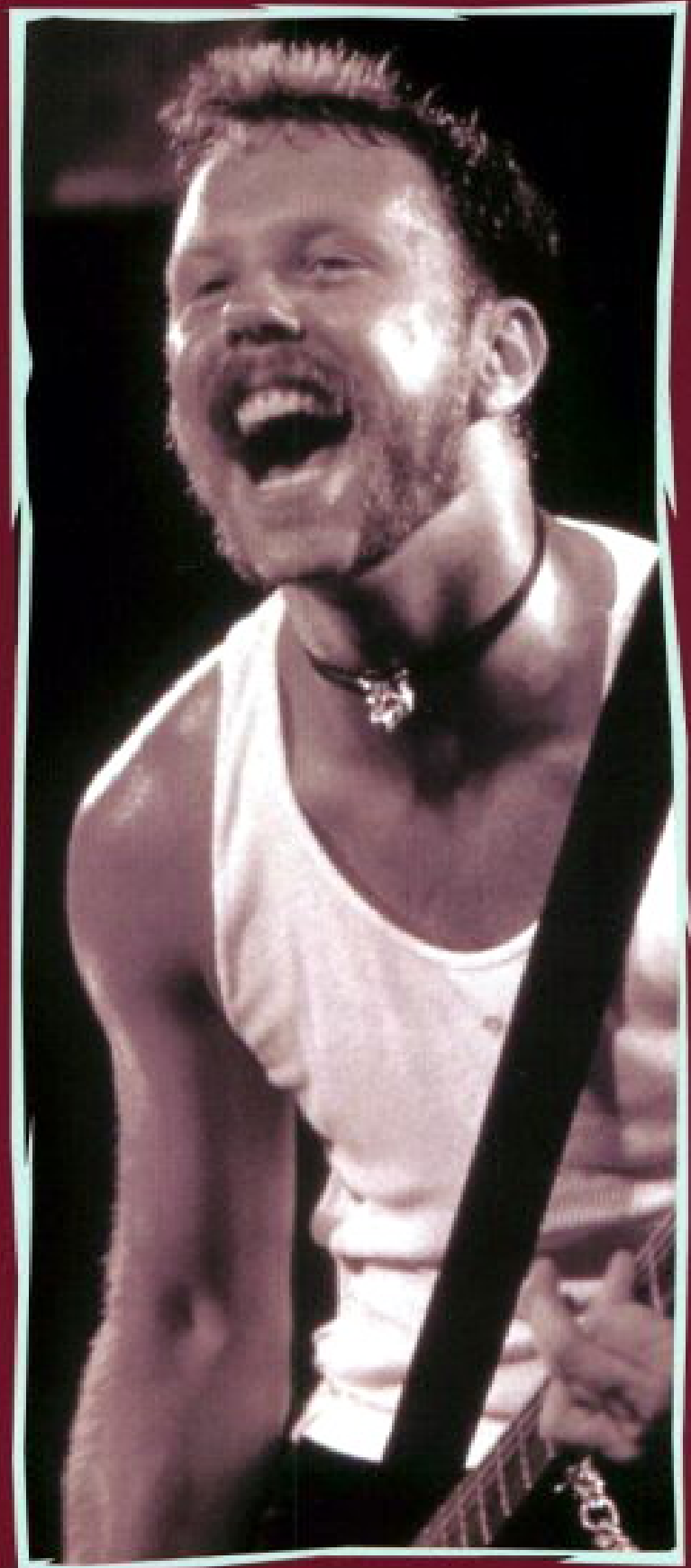


# THE ART OF JAMES HETFIELD

by Arthur Rotfeld

## FEATURING

- More Than 70 Classic Metallica Riffs
  - Six Complete Guitar Solos
  - An Exclusive Interview
  - Picking Techniques
  - Gear Setups
  - Metallica Chord Chart
  - Photos
- Plus a complete transcription and analysis of "Sad But True"



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**Guitar**

# THE ART OF JAMES HETFIELD

by Arthur Rotfeld

James Hetfield is the guitarist, songwriter, singer, and cornerstone in the most popular, influential, and important metal band of the '80s and '90s, Metallica. From the primitive rush of *Kill 'Em All* to the thrashing power of *Ride The Lightning*, the breakthrough *Master Of Puppets* to the cerebral thump of *...And Justice For All*, the over-the-top success of *Metallica* to the modern stylings of *Load* and *Reload*, James Hetfield's singular musical vision rings true.

Learning from the riff masters, such as Black Sabbath, Aerosmith, and AC/DC, and refueling with Motorhead, Judas Priest, Diamond Head, and other bands from the "New Wave of British Heavy Metal," the creative and innovative Hetfield began assimilating this wealth of material and started inventing a brilliant body of his own musical works. And now, with *The Art Of James Hetfield*, there is no limit to what you can learn about the development of melodic, rhythmic, textural, and harmonic ideas by studying Hetfield's riffs and solos.

The performance notes included here will highlight the technical and theoretical aspects of Hetfield's riffs and solos, but you have to bring the written music to life, "out from behind the bars" on the page. Through listening, practicing, and intense dedication, you'll be able to assimilate the technical and emotional content of Hetfield's unique riffs and leads, and bring your own playing and writing to new heights.

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## Editor's Note

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All examples are in  $\frac{4}{4}$  time unless otherwise noted.  
Tune guitars down a half step ( $E^b$   $A^b$   $D^b$   $G^b$   $B^b$   $E^b$ )  
for all songs from *Load* and *Reload*, except "Thorn  
Within," which is in standard tuning.

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*Photo by Ross Halfin*

## Gear

### Guitars

- Ken Lawrence Custom Explorer, Natural
  - ESP Custom, Deer Skull
  - ESP Custom, Black with Snake Inlay
- ESP Custom, Black with Black Diamond Plate
- ESP Custom, "Fuel," Les Paul-Style with Pinstripes
  - ESP Custom, Flying V with Green Flames
- National Resophonic Reso-Electric, Black
- National Resophonic Reso-Electric, Tobacco

## Amp Rack

- Juice Goose Power Strip
- Sony WRR-840 Wireless System [x2]
- TC Electronics M2000 Effects Processor
- Mesa Boogie Tri-Axis (customized) [x4]
- Mesa Boogie Graphic EQ (custom) [x2]
  - Mesa Boogie Amp Switcher
- Rocktron/Bradshaw Switcher RSB 12R with Remote Pedal
  - Mesa Boogie Strategy 400 Power Amplifiers [x2]

## Speaker Cabinets

- Mesa Boogie 4 x 12, with Vintage 30 Speakers
  - Wizard 4 x 12, with 25-watt Greenbacks

## Stomp Boxes

- MXR Phase 100
- Cry Baby Wah-Wah
- Digitech Whammy Pedal
- Brown Source Distortion
- ElectroHarmonix Bass Synthesizer

## Strings and Picks

- Ernie Ball Regular Slinky (.010-.046)
  - Dunlop Custom Nylon

*Photo by Ross Halfin*



# Picking Techniques

If nothing else, the one thing you must have to play Metallica's music is right-hand *velocity*. Tempos frequently exceed 180 beats per minute ( $\text{♩}=180$ ), and many riffs are composed of difficult sixteenth-note figures. What follows are a number of exercises that will bring you up to speed. Master these, and you will be prepared to handle almost any Metallica riff that will come your way.

Don't expect to be able to play at extreme tempos right away; that would be like a neophyte jogger trying to run a marathon. Work diligently, every day, and increase your tempos gradually and comfortably. There are two basic rules for achieving great speed with accuracy: use subtle and short movements of the pick, and keep your arm relaxed and in a comfortable position. Any tension in your hand or arm will ultimately hold you back from playing accurately at fast tempos. Remember that Hetfield uses downstrokes whenever possible; only at the fastest tempos will he use alternate picking.

Play this simple quarter-note exercise with successive downstrokes. Start at a comfortable tempo, perhaps  $\text{♩}=120$ , and work up to  $\text{♩}=208$ .

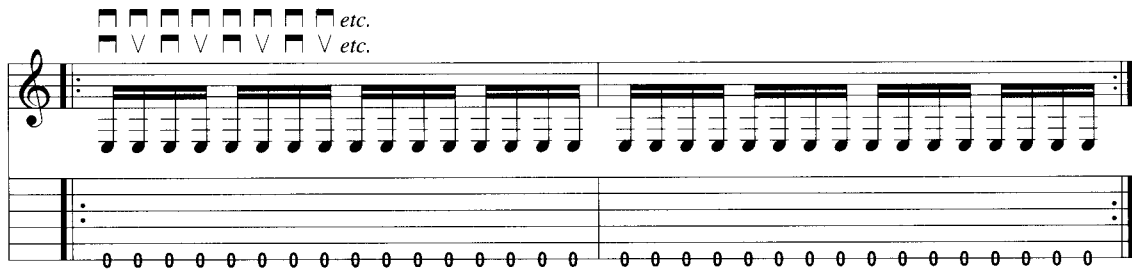


This eighth-note exercise can be played with successive downstrokes at slow to moderately fast tempos, but will require alternate picking once the tempo approaches the 200 mark. Start at  $\text{♩}=80$  and work up to  $\text{♩}=208$ .



There are three important sixteenth-note patterns you'll need to master: constant sixteenths, the gallop, and the reverse gallop. Be sure to follow the notated pickings. (Downstrokes are shown as ▣, upstrokes as ▤.) Try these figures on different strings and on various frets, with and without palm muting.

### *Constant Sixteenths*



### *The Gallop*



### *The Reverse Gallop*



NOTE: A metronome is a must-have for any musician. It will come in quite handy when practicing these exercises, and for benchmarking your progress as you increase your speed. Accurate, electronic metronomes are available at any music store and are about half the price of an average distortion pedal.

If you are currently without a metronome, you can use this sampling of Metallica songs and their opening tempos as a guide:

To Live Is To Die	♩=56	Hit The Lights	♩=144
The Unforgiven	♩=69	Ain't My Bitch	♩=168
Fight Fire With Fire	♩=82	Creeping Death	♩=184
One	♩=108	Fuel	♩=208
Enter Sandman	♩=123	Master Of Puppets	♩=220



# Metallica Chord Chart

This chart illustrates all of the chord voicings found in every song Metallica has recorded. Of course, many of these chords are used by everyone, but as a collective entity they shine light on Hetfield's harmonic sensibilities. Learning these voicings will help your playing in many ways: you'll be well prepared to tackle any Metallica riff that comes your way, you'll gain a better understanding of Metallica's harmonic vocabulary, and you'll have great-sounding voicings that you can use in your own writing and playing.

(NOTE: Moveable chords are shown in only one position; e.g., if a E5 chord is shown at the 7th fret, don't expect to find an F5 with the same fingering on the chart.)

