gtr. 3  
 G5 [F] D5 [C5] A5 [G]  
 Gtr. 1 plays Fill 2 first time  
 Gtr. 1 plays Fill 1 second and third times

Bass repeats Bass Fig. 1

**C** Chorus (0:33, 1:02, 1:45)  
 It ain't me...

A5 E5 D5 A5  
 14 Gtr. 3  
 Gtr. 1 plays Fill 3 first time  
 Gtr. 1 plays Fill 5 second and third times

[G] Gtr. 2 Rhy. Fig. 2

end Rhy. Fig. 2

Bass

(3rd time) skip ahead to outro chorus **E**

A5 E5 D5 A5  
 Gtr. 2 repeats Rhy. Fig. 2  
 18 Gtr. 3  
 Gtr. 1 plays Fill 4 first time  
 Gtr. 1 plays Fill 6 second time  
 Gtr. 1 plays Fill 5 simile third time

[G] Bass

**Fill 3** (0:35)  
 Gtr. 1 E5 [D5] D5 [C5] A5 [G]  
 TAB 4/4  
 0 0 3 2 2 0 0 3/4 3 (3) 4 (4) 2 3 0 0 3 0

**Fill 4** (0:44)  
 Gtr. 1 E5 [D5] D5 [C5] A5 [G]  
 TAB 4/4  
 0 0 3 2 2 0 0 3 4 3 (3) 4 (4) 2 4 4 2 3 2 0

**Fill 5** (1:04, 1:47, 1:55)  
 Gtr. 1 E5 [D5] D5 [C5] A5 [G] P.M.  
 TAB 4/4  
 0 0 3 2 2 0 0 3 4 3 (3) 4 (4) 2 4 4 (4) 2 4 2 0

**Fill 6** (1:11)  
 Gtr. 1 E5 [D5] D5 [C5] A5 [G]  
 TAB 4/4  
 0 0 3 2 2 0 0 3 4 3 (3) 4 (4) 2 3 0



## 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