<p><b>E5</b></p> <p>1 1</p>	<p><b>E5</b></p> <p>1 3 4</p>	<p><b>E5</b></p> <p>1 3</p>	<p><b>E5</b></p> <p>1 1 3</p>	<p><b>E5</b></p> <p>1</p>	<p><b>E5</b></p> <p>1 3</p>
<p><b>A5</b></p> <p>1 1</p>	<p><b>A5</b></p> <p>1</p>	<p><b>A5</b></p> <p>1 3 4</p>	<p><b>B5/F#</b></p> <p>1 1 3 4</p>	<p><b>G5</b></p> <p>1</p>	<p><b>G5</b></p> <p>1 3</p>
<p><b>E(b5)</b></p> <p>1 2</p>	<p><b>F5/E</b></p> <p>2 3</p>	<p><b>F(b5)</b></p> <p>1 2</p>	<p><b>D5/E</b></p> <p>1 3 4</p>	<p><b>C5/E</b></p> <p>1 3 4</p>	<p><b>E5addb9</b></p> <p>1 2</p>
<p><b>F5add9</b></p> <p>1 3 4</p>	<p><b>E</b></p> <p>2 3 1</p>	<p><b>A</b></p> <p>2 3 4</p>	<p><b>D</b></p> <p>1 3 2</p>	<p><b>C</b></p> <p>3 2 1</p>	<p><b>G</b></p> <p>2 3</p>
<p><b>G</b></p> <p>2 1 3 4</p>	<p><b>F#</b></p> <p>1 3 4 2</p>	<p><b>F#</b></p> <p>3 2 1 1</p>	<p><b>B</b></p> <p>1 3 3 3</p>	<p><b>C</b></p> <p>1 3 3</p>	<p><b>E</b></p> <p>4 3 1</p>

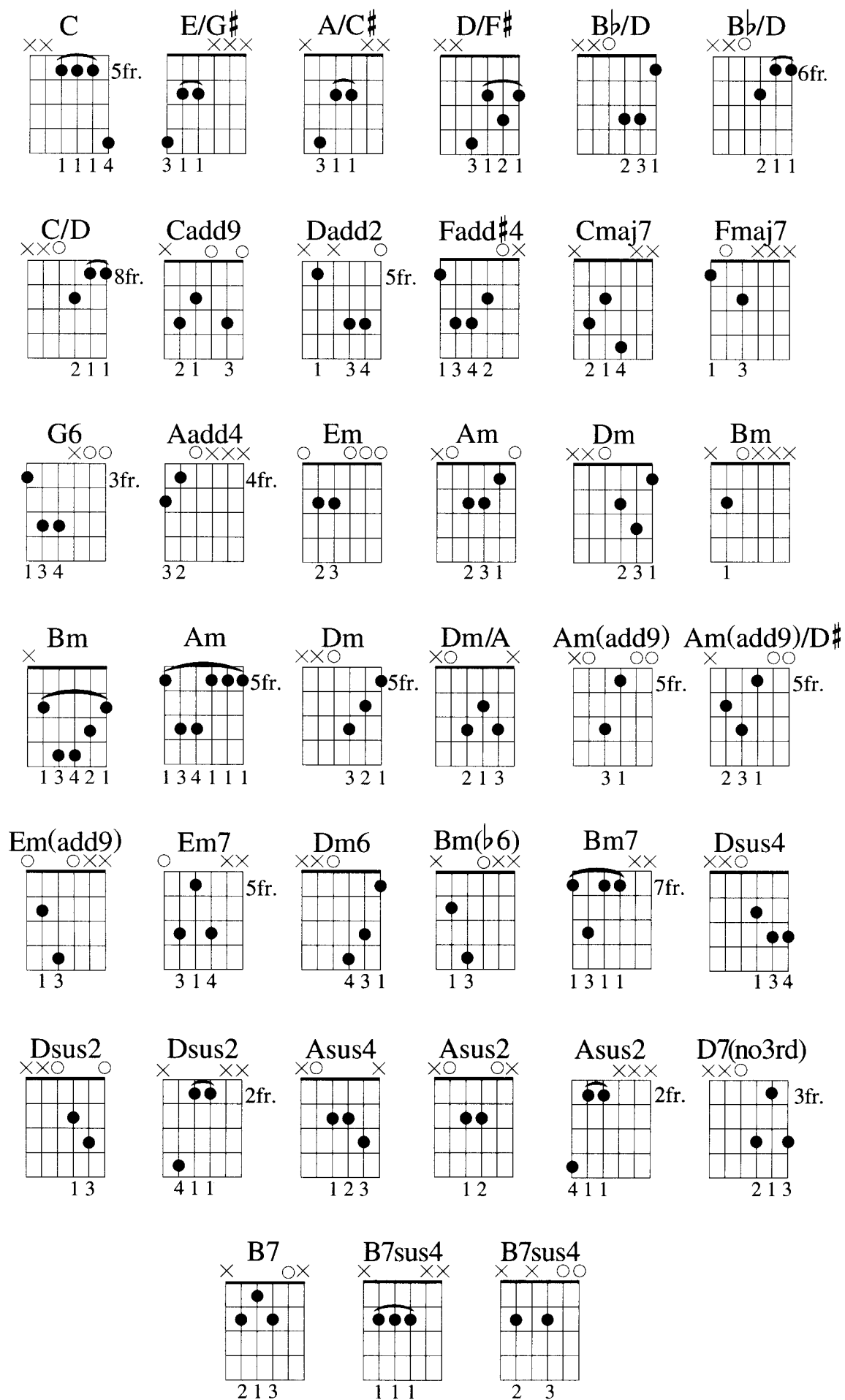




Photo by Ross Halfin

## James Speaks!

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***Tell me about your early experiences with music. How did you learn to play guitar?***

I picked the damn thing up and looked at the finger positioning on a Joe Perry poster. I tried that out, but it didn't sound very good, so it could have been one of those poses—or else I was doing it completely wrong. I got my ear for music early on; my family had tons of instruments in the house, which was very lucky. We had a piano. My two older half-brothers were in bands, so there was always an acoustic around, a drum set. I would bang on the piano. My mom thought I was destined to play piano, so she enrolled me in piano lessons; I took those for three years during elementary school. I completely hated it, but it developed my ear for music. The guitar was more intriguing for me, because it was more... *rock*—you could run around with it. I never took lessons. Back in the days of turntables, I would put on a UFO record, or whatever, and slow it down and learn the rhythms or solos.

***So you are truly self-taught.***

Yeah. My ear was developed quite a bit from the piano playing, so I knew what was in tune, what was not in tune, what sounded right, and what didn't. Maybe I learned a few chords from a book. All my buddies from high school started to learn guitar at the same time, so the competition from the three or four of us was huge... "I want to learn more than him," or, "I want to be better than him." So competition spurred it on as well.

***What guitar players and bands did you listen to, and how did they affect your style?***

I was always into the big, fat riffs. The first record that I really fell in love with, from my brother's collection, was the first Black Sabbath album. Not just because it was not allowed in the house, because of the cover and content, but because of the huge riffs. I was always drawn to that. I was drawn to the rhythm and percussion bit, because I had messed around on drums as well. The rhythm style came from percussion as well, hitting the guitar, as hard as you would a drum. Sometimes I will show Lars a drum beat that I've come up with on the guitar.

***Were playing guitar, writing, and singing always unified for you?***

Well, singing was always part of the piano lessons. During the recitals in front of your parents, you always had to sing. It wasn't

a question of whether you could sing or not, *you were going to*. So I grew up singing, but in high school, guitar was the thing that I wanted to do; I never really thought of being a singer. I recall trying to write original songs when I was in high school with some buddies, which eventually became the band Obsession. We were doing all these cover songs—Thin Lizzy, Black Sabbath, all the heavier stuff that we knew about—and I thought it was time to write an original song. It was not great, but at least I was trying. They didn't dig it, so we never ended up playing it. That was really the start of it all. I just recall sitting in my bedroom trying to come up with some material. I knew I wanted to write my own stuff from way back.

***When you begin writing, does any single element come first—lyric, title, riffs, or vocal melody?***

All of the above, really. I recall with "Fight Fire With Fire," I knew that was not only going to be the chorus, but also the title of the song, but the riff came after that. Other times I'll have a riff, and lyrics will come later, like on "Enter Sandman." It works either way. Lately, it's bigger chunks of things—lyrics with guitar parts that have kind of grown-up together. When I work on acoustic it lends me to singing a little more, so I come up with vocal melodies right away.

***Do you write a lot on the acoustic?***

I have been recently. If I'm doing this elaborate riffing, a lot of times it's good to just do the root chords, instead of all this fancy picking. That makes it easier to come up with a vocal melody. I'll simplify the riff to get the vocal together. That way there aren't two melodies battling each other right away.

***So later on you work on the coordination of singing and playing an intricate riff at the same time.***

Yeah, that's right.

***Do you have time set aside for writing, or is writing done only when inspiration hits?***

It can happen anywhere, anytime really. Everyone says that, but it's true. I'm lucky enough to have a separate area where I can just close the door and dig deep into whatever, completely secluded from the outside world. But sometimes you come up with shit while you're in the middle of dinner at some restaurant; you can't really write a riff down, so I will call home and leave it on the answering machine—at least tape it that way. When we're on the road we put ideas on tape and just leave them there. Trying to get songs together on the road is impossible; there are so many other things going on out here we need to concentrate on. You hope when you get home and everyone starts jamming on it that it still means the same thing. There are also times when, if I don't jump on it right then and start writing some lyrics, or at least get a

verse/chorus together, it will never turn into anything. Sometimes things will have to be done on the spot.

***Describe the typical co-writing session, if there is such a thing.***

I'm really good at coming up with melodies and parts, while Lars is good at arranging them. We'll sit down with all the riff tapes and pair up riffs, fit a beat around them, and just jam on them and see what else comes out of it. Lars and I will come up with two songs in one day, and other times it will take two weeks for one song. Sometimes we feel like we're just about to scrap something, then all of a sudden something will click and it will happen. "Low Man's Lyric" and "Where The Wild Things Are" were like that. We were just ready to scrap them because they weren't working too well. There's quite a bit of persistence between the two of us. We're really set on making something work, because we know that initially we heard something good in it.

***Do you ever swap riffs between songs in the early stages of writing?***

We'll do that sometimes. We categorize them: This would be a great riff to sing over... Is it strong enough to be the chorus?... Is it the verse or a B-part?... They're categorized into three or four ways—middle eight bars, middle jam bit, or whatever. So when we need a B-part, we go through the B-part riffs, and see if any of those fit. If they aren't in the right key, you can change it, or sometimes you can't if you need certain open strings at some point. Sometimes Lars and I will jam on a riff and see what else comes out of that feel. We've been working like that, especially recently, going with the feel of the riff and seeing what comes out of it, instead of the cut-and-paste method.

***It seems that Lars' contributions are usually concerned with the form or rhythmic ideas, maybe lyrics . . . Or is he helping craft melodies and humming out riffs as well?***

Sometimes he will hum riffs. When we listen to the riff tapes he'll often say, "I really like the tail of this riff, but the beginning is not good," or, "We can hack this part." Both of us have a pretty good ear for editing riffs. Once we get the riff together, we'll just jam on it. He's mainly good at, "I hear this song doing this. . . . we should try this kind of arrangement with it." I'm not good at the big picture; I'm good with the technicalities of the riff and how different melodies work with each other.

***Does this carry over to writing with Kirk or Jason as well?***

Basically, we just collect all the riff tapes from the tour or break, and we all listen to them. We try to put the blinders on, and not hear who is who. If there's a good riff, then it belongs. Though it is Lars and me in the dungeon putting the whole thing together. As we get groups of songs together, five or ten songs, we'll bring



Photo by Anton Corbijn

in Kirk and Jason and show them what we're doing with which songs and give them a group of songs to work on, and they take home tapes. I throw a lead down, just so we know where the lead is. I put the bass down as well, and do some rough vocals. Sometimes I stress that something, like the intro bass line in "Devil Dance," must be that way. We let them play with the tapes and see what they come up with. We seem to be a bit looser in that aspect lately, which makes everyone a little bit happier.

***The epic, multi-sectioned works on the early albums have given way to more compact works; i.e., songs that may have had a dozen different sections now have half that. What are the reasons for the changes?***

Well, we finished the *Justice* album, which was the epitome of showing off, I feel, and just jamming as many riffs into one song as you can. Then we went on tour and tried to play those songs live, and it just became a bore. It became an exercise in memory and dexterity. We found ourselves studying the fingerboard the whole time instead of soaking energy from the crowd and having fun. We would seem to lose some of the audience in some of the songs when it went off on some tangent. It didn't capture the audience or us. It didn't keep our attention, really. We wanted to simplify, get a little more muscle into it.

***It has also been quite some time since you've recorded an instrumental—any reason why?***

There have been some pretty good lyrics coming out of me. Most of those [instrumentals], when we wrote them, just felt like instrumentals. If I put words over them, it just wouldn't be right. We haven't really written anything lately that has felt that way. It was a feel thing; it wasn't like, "We need an instrumental for this album."

***What kinds of warm-up exercises do you do (vocal and guitar) before a show?***

None on guitar. When we're on tour the chops are usually up. Kirk definitely does, but I'm not out there wielding leads. Before the tour I'll get my "Master Of Puppets" chops up—do a lot of downpicking. I use a vocal warm-up tape before and after the show to get stretched out.

***Are you more likely to pick up a nylon-string or play through a large rig at home?***

I'm fortunate enough to have both, but when I'm upstairs watching the baby, there's a Martin D-28.

***Do you bring that guitar on hunting trips?***

No, we scale down for that. I'm not really into making noise out there... except for one big bang! Lyrics will come to mind, but bringing a guitar out there just isn't feasible.

***What advice do you have for aspiring songwriters and guitarists?***

Hmm, hmm, hmm, hmm, hmm. Soak up as many different kinds of music as you can. But at the end of the day, you know what you like best. I didn't really practice all that much. I learned how much I hated the word *practice* when I was in high school playing football or at the piano teacher's house. Make music your love instead of your work. Have a guitar sitting around, and if you're not doing anything, pick it up and fiddle around—that's when a lot of good ideas and riffs come about. You just pick it up unsuspectingly and start playing something. Make up some chords; you might come up with some fun stuff.

# THE SIGNATURE RIFFS

## Hit The Lights

from *Kill 'Em All*

Words and Music by  
James Hetfield and Lars Ulrich

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### INTRO RIFF

Hetfield had totally assimilated what Motorhead and other “New Wave Of British Heavy Metal” (NWOBHM) bands had to offer, as demonstrated by this high-speed boogie riff. It is here that the first hints of thrash are heard. . . .

0:47

The Intro Riff is written in standard musical notation on a treble clef staff. It consists of a single melodic line with a series of eighth and sixteenth notes, creating a fast, boogie-like feel. The riff is divided into two measures by a double bar line. Above the staff, the chords are labeled: A5(7), C5, D5, G5, Am7, and N.C. (Natural Chord). Below the staff, the fret positions are indicated with numbers 0 through 7. The first measure ends with a 'P.M.' (Palm Mute) instruction, and the second measure ends with a 'P' (Palm Mute) instruction. The fret positions for the first measure are 5, 0, 0, 0, 0, 0, 0, 0, 5, 7, 7, 0, 0. The fret positions for the second measure are 5, 0, 0, 0, 0, 0, 0, 7, 5, 7, 5, 6, 7.

### VERSE RIFF

This is the first part of the accompaniment used for the verses (the second part is the same as the Intro Riff). Hetfield avoids the tonic (A) here, focusing instead on the IV chord, D5.

0:53

The Verse Riff is written in standard musical notation on a treble clef staff. It consists of a single melodic line with a series of eighth and sixteenth notes, creating a fast, boogie-like feel. The riff is divided into two measures by a double bar line. Above the staff, the chords are labeled: D5, G, D5, and N.C. (Natural Chord). Below the staff, the fret positions are indicated with numbers 0 through 7. The first measure ends with a 'P.M.' (Palm Mute) instruction, and the second measure ends with a 'P' (Palm Mute) instruction. The fret positions for the first measure are 7, 7, 4, 4, 7, 7, 5, 5, 7, 7, 5, 5. The fret positions for the second measure are 7, 7, 3, 2, 3.

## PRE-SOLO RIFF

Clearly based on the Intro Riff, with its low A pedal and C5 and D5 dyads, this riff uses an A blues scale (A C D E<sup>b</sup> E F G) figure to finish the riff, but this time in a  $\frac{7}{8}$  bar!

2:35

The musical notation for the 'Finger exercise' in G major is shown in two staves. The top staff contains a sequence of chords: N.C.(A5), C5, N.C.(A5), D5, N.C.(A5), C5, and N.C. The bottom staff shows the corresponding fingerings for each chord, with numbers 1-5 indicating the fingers used.

# The Four Horsemen

from *Kill 'Em All*

Words and Music by  
James Hetfield, Lars Ulrich and Dave Mustaine

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## INTRO RIFF

Though the tempo of this riff (♩=204) registers at the top end of the metronome, it's not too difficult, as much of the riff is comprised of an octave-based figure played in 5th position. The artificial harmonic that Hetfield plays in bar 5 is easily achieved by choking up on the pick and allowing the side of the thumb to graze the string. (This specific G# harmonic will sound if you make contact the string about 3.5 inches from the bridge.)

0:00

**Triplet feel** ( $\text{♪} = \overset{\text{3}}{\text{♪}}$ )

The image displays a musical score for the piece "The Wind" by John Williams, featuring a guitar and a piano. The score is divided into two systems. The first system shows the guitar part with a treble clef and a key signature of one sharp (F#), and the piano part with a bass clef. The guitar part has a melody line with notes C, G5, D5, and C5, and a bass line with notes G, B, D, and G. The piano part has a melody line with notes G, B, D, and G, and a bass line with notes G, B, D, and G. The second system shows the guitar part with a treble clef and a key signature of one sharp (F#), and the piano part with a bass clef. The guitar part has a melody line with notes C, G5, D5, and C5, and a bass line with notes G, B, D, and G. The piano part has a melody line with notes G, B, D, and G, and a bass line with notes G, B, D, and G.

# The Four Horsemen *Cont.*

## VERSE RIFF

The low-E triplets on beats 1 and 3 help emphasize the backbeat power chords. The final bar of this riff creates an asymmetrical phrase length (2+2+2+1).

0:17

**Triplet feel** (♩=♩<sup>3</sup>♩)

E5 D5 E5

C5 D5 E5 G5 E5 C5 G5 D5 C5

P.M. P.M. P.M. P.M.

## TURN THE BEAT AROUND

Now the triplets are moved to backbeats, which makes for a startling and unsettling sound. The  $\flat$ II chord (F in the key of E), a Metallica trademark, is heard here for the first time.

2:14

**Triplet feel** (♩=♩<sup>3</sup>♩)

N.C.(E5) F5 E5

N.C.(E5) F5

P.M. Play 4 times



from *Kill 'Em All*

Words and Music by  
James Hetfield

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Here is a Metallica-ized take on the NWOBHM gallop rhythm (♩♩ ♩♩). The overall effect, compounded by the exclusive use of single-notes, foreshadows the famous ending riff from Slayer's "Postmortem."

0:04

[illegible]

## VERSE RIFF

The first bar of this riff is the thematic building block, or *motive*, for the rest of the riff. Note the sequential treatment this motive receives in the ensuing bars. (A *sequence* consists of a motive restated on higher or lower scale degrees.)

0:15

The Verse Riff is presented in two systems. The first system consists of two measures. The first measure contains a melodic line in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The notes are B5, A5, B5, A5, G5, F#5, G5, and F#5. The bass line is in standard notation with fret numbers: 9, 9, 7, 9, 9, 7, 7, 5, 5, 3, 3, 4, 4, 5, 5, 4, 4. The second measure contains a melodic line with notes A5, G5, A5, G5, F#5, N.C.(E5), F#5, and A5. The bass line has fret numbers: 7, 7, 5, 5, 7, 7, 5, 5, 4, 4, 0, 4, 4, 7, 5. The second system also consists of two measures. The first measure contains a melodic line with notes A5, G5, A5, G5, F#5, N.C.(E5), F#5, and A5. The bass line has fret numbers: 7, 7, 5, 5, 7, 7, 5, 5, 4, 4, 0, 4, 4, 7, 5. The second measure contains a melodic line with notes A5, G5, A5, G5, F#5, N.C.(E5), F#5, and A5. The bass line has fret numbers: 7, 7, 5, 5, 7, 7, 5, 5, 4, 4, 0, 4, 4, 7, 5.

## PRE-SOLO RIFF

The irregular groupings encountered here are often described as a *rotation figure* (because the figure must be repeated a number of times before it comes back to its starting point, on a downbeat). Sixteenth notes, usually grouped in four's, are grouped in three's here. The rotation period for such a grouping is three beats—as evidenced by the reappearance of the figure's first note on the downbeat of beat 3 in this riff.

0:50

The Pre-Solo Riff is presented in two systems. The first system consists of two measures. The first measure contains a melodic line in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The notes are N.C., F#5, E5, D5, C5, B4, A4, G4, F#4, E4, D4, C4, B3, A3, G3, F#3, E3, D3, C3, B2, A2, G2, F#2, E2, D2, C2, B1, A1, G1, F#1, E1, D1, C1, B0, A0, G0, F#0, E0, D0, C0, B-1, A-1, G-1, F#-1, E-1, D-1, C-1, B-2, A-2, G-2, F#-2, E-2, D-2, C-2, B-3, A-3, G-3, F#-3, E-3, D-3, C-3, B-4, A-4, G-4, F#-4, E-4, D-4, C-4, B-5, A-5, G-5, F#-5, E-5, D-5, C-5, B-6, A-6, G-6, F#-6, E-6, D-6, C-6, B-7, A-7, G-7, F#-7, E-7, D-7, C-7, B-8, A-8, G-8, F#-8, E-8, D-8, C-8, B-9, A-9, G-9, F#-9, E-9, D-9, C-9, B-10, A-10, G-10, F#-10, E-10, D-10, C-10, B-11, A-11, G-11, F#-11, E-11, D-11, C-11, B-12, A-12, G-12, F#-12, E-12, D-12, C-12, B-13, A-13, G-13, F#-13, E-13, D-13, C-13, B-14, A-14, G-14, F#-14, E-14, D-14, C-14, B-15, A-15, G-15, F#-15, E-15, D-15, C-15, B-16, A-16, G-16, F#-16, E-16, D-16, C-16, B-17, A-17, G-17, F#-17, E-17, D-17, C-17, B-18, A-18, G-18, F#-18, E-18, D-18, C-18, B-19, A-19, G-19, F#-19, E-19, D-19, C-19, B-20, A-20, G-20, F#-20, E-20, D-20, C-20, B-21, A-21, G-21, F#-21, E-21, D-21, C-21, B-22, A-22, G-22, F#-22, E-22, D-22, C-22, B-23, A-23, G-23, F#-23, E-23, D-23, C-23, B-24, A-24, G-24, F#-24, E-24, D-24, C-24, B-25, A-25, G-25, F#-25, E-25, D-25, C-25, B-26, A-26, G-26, F#-26, E-26, D-26, C-26, B-27, A-27, G-27, F#-27, E-27, D-27, C-27, B-28, A-28, G-28, F#-28, E-28, D-28, C-28, B-29, A-29, G-29, F#-29, E-29, D-29, C-29, B-30, A-30, G-30, F#-30, E-30, D-30, C-30, B-31, A-31, G-31, F#-31, E-31, D-31, C-31, B-32, A-32, G-32, F#-32, E-32, D-32, C-32, B-33, A-33, G-33, F#-33, E-33, D-33, C-33, B-34, A-34, G-34, F#-34, E-34, D-34, C-34, B-35, A-35, G-35, F#-35, E-35, D-35, C-35, B-36, A-36, G-36, F#-36, E-36, D-36, C-36, B-37, A-37, G-37, F#-37, E-37, D-37, C-37, B-38, A-38, G-38, F#-38, E-38, D-38, C-38, B-39, A-39, G-39, F#-39, E-39, D-39, C-39, B-40, A-40, G-40, F#-40, E-40, D-40, C-40, B-41, A-41, G-41, F#-41, E-41, D-41, C-41, B-42, A-42, G-42, F#-42, E-42, D-42, C-42, B-43, A-43, G-43, F#-43, E-43, D-43, C-43, B-44, A-44, G-44, F#-44, 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G-232, F#-232, E-232, D-232, C-232, B-233, A-233, G-233, F#-233, E-233, D-233, C-233, B-234, A-234, G-234, F#-234, E-234, D-234, C-234, B-235, A-235, G-235, F#-235, E-235, D-235, C-235, B-236, A-236, G-236, F#-236, E-236, D-236, C-236, B-237, A-237, G-237, F#-237, E-237, D-237, C-237, B-238, A-238, G-238, F#-238, E-238, D-238, C-238, B-239, A-239, G-239, F#-239, E-239, D-239, C-239, B-240, A-240, G-240, F#-240, E-240, D-240, C-240, B-241, A-241, G-241, F#-241, E-241, D-241, C-241, B-242, A-242, G-242, F#-242, E-242, D-242, C-242, B-243, A-243, G-243, F#-243, E-243, D-243, C-243, B-244, A-244, G-244, F#-244, E-244, D-244, C-244, B-245, A-245, G-245, F#-245, E-245, D-245, C-245, B-246, A-246, G-246, F#-246, E-246, D-246, C-246, B-247, A-247, G-247, F#-247, E-247, D-247, C-247, B-248, A-248, G-248, F#-248, E-248, D-248, C-248, B-249, A-249, G-249, F#-249, E-249, D-249, C-249, B-250, A-250, G-250, F#-250, E-250, D-250, C-250, B-251, A-251, G-251, F#-251, E-251, D-251, C-251, B-252, A-252, G-252, F#-252, E-252, D-252, C-252, B-253, A-253, G-253, F#-253, E-253, D-253, C-253, B-254, A-254, G-254, F#-254, E-254, D-254, C-254, B-255, A-255, G-255, F#-255, E-255, D-255, C-255, B-256, A-256, G-256, F#-256, E-256, D-256, C-256, B-257, A-257, G-257, F#-257, E-257, D-257, C-257, B-258, A-258, G-258, F#-258, E-258, D-258, C-258, B-259, A-259, G-259, F#-259, E-259, D-259, C-259, B-260, A-260, G-260, F#-260, E-260, D-260, C-260, B-261, A-261, G-261, F#-261, E-261, D-261, C-261, B-262, A-262, G-262, F#-262, E-262, D-262, C-262, B-263, A-263, G-263, F#-263, E-263, D-263, C-263, B-264, A-264, G-264, F#-264, E-264, D-264, C-264, B-265, A-265, G-265, F#-265, E-265, D-265, C-265, B-266, A-266, G-266, F#-266, E-266, D-266, C-266, B-267, A-267, G-267, F#-267, E-267, D-267, C-267, B-268, A-268, G-268, F#-268, E-268, D-268, C-268, B-269, A-269, G-269, F#-269, E-269, D-269, C-269, B-270, A-270, G-270, F#-270, E-270, D-270, C-270, B-271, A-271, G-271, F#-271, E-271, D-271, C-271, B-272, A-272, G-272, F#-272, E-272, D-272, C-272, B-273, A-273, G-273, F#-273, E-273, D-273, C-273, B-274, A-274, G-274, F#-274, E-274, D-274, C-274, B-275, A-275, G-275, F#-275, E-275, D-275, C-275, B-276, A-276, G-276, F#-276, E-276, D-276, C-276, B-277, A-277, G-277, F#-277, E-277, D-277, C-277, B-278, A-278, G-278, F#-278, E-278, D-278, C-278, B-279, A-279, G-279, F#-

# Seek & Destroy

from *Kill 'Em All*

Words and Music by  
James Hetfield and Lars Ulrich

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## INTRO RIFF #1

Though this riff begins with demonic-sounding A Locrian (A B $\flat$  C D E $\flat$  F G) licks, the second bar ends with a bluesy gesture from the A pentatonic minor scale (A C D E G).

0:00

Musical notation for Intro Riff #1. The top staff is in treble clef with a key signature of one flat (B $\flat$ ). It contains four measures of music. Above the staff, the first measure is labeled 'N.C.' and the second measure has a 'H' above a slur. Below the staff, the first measure is labeled 'P.M.' and the second measure has a 'H' below a slur. The bottom staff is in bass clef and contains four measures of music. The first measure is labeled 'H' below a slur. The second measure is labeled 'P.M.' and the third measure is labeled 'P.M.'.

## INTRO RIFF #2

Compare this riff to the Intro Riff from "Hit The Lights"; you'll find that it is comprised of the same scale degrees, albeit now in the key of E instead of A.

0:29

Musical notation for Intro Riff #2. The top staff is in treble clef with a key signature of one sharp (F $\sharp$ ). It contains four measures of music. Above the staff, the first measure is labeled 'N.C.(E5)', the second measure is labeled 'G5 A5 G5 A5', the third measure is labeled 'N.C.(E5)', and the fourth measure is labeled 'G5 A5 G5 A5'. Below the staff, the first measure is labeled 'P.M.' and the second measure is labeled 'P.M.'.

## CHORUS RIFF

The surprising thing about this riff is the sudden octave displacement in bar 3: we expect an E5 played at the 2nd fret, but instead the line jumps down to a low-E pedal.

1:39

Musical notation for Chorus Riff. The top staff is in treble clef with a key signature of one sharp (F $\sharp$ ). It contains four measures of music. Above the staff, the first measure is labeled 'G5', the second measure is labeled 'F $\sharp$ 5', the third measure is labeled 'F5', and the fourth measure is labeled 'N.C.'. Below the staff, the first measure is labeled '7 5', the second measure is labeled '6 4', and the third measure is labeled '5 3'.

# Fight Fire With Fire

from *Ride The Lightning*

Words and Music by  
James Hetfield, Lars Ulrich and Cliff Burton

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## INTRO

This ironic introduction to "Fight Fire With Fire" is played by two acoustics with Cliff Burton's bass doubling most of the melody an octave lower. The notation here shows both guitars arranged for one.

0:00

The musical score is arranged in four systems, each with a guitar staff and a bass staff. The guitar staff uses a treble clef and a 3/4 time signature. The bass staff uses a bass clef and a 3/4 time signature. The score includes the following chords and techniques:

- System 1:** G, Am, G/B, C, H (3), P, G/B, Am, E, D. Techniques: sl. (slide), 3 (triple).
- System 2:** G, Am, G/B, C, H (3), P, G/B, Am, Bm7, A. Techniques: sl. (slide), 3 (triple).
- System 3:** G, Am, G/B, C, H (3), P, G/B, Am, A, G. Techniques: sl. (slide), 3 (triple).
- System 4:** G, Am, G/B, C, H (3), P, G/B, Am, Em, G, C. Techniques: sl. (slide), 3 (triple).

The notation includes various fret numbers (0-10) and techniques such as slides (sl.), triplets (3), and bends (H, P).

## Fight Fire With Fire *Cont.*

INTRO RIFF #1

Now this is thrash! To look at it, this riff doesn't appear so syncopated, but to hear it—with such strong accents on the “ands” of beats 2 and 4, compounded by Lars Ulrich's snare hits on the upbeats—that's another story.

0:42

N.C. G5 N.C. F#5 N.C. G5 N.C. F#5 N.C. F#5

P.M. P.M. P.M. P.M. P.M.

0 0 0 0 0 0 5 3 0 0 0 0 0 0 0 2 0 0 0 0 0 0 0 5 3 0 0 4 2 0 0 4 2

INTRO RIFF #2

The principal players (namely the low E and the F#5 and G5 power chords) from Intro Riff #1 are back in this riff, but have been shuffled and twisted around to create some fresh kindling for the fire.

1:01

## CHORUS RIFF

The quarter-note triplets in the first bar are balanced, or perhaps *unbalanced*, by the machine gun-like sixteenth notes in the second bar. The tritone relationship (E-B $\flat$ ) heard here makes for a dramatic and unsettling chorus section.

1:42

The first system of the musical score for 'The Blue Bird' consists of a treble clef staff and a bass clef staff. The treble staff has a key signature of one sharp (F#) and a 3/4 time signature. The melody is written in a simple, folk-like style. The bass staff provides a harmonic accompaniment. The system is divided into two measures. The first measure contains a treble staff with a treble clef and a bass staff with a bass clef. The second measure contains a treble staff with a treble clef and a bass staff with a bass clef. The system is labeled with 'E5', 'G5', 'N.C.', 'Bb5', 'B5', 'Bb5', and 'N.C.' above the treble staff. The bass staff has a 'P.M.' marking below it. The system is numbered '2' and '5' below the bass staff.

# Ride The Lightning

from *Ride The Lightning*

Words and Music by  
James Hetfield, Lars Ulrich, Cliff Burton and Dave Mustaine

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## INTRO/ENDING RIFF

This riff serves as a musical bookend, as it appears only at the beginning and end of the song. The two-part harmony heard here consists of stark-sounding, *perfect* intervals—4ths, 5ths, and octaves. (Perfect intervals lack the major or minor quality of the 3rds and 6ths that are more commonly used in harmonized leads.)

0:00

N.C.

Gtr. I

Gtr. II

7 8 10 7 9 7 9 8 9 5 7

## CHORUS RIFF

The lowest note of each of these chords doubles Hetfield's vocal line, until the second bar, when Hetfield sings a C# over the A5 chord.

0:58

C#5 C5 B5 C#5 A5

P.M.

6 4 5 3 4 2 6 4 2 0 0 0 0 0 0 0

# For Whom The Bell Tolls

from *Ride The Lightning*

Words and Music by  
James Hetfield, Lars Ulrich and Cliff Burton

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## INTRO RIFF

The guitar in this riff serves as accompaniment for Burton's distorted and wah-soaked bass melody, arranged here for guitar. The triplet rhythm in Hetfield's part hints at the rhythms of succeeding riffs.

0:08

The musical notation for the Intro Riff is presented in two systems. The top system shows the guitar part with two staves: Gtr. I (treble clef) and Gtr. II (bass clef). The key signature is one sharp (F#). The Gtr. I part features a melody with eighth and quarter notes, including triplets. The Gtr. II part provides a harmonic accompaniment with chords and single notes. Above the staves, the notes E5 and F#5 are indicated. The bottom system shows the bass part on a single staff with a treble clef, featuring a melodic line with triplets and other rhythmic patterns. A note at the bottom reads: \*Bass (w/dist. & wah) arr. for gtr.

## TRIPLET RIFF

What would heavy metal be without palm-muted, minor-scale riffs like this one? This figure is played as an *ostinato* (persistently repeated) over an E5–G5–E5–G5–C5–A5 progression.

1:17

The musical notation for the Triplet Riff is shown in two systems. The top system features a single staff with a treble clef, containing a melodic line of eighth notes grouped in triplets. A dashed line below the staff is labeled 'P.M.' (palm-muted). The bottom system shows the bass part on a single staff with a treble clef, featuring a melodic line of eighth notes grouped in triplets, with fingerings 12, 9, and 11 indicated.

# Fade To Black

from *Ride The Lightning*

Words and Music by  
James Hetfield, Lars Ulrich, Cliff Burton and Kirk Hammett

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## INTRO RIFF

Play these eighth-note arpeggios as evenly as possible to ensure the same solemn and dark delivery that Hetfield brings us.

0:08

Bm(b6) Bm/A Bm(b6) A/C#

let ring----- sim.

## INTRO/VERSE RIFF

This accompaniment figure is comprised of garden-variety voicings of Am, C, G, and Em—"cowboy chords"; but Hetfield, not one to take a simplistic approach, ornaments the basic fingerings with hammer-ons, slides, and his usual fingerstyle prowess.

0:55

Am C G Em

w/fingers sl.

## BRIDGE RIFF

Another great example of a riff that sets Metallica apart from the rest: tried-and-true power chords are used here with forceful and invigorating rhythms, particularly the syncopated entrance of the D5 in bar 3. A single-note gallop figure finishes off this classic riff.

3:53

D5 E5 G5 F#5 D5 N.C.

sl. P.M.----- (2nd time)



# Creeping Death

from *Ride The Lightning*

Words and Music by  
James Hetfield, Lars Ulrich, Cliff Burton and Kirk Hammett

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## INTRO RIFF #1

This heavy-handed riff is played in rhythmic unison by the entire band for maximum effect. Consider playing this with all downstrokes.

0:00

0:00

N.C. E5 E5 D5

P.M. P.M.

## INTRO RIFF #2

Rhythmically identical to, and superimposed upon, Intro Riff #1, this riff includes a two-guitar harmony in 3rds.

0:09

0:09

N.C. Em Em D

Gtrs. I & II Gtr. I Gtr. I

P.M. Gtr. II P.M. Gtr. II

# Battery

from *Master Of Puppets*

Words and Music by  
James Hetfield and Lars Ulrich

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## INTRO RIFF

This is Hetfield's gentle, classical-sounding introduction. Notice the chromatically climbing lower voice, used to build tension, combined with the oblique motion of the highest voice, focused primarily on E.

0:00

Chord progression: E5, Fmaj7, F#m7, G5, E5, Fmaj7, F#m7, G5.

The notation shows a treble staff with a key signature of one sharp (F#) and a common time signature. The bass staff shows fingerings: 3 2, 2 0, 2 0, 3 0, 3 2, 2 0, 2 0, 3 0.

## HARMONIZED RIFF

This two-guitar riff, layered on top of the Intro Riff, fills in the rhythmic gaps.

0:13

Chord progression: E5, Fmaj7, F#m7, G5, E5, Fmaj7, F#m7, G5.

The notation shows two guitar parts: Gtr. I (Acous.) and Gtr. II (Acous.). Gtr. II includes "rake" markings. The bass staff shows fingerings: 3 4 5 5 7, 3 4 5 5 7, 3 4 5 5 7, 3 4 5 5 7, 3 4 5 5 7, 3 4 5 5 7, 3 4 5 5 7, 3 4 5 5 7.

## YET ANOTHER GUITAR

On the repeat of the Harmonized Riff, this higher melody is added. The combined effect of the three harmony parts amounts to alternating G and Am triads.

0:25

## ELECTRIC ENTRANCE

This rocked-out version of the Intro Riff is played under the three harmonized electrics.

0:38

## FAST RIFF

“Battery” may have begun over a minute ago, but 1:06 is when the *assault* begins. Hetfield fills in all the gaps between his power-chord figures with gallop rhythms on the low E, leaving no rhythmic rest for the wicked. The first half of this riff is used as accompaniment for the verses.

1:06

The musical score for the "FAST RIFF" section of "Battery" is presented in three systems. The guitar part is written in standard notation with a key signature of one sharp (F#). The bass part is written in standard notation with a key signature of one sharp (F#). The score is divided into three systems. The first system contains measures 1-4, the second system contains measures 5-8, and the third system contains measures 9-12. Chord symbols are written above the guitar staff, and fret numbers are written below the bass staff. The notation includes power chords, gallop rhythms, and a "P.M." (pick-me) instruction.

**System 1 (Measures 1-4):**

- Measure 1: N.C.(E5)
- Measure 2: B $\flat$ 5
- Measure 3: A5 (E5)
- Measure 4: Em B/D $\sharp$  Em (E5)

**System 2 (Measures 5-8):**

- Measure 5: (E5) F $\sharp$ 5 G5 (E5) G5 G $\sharp$ 5 E5
- Measure 6: B $\flat$ 5 A5 E5
- Measure 7: Em B/D $\sharp$
- Measure 8: (E5) F $\sharp$ 5 G5 (E5) G5 G $\sharp$ 5 E5

**System 3 (Measures 9-12):**

- Measure 9: Em (E5)
- Measure 10: B $\flat$ 5 A5
- Measure 11: B $\flat$ 5 A5
- Measure 12: B $\flat$ 5 A5

# Master Of Puppets

from *Master Of Puppets*

Words and Music by  
James Hetfield, Lars Ulrich, Kirk Hammett and Cliff Burton

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# INTRO RIFF

Brilliantly crafted, this riff contains a somewhat disguised, chromatically descending line that moves from E down to F#. Notice how the melodic rhythm gains momentum in the final bar, increasing tension.

0:00

The image displays a musical score for the song "The Wind" by The Beatles, specifically the guitar and bass parts. The score is organized into two systems, each with a guitar staff, a bass staff, and a fretboard diagram.

**System 1:**

- Guitar Staff:** The first measure contains a whole note chord E5. The second measure contains a whole note chord D5. The third measure contains a whole note chord D $\flat$ 5. The fourth measure contains a whole note chord C. The fifth measure contains a whole note chord N.C.(Em). The sixth measure contains a whole note chord N.C.(Em).
- Bass Staff:** The first measure contains a whole note chord G. The second measure contains a whole note chord F. The third measure contains a whole note chord E. The fourth measure contains a whole note chord D. The fifth measure contains a whole note chord C. The sixth measure contains a whole note chord B. The seventh measure contains a whole note chord A. The eighth measure contains a whole note chord G.
- Fretboard Diagram:** The diagram shows the fret positions for the guitar and bass parts. The guitar part is in the key of E major, and the bass part is in the key of E major.

**System 2:**

- Guitar Staff:** The first measure contains a whole note chord D. The second measure contains a whole note chord D $\flat$ . The third measure contains a whole note chord C. The fourth measure contains a whole note chord N.C.(Em). The fifth measure contains a whole note chord N.C.(Em). The sixth measure contains a whole note chord N.C.(Em). The seventh measure contains a whole note chord N.C.(Em). The eighth measure contains a whole note chord N.C.(Em).
- Bass Staff:** The first measure contains a whole note chord G. The second measure contains a whole note chord F. The third measure contains a whole note chord E. The fourth measure contains a whole note chord D. The fifth measure contains a whole note chord C. The sixth measure contains a whole note chord B. The seventh measure contains a whole note chord A. The eighth measure contains a whole note chord G.
- Fretboard Diagram:** The diagram shows the fret positions for the guitar and bass parts. The guitar part is in the key of E major, and the bass part is in the key of E major.

The score is marked with "N.C.(Em)" and "P.M." (Play 4 times).

## EIGHTH-NOTE RIFF

To counter the descending gestures in the Intro Riff, this riff begins with a most effective ascending line.

0:21

[illegible]

# Master Of Puppets *Cont.*

## CHORUS RIFF

This riff, centered in E, provides the most harmonically varied section of the song. The second bar is the most challenging to play, as it uses mostly third and fourth fingers, so master it before learning the rest of the riff.

1:27

The musical score for the Chorus Riff is presented in two systems. The first system consists of two staves. The top staff is in treble clef with a key signature of one sharp (F#). It contains four measures of music. Above the staff, the notes E5, D5, E5, and C5 B5 are indicated. Below the staff, there are three "P.M." (pick-me) markings and a "H" (hammer-on) marking. The bottom staff is in bass clef and contains four measures of music. It includes a "P.M." marking and a "H" marking. The second system also consists of two staves. The top staff is in treble clef and contains four measures of music. Above the staff, the notes D#5, B5, N.C.(B), E5, and F are indicated. Below the staff, there are three "P.M." markings and a "H" marking. The bottom staff is in bass clef and contains four measures of music. It includes a "P.M." marking and a "H" marking. The score is divided into two parts by a double bar line. The first part is labeled "1. 2. 3." and the second part is labeled "4.".

## INTERLUDE ARPEGGIOS

Here is the clean-electric passage that opens the tranquil interlude section.

3:33

The musical score for the Interlude Arpeggios is presented in two staves. The top staff is in treble clef with a key signature of one sharp (F#). It contains four measures of music. Above the staff, the notes Em, D, Cadd9, Amsus2, B7, and B/D# are indicated. Below the staff, there are three "H P" (hammer-on/pull-off) markings and a "P" (pick) marking. The bottom staff is in bass clef and contains four measures of music. It includes a "P" marking and a "P" marking. The score is divided into two parts by a double bar line. The first part is labeled "let ring" and the second part is labeled "P".

# INTERLUDE

This is the two-part harmony figure that is played over the Interlude Arpeggios. These lines are comprised almost entirely of chord tones and upper extensions (such as 7ths) until the final bar, when scalar lines are used instead.

3:52

Em D Cadd9

Gtr. I

Gtr. II

\*Higher gtr. notated to left of slashes.

Amsus2 B7 B7/D#

H 3 P

H 3 P

sl.

H P

sl.

# The Thing That Should Not Be

from *Master Of Puppets*

Words and Music by  
James Hetfield, Lars Ulrich and Kirk Hammett

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## INTRO RIFF #1

Hetfield tunes down a whole step to play this song, so that even though this song “appears” to be in F#, it actually sounds in E.

0:00

Musical notation for Intro Riff #1. The riff is written on a single staff in E major (one sharp). It consists of two measures of a power chord (E5) followed by two measures of a power chord (F#5). This is followed by a measure of E5, then a measure of F#5, then a measure of F#5 (b5), then a measure of F#5, then a measure of F#5 (b5), and finally a measure of E5. The notation includes fingerings (2, 4, 0, 2, 2, 4, 2, 5, 0) and a key signature change to E major.

\*Tune down a whole step (D G C F A D).

## INTRO RIFF #2

Though closely related to Intro Riff #1, this riff is clearly made up of two chromatic lines: first, the quick, low, ascending power-chords; second, the slower-moving, high, ascending power-chords.

0:17

Musical notation for Intro Riff #2. The riff is written on a single staff in E major (one sharp). It consists of two measures of a power chord (E5) followed by two measures of a power chord (F5). This is followed by two measures of a power chord (F#5), then two measures of a power chord (C5). The notation includes fingerings (2, 0, 2, 3, 4, 5, 4, 6, 4, 7, 5, 7, 2, 0) and a key signature change to E major.

## INTRO RIFF #3

Though not exactly as light and airy as Debussy's music, this tonally ambiguous riff—comprised of four different, essentially unrelated, minor-7th chords—is reminiscent of the French composer's coloristic harmonic style.

0:43

Musical notation for Intro Riff #3. The riff is written on a single staff in E major (one sharp). It consists of four measures of a power chord (Bm7), then four measures of a power chord (Gm7), then four measures of a power chord (G#m7), and finally four measures of a power chord (Fm7). The notation includes fingerings (7, 7, 7, 7, 7, 7, 3, 3, 3, 3, 3, 3, 4, 4, 4, 4, 4, 4, 1, 1, 3, 3, 3, 3, 3, 3, 3, 3) and a key signature change to E major.



# Welcome Home (Sanitarium)

from *Master Of Puppets*

Words and Music by  
James Hetfield, Lars Ulrich and Kirk Hammett

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## INTRO

Ever since Yes's "Roundabout," no one can resist a good old, harmonic-laced intro. The second part of this intro demonstrates some of the different E minor-type chords that can be achieved by moving a power-chord fingering up the neck, while sounding the open E and G strings.

0:00

Em Harm.----- 12 12 3 3 5 3 2 12 12 2 2 3

let ring ----- sim.

Harm.----- Harm.----- Harm.----- Harm.-----

0 12 12 12 12 12 12 12

Emadd2 Em+5 Em7add4 Aadd4 G Asus4 Play 4 times

let ring ----- sim.

0 2 4 0 3 5 0 0 5 7 0 5 4 0 2 0 0

sl. sl.

# Welcome Home (Sanitarium) *Cont.*

## CHORUS RIFF

Here, a sliding power-chord idea (in bars 1 and 3) alternates with two different single-note figures (in bars 2 and 4). A question-and-answer effect results from each two-bar phrase ending differently.

1:49

The Chorus Riff is written in G major (one sharp) and 4/4 time. It consists of two main phrases, each two bars long. The first phrase (bars 1-2) starts with a power chord (N.C.) and a sliding power chord (G5 F#5), followed by two single-note figures (C5 B5 and C5 B5). The second phrase (bars 3-4) starts with a power chord (N.C.) and a sliding power chord (G5 F#5), followed by two single-note figures (C5 B5 and C5 B5). The notation includes guitar-specific symbols like 'sl.' (slide), 'H P' (hammer-on), and 'P.M.' (pick mute). The fretboard diagram shows the positions of the notes on the strings.

## BRIDGE RIFF

Hetfield takes a minimal amount of material here and milks it for all its worth: a simple rhythm (♩ ♩ ♩ ♩) and a three-chord motive that always begins the same way (D5–E5–X5).

4:07

The Bridge Riff is written in G major (one sharp) and 4/4 time. It consists of a single four-bar phrase. The first bar is a power chord (D5 E5), the second bar is a power chord (D5 E5) followed by a single note (D5), the third bar is a power chord (E5 F5), and the fourth bar is a power chord (D5 E5) followed by a single note (C5). The notation includes guitar-specific symbols like 'D5', 'E5', 'F5', 'C5', and 'B5'. The fretboard diagram shows the positions of the notes on the strings.

Blackened

from ...*And Justice For All*

Words and Music by  
James Hetfield, Lars Ulrich and Jason Newsted

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## INTRO RIFF

Just after the backward, harmony guitars leave the mix, this frenzied, single-note riff erupts. The time changes present here won't cause much difficulty because of the nearly constant rhythmic activity. The seven-beat phrase length combined with the offbeat accents creates a sense of urgency.

0:38

The musical score is written for guitar on a single staff. It begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The piece is divided into two main sections: 'N.C.' (No Chords) and 'Bb5 N.C.' (B-flat 5 No Chords). The 'N.C.' section consists of three measures, each containing a pair of eighth notes. The first measure is marked 'P.M.' (Palm Mute). The second measure is marked 'P.M.' and the third measure is marked 'P.M.'. The 'Bb5 N.C.' section consists of three measures, each containing a pair of eighth notes. The first measure is marked 'P.M.' and the second measure is marked 'P.M.'. The third measure is marked 'P.M.' and includes a 'sl.' (slide) instruction. The score concludes with a double bar line and repeat dots. Below the staff, there are two lines of guitar tablature. The first line contains the following fret numbers: 0, 7, 0, 7, 0, 7, 8, 7, 0, 7, 0, 7, 8, 7, 0, 7, 0, 7, 7, 8, 7, 3, 1, 2, 3, 2, 3, 3, 1. The second line contains the following fret numbers: 0, 7, 0, 7, 0, 7, 8, 7, 0, 7, 0, 7, 7, 8, 7, 3, 1, 2, 3, 2, 3, 3, 1. The tablature is aligned with the notes on the staff, with the first line corresponding to the first four measures and the second line corresponding to the last four measures.

## CHORUS RIFF

This riff includes a good example of a circle-of-5ths/4ths-based idea here, the A5–D5–G5–C5 progression. Because the roots of this progression ascend in 4ths, a strong forward motion is exhibited.

1:43

\*Play small notes 2nd time.  
P.M. refers to 1st time only.

# ... And Justice For All

from ...*And Justice For All*

Words and Music by  
James Hetfield, Lars Ulrich and Kirk Hammett

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## INTRO RIFF #1

The scalar bass line and the somewhat sequential melody contribute to the classical sound of this riff, but the B $\flat$ 5 (b $\nabla$  in E) in the final bar gives the riff an undeniable Metallica stamp.

0:00

Measures 1-6 of Intro Riff #1. The notation is in 3/4 time with a key signature of three sharps (F#, C#, G#). The guitar part (top staff) features a melody with triplets and a final bar with a B $\flat$ 5 chord. The bass part (bottom staff) features a scalar line. Chord labels E, D, C, Bm, B $\flat$ , and B $\flat$ 5 are placed above the measures. A 'clean tone let ring' instruction is present in measure 1. Fingering numbers (0-9) are provided for both parts.

## INTRO RIFF #2

The most striking feature of this volatile riff is the asymmetry created by the truncation of the power-chord figure when it returns in bar 3.

1:20

Measures 1-6 of Intro Riff #2. The notation is in 4/4 time with a key signature of one sharp (F#). The guitar part (top staff) features power-chord figures (B $\flat$ 5, A5) and a final bar with a B $\flat$ 5 chord. The bass part (bottom staff) features a scalar line. Chord labels B $\flat$ 5, A5, and N.C. are placed above the measures. Fingering numbers (0-9) are provided for both parts.

# One

from ...*And Justice For All*

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James Hetfield and Lars Ulrich

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## INTRO RIFF

Hetfield easily could have played chord forms that would allow each note to ring together in this somber intro, but instead he elects to take a leaner approach, never letting the D's and F#'s sound concurrently.

0:20

First two measures of the Intro Riff. Chords: Bm, Gmaj7(no3rd), Bm, Gmaj7(no3rd). The first measure includes the instruction "let ring". The notation shows a treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The bass line is shown with fret numbers: 2 4 2 0 for the first measure, 3 3 for the second, 2 4 2 0 for the third, and 3 3 for the fourth.

Next two measures of the Intro Riff. Chords: Bm, D/A, Gmaj7(no3rd), N.C. The notation continues with the same treble clef, key signature, and time signature. The bass line fret numbers are: 2 4 2 0 for the first measure, 0 4 0 0 for the second, 3 3 for the third, and 0 0 2 2 for the fourth.

## POST-VERSE RIFF

This riff matches Hetfield's vocal line, "Hold my breath as I wish," but then it splits to follow its own direction. Notice the sequential treatment in bar 2, where the first five chords from bar 1 are played a step higher.

2:13

Post-Verse Riff notation. Chords: G5, A5, B5, A5, G5, F#5, B5, A5, B5, C#5, B5, A5, N.C. The notation shows a treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The bass line is shown with fret numbers: 0 0 3 for the first measure, 2 4 2 0 for the second, 2 4 2 0 for the third, 4 4 4 4 for the fourth, 2 2 2 2 for the fifth, 4 4 4 4 for the sixth, 2 2 2 2 for the seventh, 4 6 4 2 for the eighth, 4 4 2 0 for the ninth, 3 4 for the tenth, and 3 4 for the eleventh.

## TRIPLET RIFF

Much too fast to play with successive downstrokes, try alternate picking the triplet figures in this brutal riff. All of the accented dyads should be played with downstrokes.

4:55

Triplet Riff notation. Chords: E5, F5. The notation shows a treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The bass line is shown with fret numbers: 0 0 0 0 0 0 2 for the first measure, 0 0 0 0 0 0 2 for the second, 0 0 0 0 0 0 2 for the third, and 0 0 0 0 0 0 2 3 for the fourth. The notation includes triplet markings and the instruction "P.M." (pick up) for the first four measures.

# Harvester Of Sorrow

from ...*And Justice For All*

Words and Music by  
James Hetfield and Lars Ulrich

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## INTRO RIFF #1

This clean electric part is played over a long, sustained E5 chord. Hetfield's note choices are centered around an open Em chord, but make frequent use of notes from the Spanish-sounding E Phrygian mode (E F G A B C D).

0:04

0:04

## INTRO RIFF #2

The gallop rhythm, a sixteenth-note rotation figure in three's (see p.18), and  $\flat\text{II}$  and  $\flat\text{V}$  chords combine to make a quintessential slow, metal groove. Play this riff with downstrokes exclusively.

0:45

0:45

## VERSE RIFF

Much like in the previous riff, Hetfield plays all of the chords here with downstrokes to achieve maximum heaviness. To play each chord for the proper duration, you'll need to use right-hand mutes.

1:34

1:34

# Enter Sandman

from *Metallica*

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James Hetfield, Lars Ulrich and Kirk Hammett

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## INTRO RIFF #1

This germinal riff, played on acoustic guitar, is the basis for several other riffs that occur later on.

0:00

N.C.

0 7 6 5 7 0 7 6 5 7 0 7 6 5 7 0 7 6 5 7 0

## INTRO RIFF #2

Here is the first variation on Intro Riff #1. Notice the thickening of the texture by using E5 chords (instead of just an open E), the vibratoed A, and the power-chord turnaround in bar 4.

0:55

E5 N.C. E5 N.C. E5 N.C. G5 F#5 G5 F#5 E5

2 0 2 7 6 5 0 0 2 7 6 5 0 0 2 7 6 5 0 3 0 2 0 2 3 2 0

## CHORUS RIFF

Hetfield take the Intro Riff #1 even farther afield here: He has transposed it up a whole step, to F#, as well as made substantial changes to the rhythmic and melodic contour.

1:34

F#5 B5 F#5 B5 F#5 B5 E5

4 4 3 4 4 3 4 4 3 4 2 2 4 3 4 4 3 4 2 2 0

# The Unforgiven

from *Metallica*

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James Hetfield, Lars Ulrich and Kirk Hammett

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## INTRO RIFF

This delicate chordal arpeggiation must be played fingerstyle (Hetfield plays it with his thumb and first two fingers, using his thumb for the open A as well as the 2nd-fret E). Notice the syncopated feel generated from the sixteenth-note rotation figure in three's.

0:07

Amsus2

let ring  
w/fingers

## VERSE RIFF

This riff is comprised of a pedal played on open strings and a melodic line played on an adjacent string. Note the intensity generated by playing the melody up high on lower strings, rather than playing it in a low position on higher strings.

0:55

N.C.(Am) (Em) (Dsus4) (D) (Am)

P.M. --4 P.M. --4

# Wherever I May Roam

from *Metallica*

Words and Music by  
James Hetfield and Lars Ulrich

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Here is an E Phrygian (E F G A B C D) riff in the vein of the "Harvester Of Sorrow" Intro Riff. This riff contains many position changes, though they are fairly straightforward—just let your first finger lead the way! (Each position change begins with a note played by the first finger.)

0:48

E5 N.C. E5 N.C. A5 A#5 B5 C5

P.M. H P.M. H P.M. H

tr sl. tr sl. tr



# Nothing Else Matters

from *Metallica*

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James Hetfield and Lars Ulrich

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## INTRO RIFF

This fingerstyle intro is one of Hetfield's most challenging classical-esque passages. Position changes abound, so left-hand fingerings are shown below the tab staff at crucial points.

0:09

# Nothing Else Matters *Cont.*

## VERSE RIFF

Not reliant on left-hand slurs and slides, like the Intro Riff, this accompaniment focuses on right-hand flair and a more active chord progression. Hetfield places the greatest rhythmic activity at the end of each bar, generating a strong, forward motion.

0:59

The musical score for the Verse Riff is presented in three systems, each with a treble clef staff and a bass staff. The key signature is one sharp (F#) and the time signature is 6/8. Chord symbols are placed above the treble staff: Em, D, Dsus4, Cadd2, N.C., Em, D, Cadd2, N.C., Em, G, B7sus4, Em, and N.C. The bass staff contains fret numbers (0-3) and fingerings (1-3). The first system includes the instruction 'w/fingers' under the first bar. The second system includes a 'P' (pull-off) marking in the first bar. The third system includes a 'P' (pull-off) marking in the first bar. The score is divided into four measures per system, with a double bar line at the end of the third system.

Chord progression: Em D Dsus4 Cadd2 N.C. Em D Cadd2 N.C. Em G B7sus4 Em N.C.

Measure 1 (first system): Em, w/fingers, 0 0 3 0 0 0

Measure 2 (first system): D, 2 3 0 3 0 0

Measure 3 (first system): Dsus4, 0 0 3 0 0 0

Measure 4 (first system): Cadd2, 0 0 3 0 0 0

Measure 5 (first system): N.C., 3 2 0

Measure 6 (first system): Em, 0 0 3 0 0 0

Measure 7 (second system): D, 2 3 0 3 0 0

Measure 8 (second system): Cadd2, 0 0 3 0 0 0

Measure 9 (second system): N.C., 2 3 3 3 3 0

Measure 10 (second system): Em, 0 0 3 0 0 0

Measure 11 (third system): D, 2 3 3 3 3 0

Measure 12 (third system): Cadd2, 0 0 3 0 0 0

Measure 13 (third system): N.C., 0 0 0 0 0 0

Measure 14 (third system): Em, 0 0 0 0 0 0

Measure 15 (third system): G, 3 0 2 0 0 0

Measure 16 (third system): B7sus4, 0 0 2 0 0 0

Measure 17 (third system): Em, 0 0 0 0 0 0

Measure 18 (third system): N.C., 0 0 0 0 0 0

from *Load*

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Though feel is always crucial in music, it takes center stage here, as this riff consists almost entirely of octave E's. Listen carefully to the recording, and follow along with the notation to match Hetfield's nuances.

0:14

N.C. (E5) G5

Musical score for guitar, featuring a treble clef and a key signature of one sharp (F#). The score is divided into two systems. The first system is labeled "N.C. (E5)" and the second system is labeled "G5". The notation includes a series of chords and melodic lines, with some notes marked with "P.M." (Palm Mute). The score concludes with a double bar line and repeat dots.

This asymmetrical and bipolar riff outlines a descent through the E pentatonic minor scale (B–A–G–E). The percussive, x'ed notes are played by resting the left-hand fingers on the strings, thus eliminating any pitched sounds.

1:05

B5 A5 G5 F#5 F5 N.C.(E5)

P.M.

P P P P P P

4 4 2 5 5 3 5 4 3 0 0 0 0 3 0 0 0 0 3 0 0 0 3 0 0 0 0 3 0 0 0 3 0 0 0 3 0

P P P P P P

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## INTRO RIFF

This E blues scale-based riff is played with a triplet feel, so the eighth-note figures ( $\text{♩} \text{♩} \text{♩}$ ) are actually played as  $\text{♩} \text{♩} \text{♩}$ . The heavy emphasis of the  $\flat 5$  gives this riff its sinister sound.

0:04

**Triplet feel** ( $\text{♩} \text{♩} \text{♩}$ )  
N.C.

## VERSE RIFF

Even though you don't see any  $\flat 5$ 's in this riff, they're here: the A's are bent up a half step to  $\flat 5$ 's. So, we have the exact same pitches found in the Intro Riff (E G A and  $\flat 5$ ), given new purpose by Hetfield's rhythmic ingenuity and phrasing finesse.

0:30

**Triplet feel** ( $\text{♩} \text{♩} \text{♩}$ )  
N.C.

# Until It Sleeps

from *Load*

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James Hetfield and Lars Ulrich

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## CHORUS RIFF

Based on the tried-and-true Am–G–F chord progression, this riff still carries its share of Metallica-isms, such as the palm-muted pedal (here, an A) and the  $b2$  ( $Bb$ ), which is played in bars 2 and 4.

0:25

Musical notation for the Chorus Riff, measures 1-4. The notation is in 4/4 time. The guitar part features a palm-muted (P.M.) A pedal point in the bass register, with a melodic line in the treble. The chords are Am, G, F, Am, G, F. The bass line consists of single notes: 5, 7, 5, 4, 5, 2, 3, 2, 5, 7, 5, 4, 5, 2, 3, 2.

## VERSE RIFF

Though most of this riff is played as single notes, the chord forms are held as long as possible, creating a lush, sustained sound. Notice the syncopated sound generated from the many notes that are played on the off-beats.

0:42

Musical notation for the Verse Riff, measures 1-4. The notation is in 4/4 time. The guitar part features a clean tone with chorus and a let ring effect. The chords are A5, G, and F#sus2. The bass line consists of single notes: 0, 3, 1, 0, 2, 0, 0, 3, 1, 0, 2, 1, 3, 0, 2, 1.

## BRIDGE RIFF

The pedal/moving-dyad idea from the Chorus Riff returns in this section. Tension is heightened here because the pedal is on the 5th scale degree, the dominant. The D–D $\sharp$  approach to the E power chord adds strength to the dominant's effect.

1:25

Musical notation for the Bridge Riff, measures 1-4. The notation is in 4/4 time. The guitar part features a sliding (sl.) E5 pedal point in the bass register, with a melodic line in the treble. The chords are E5 and N.C.(Em). The bass line consists of single notes: 9, 9, 5, 7, 5, 4, 6, 9, 9, 5, 7, 5, 4, 6, 9, 9.

# King Nothing

from *Load*

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## INTRO RIFF

This riff demonstrates the unique touch of Metallica through the use of the  $b7-b7-1$  figure in bar 1, and the octaves in the final bar. The octaves seem to come from nowhere, but serve as an effective turnaround gesture.

0:44

N.C.(E5)

Play 3 times

## VERSE RIFF

This riff is closely related to the second bar of the Intro Riff, but here the open E is replaced with a percussive stroke on the lower strings, and the E-G-E figure is dropped down an octave and played as a series of power chords. The octaves have been replaced with power chords as well.

1:14

N.C.(E5)

P.M.

## BRIDGE RIFF

The hair may be short, the tempos may be slower, but we can still count on Metallica for super-heavy tritone-laden riffs like this one. Notice that the  $E_b5$  chord contains one note ( $E_b$ ) a tritone away from A, the previous chord, and one note ( $B_b$ ) a tritone away from E, the key of the song.

1:31

N.C.(A5)

$E_b5$

# Hero Of The Day

from *Load*

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## INTRO RIFF

Clean arpeggios in A major? What next!? This classic rock-sounding intro begins with a dual, upper pedal (E and A) and an ascending scalar line on the bottom. The final two bars show Hetfield reveling in the smooth sounds of an arpeggiated E chord.

0:00

A5 A5/B A5/C# A5/D E

clean tone let ring throughout

sl.

## VERSE RIFF

This is simply a more rockin' version of the Intro Riff. Hetfield takes a bare-bones approach in the first two bars (the eighth-note arpeggios from the Intro Riff give way to quarter-note figures here), but in the final bars the arpeggiated E chord is replaced by a Hendrixian octave figure.

0:52

A5 A5/B A5/C# A5/D E

sl.

sl.

sl.

## CHORUS RIFF

A change to the relative minor marks this section. This highly syncopated riff is pounded out by the guitars over Newsted's steady sixteenth-note bass line. Ulrich thickens the texture by letting loose some of the fiercest double-bass drumming this side of 1990.

2:16

F#5 N.C. F#5 N.C.

sl.

# Fuel

from *Reload*

Words and Music by  
James Hetfield, Lars Ulrich and Kirk Hammett

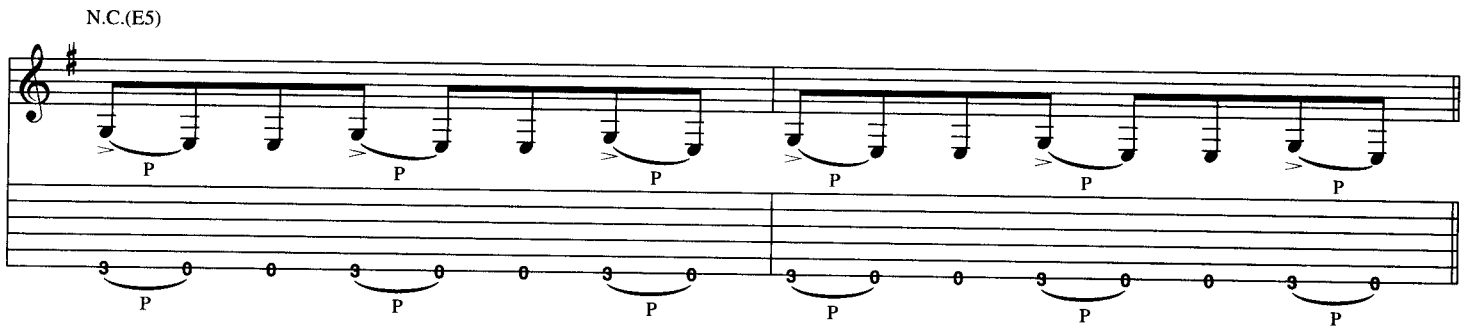
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## INTRO RIFF #1

If you look closely at this riff you'll notice that the notes are grouped in a 3+3+2 pattern. This is simply a filling in of the first bar of the *clave* pattern (♩ ♩♩ ♩) found in Latin music, or what rockers call the "Bo Diddley beat."

0:03

N.C.(E5)

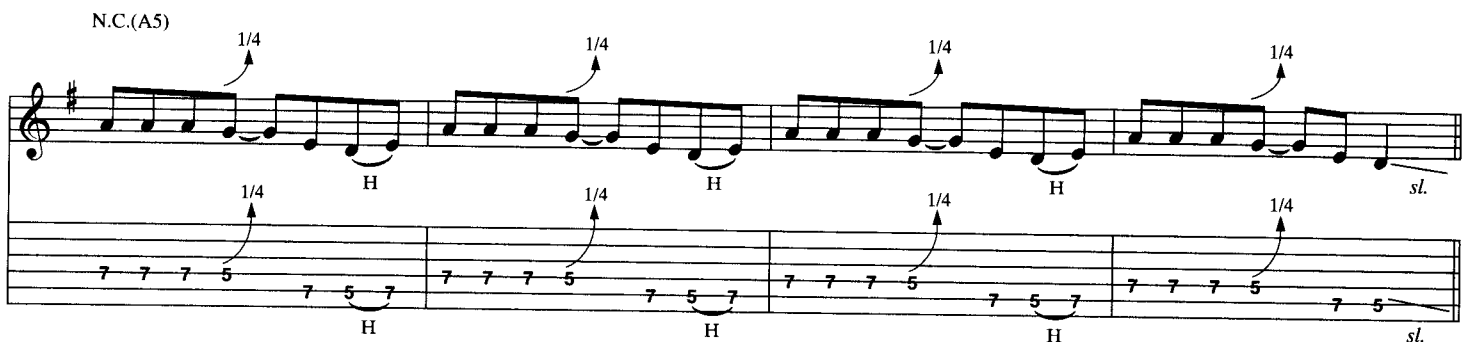


## INTRO RIFF #2

This single-note riff hints at the rhythmic elements that were found in Intro Riff #1. As with all 1st-finger bends on the lower strings, the quarter-step bend is bent in a *downward* direction (toward the floor).

0:14

N.C.(A5)





from *Reload*

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James Hetfield and Lars Ulrich

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This riff matches Hetfield's vocal at the outset, but departs shortly, often exhibiting contrary motion to the melody line.

0:00

The first system of musical notation for 'The Rose Tree' is shown. It features a treble clef and a key signature of one sharp (F#). The melody is written on a five-line staff. Above the staff, the notes are labeled with their corresponding fret numbers: D5, E5, N.C. (Natural Chord), E5, D5, E5, N.C., E5, D5, E5, N.C., E5, and F5. Below the staff, there are three measures of guitar-specific notation. The first measure is labeled 'P.M. ---- 4' and contains a 7/5 chord shape. The second measure is labeled 'P.M. ---- 4' and contains a 7/5 chord shape. The third measure is labeled 'P.M. ---- 4' and contains a 7/5 chord shape. The fourth measure is labeled 'etc.' and contains a 10/10/8 chord shape.

Apart from the last two bars, this riff serves as the accompaniment for much of the verse as well. Like in the “Fuel” Intro Riff #2, there is a D-string bend here, but this time it is executed with the 3rd finger, so bend it upward in the normal manner.

0:07

[illegible]

# The Unforgiven II

from *Reload*

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## INTRO RIFF

If you aren't lucky enough to have a B-bender on your guitar, you'll need to bend the strings the old fashioned way—with your fingers—to emulate the B-bender's pedal-steel effect. Bend the 3rd-fret D with your 3rd finger; the 1st and 2nd fingers should be used as support.

0:22

Am C G Full Full Em

let ring hold bend Full Full \*T Full

\*T = Fret 6 w/thumb.

Am C G Full Full Em

hold bend Full Full T Full

## CHORUS RIFF

This is Hetfield's accompaniment to the chorus. Notice his placement of the palm-muted bass notes on the off-beats, which fills in the tango-like rhythm of the chordal part (♩♩ ♩♩).

1:58

Asus2 Am      Asus2      G/B      G/C Csus2      C5      \*G/B

\*B played by bass only.

Asus2 Am      Asus2      G      G/C Csus2      N.C.      sl.

sl.

## Better Than You

from *Reload*

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James Hetfield and Lars Ulrich

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## CHORUS RIFF

This bare-bones riff in E is a perfect example of Metallica's "simpler and stronger" aesthetic in the late 1990s.

1:04

G5 G#5 A5      G5      E5 N.C.      E5 N.C.      G5 G#5 A5      Play 4 times

# THE SIGNATURE SOLOS

## Master Of Puppets

from *Master Of Puppets*

Words and Music by  
James Hetfield, Lars Ulrich, Kirk Hammett and Cliff Burton

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### SOLO

This expressive little gem of a solo can't help but conjure up images of Alvin Lee's playing with Ten Years After—just listen to the chord progression, key, guitar tone, licks, etc.—all hark back to the hit "I'd Love To Change The World."

3:18

Em 8 a----- D Cadd9 Amsus2

B7 B7/D# Em D

Cadd9 Amsus2

B7 B7/D# Em D

# To Live Is To Die

from ...*And Justice For All*

Words and Music by  
James Hetfield, Lars Ulrich and Cliff Burton

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## SOLO

Hetfield's restrained and emotive solo contrasts nicely with Hammett's gymnastic solo heard earlier (at 3:15). Hetfield plays most of this solo on the G string and traverses positions with slides. Vibrato is applied to all longer notes, but bends are limited to the bars 11–12 and 16–17. Also note the importance and unifying function of the ♩ ♩ rhythm (and its variant, ♩ ♩).

5:52

Am G Em Dm/F

Am G Em

G Am G Am

Em Dm/F Am

G Em G

# Nothing Else Matters

from *Metallica*

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James Hetfield and Lars Ulrich

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## SOLO

Though Hetfield opens this solo with a four-bar phrase, his second phrase (bars 5–7) is only three bars long, creating a good example of asymmetry, and avoiding the possibly stiff and square sound of frequent four-bar phrases. The most fascinating aspect of this solo is the way he dovetails it with the 7th verse. Also note that he quenches the fire by the time he reaches bar 8, allowing the music some time to breathe before the vocal entrance over the remaining smooth, liquid lines.

4:55

The musical score for the guitar solo of "Nothing Else Matters" by Metallica is presented in four systems. The notation includes various guitar-specific techniques such as bends (marked "Full"), slides (marked "sl."), and palm mutes (marked "P"). Fingering numbers (1-5) are provided for many notes. Chord symbols are placed above the staff: E5, D5, C5, G5, B5, Em, D, Dsus4, Cadd2, N.C., and Em. The solo concludes with a final chord of Em in bar 16.



# Thorn Within

from *Load*

Words and Music by  
James Hetfield, Lars Ulrich and Kirk Hammett

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Hetfield executes this soulful solo using the neck pickup on a Strat. Notice that his note and scale choices are directly related to each of the chords in the progression—particularly in his use of the A pentatonic minor (A C D E G) over the A5 chords (in bars 1 and 2), and B harmonic minor (B C# D E F# G A#) over the F#5 and B5 chords (in bars 6 and 7).

3:50

The image displays a guitar solo for the song "Thorn Within" by Metallica. The notation is presented in three systems, each with a treble clef staff and a six-string guitar staff below it. The key signature is three sharps (F#, C#, G#), and the time signature is 4/4. The solo is marked with a "3:50" time stamp in a black box.

**System 1 (Bars 1-3):**

- Bar 1:** Treble staff shows a half note G5, a dotted half note A5, and a half note G5. The guitar staff has fret numbers 6, 5, and 5. A "Full" pickup instruction is above the first two notes.
- Bar 2:** Treble staff shows a half note G5, a dotted half note A5, and a half note G5. The guitar staff has fret numbers 7, 5, and 7. A "Full" pickup instruction is above the first two notes.
- Bar 3:** Treble staff shows a half note G5, a dotted half note A5, and a half note G5. The guitar staff has fret numbers 10, 7, and 9. A "Full" pickup instruction is above the first two notes.

**System 2 (Bars 4-6):**

- Bar 4:** Treble staff shows a half note G5, a dotted half note A5, and a half note G5. The guitar staff has fret numbers 11, (11), and 11. A "Full" pickup instruction is above the first two notes.
- Bar 5:** Treble staff shows a half note G5, a dotted half note A5, and a half note G5. The guitar staff has fret numbers 12, 11, and 9. A "Full" pickup instruction is above the first two notes.
- Bar 6:** Treble staff shows a half note G5, a dotted half note A5, and a half note G5. The guitar staff has fret numbers 8, 8, 8, 9, 11, and 12. A "Full" pickup instruction is above the first two notes.

**System 3 (Bars 7-9):**

- Bar 7:** Treble staff shows a half note G5, a dotted half note A5, and a half note G5. The guitar staff has fret numbers 9, 9, 9, 11, 12, and 9. A "Full" pickup instruction is above the first two notes.
- Bar 8:** Treble staff shows a half note G5, a dotted half note A5, and a half note G5. The guitar staff has fret numbers 11, 11, 11, 11, 11, and 11. A "Full" pickup instruction is above the first two notes.
- Bar 9:** Treble staff shows a half note G5, a dotted half note A5, and a half note G5. The guitar staff has fret numbers 0, 5, and 0. A "Full" pickup instruction is above the first two notes.

Additional annotations include "H" (Harmonic) and "P" (Pickup) markings, as well as "sl." (slide) and "1/2" (half note) markings.



# Carpe Diem Baby

from *Reload*

Words and Music by  
James Hetfield, Lars Ulrich and Kirk Hammett

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SOLO

This is one of Hetfield's craftier solos, similar to some of the interludes on Metallica's early albums. He begins with straight-ahead E pentatonic minor (E G A B D) licks in 12th position, but then wanders down low for some deep bends on the D-string. Beginning in bar 9, when the tonal center shifts to B, Hetfield plays an ascending melody on the G string with the open B-string acting as a pedal. In bar 13 he starts wailing with Tony Iommi-style unison bends. The final bars come complete with overdubbed harmony guitars.

3:22

N.C.(E5) D5 A5 C5 N.C.

Gtr. I

rake 3

1/4

12 12 14 14 12 14 14 12 12 14 14

H

(E5) D5 A5 C5 N.C. Full P.M. Full

Full sl. sl. Full

1/4

12 12 14 14 (14) \ / 12 14 12 14 12 14 14

sl. sl. sl.

(E5) Gtr. I D5 A5 C5 N.C. Full

1/2

Full

14 12 14 12 7 6 9 (9)

sl. sl.

1/2

Full

Full

Gtr. II dist. tone Full

Full

9 9 9 9 9 (9)

sl. Full

B5 C5 B5 C5 B5 C5 B5 D5 A5 C5 N.C.  
*sl.* *sl.* *sl.* P.M.  
*sl.* *sl.*  
 9 8  
 (Gtr. II out)





2. F5 N.C. E5 N.C. E5 N.C.

E5 N.C. 1. E5 N.C. 2. E5 N.C.

Full Full E5 N.C. E5 N.C. (cont. in slashes)

1st, 2nd, 3rd Verses Rhy. Fig. 1 ⑥ open E D5 ⑥ open E ⑥ open E Bb5 ⑥ open E (end Rhy. Fig. 1)

1. Hey,  
2. You,  
3. Hate,

I'm your life.  
you're my mask.  
I'm your hate.

I'm the one who takes you there.  
You're my cov - er, my shel - ter.  
I'm your hate when you want love.

w/Rhy. Fig. 1 (3 times) D5 ⑥ open E 3rd time substitute Rhy. Fill 1 Bb5 ⑥ open E

Hey, —  
You, —  
Pay, —

I'm your life.  
you're my mask.  
pay the price.

I'm the one who cares.  
You're the one who's blamed.  
Pay, for noth - ing's fair.

Rhy. Fill 1

# Sad But True *Cont.*

They, — they be - tray. I'm your on - ly true friend now.  
Do, — do my work. Do my dirt - y work, scape - goat.  
Hey, — I'm your life. I'm the one who took you there.

They, — they'll be - tray. I'm for - ev - er there. — }  
Do, — do my deeds, for you're the one who's shamed. — }  
Hey, — I'm your life. And I no long - er care. — }

Chorus  
N.C.

I'm your dream, — make you real. — I'm your eyes — when you must

Rhy. Fig. 2

P.M. — — — — — P.M. — — — — — P.M. — — — — —

0 0 3 3 0 3 2 0 0 0 0 0 3 3 0 0 7 7 7 7

Bb5 G5 A5 G5 C5 N.C. F5 N.C.

steal. I'm your pain — when you can't feel. Sad but true. —

(end Rhy. Fig. 2)

3

P.M. — — — — — P.M. — — — — — P.M. — — — — —

7 7 8 8 5 7 5 5 5 5 5 5 5 5 5 5 0 3 3 0

F5 D5 F5 E5 F5 D5 N.C. A5

I'm your dream, — mind a - stray. — I'm your eyes — when you're a -

P.M. — — — — — P.M. — — — — — P.M. — — — — —

0 0 3 3 0 3 2 0 0 0 0 0 3 3 0 0 7 7 7 7



Sad But True *Cont.*

Interlude

A5 Gtr. II

Bb5

A5

Bb5

sl.

7 6 5 2

7 6 5 3

7 6 5 2

7 6 5 3

5 4 3

sl.

Gtr. I

P.M.-----4

P.M.-----4

2 0

2 2 2 0

3 1

3 1

2 0

2 2 2 0

3 1

7 6 5

sl.

A5

Bb5

A5

Bb5

P.M.-----4

P.M.-----4

2 5 4 3

3 2 3 5 3 5 3

2 2 3 5 3 5 2

3

sl.

P.M.-----4

P.M.-----4

2 0

7 6 5

3 1

2 3 5 3 5 3

2 0

2 3 5 3 5 2

3

sl.

N.C.

Guitar solo I

E5

N.C.

E5

N.C.

sl.

sl.

P.M.---4

3 4

12 12 12

12 12 12

14 12 14

14 12

14 12

14 12

(12) 14

12 14

sl.

H

H

sl.

P.M.-----4

P

P

P

2 0

2 0

2 0

5 0

1 0

3 0

P

P

P





# Sad But True *Cont.*

B $\flat$ 5 G5 B $\flat$ 5 A5

1/2

H P

P

B $\flat$ 5 G5 B $\flat$ 5 A5

12 12 13 12 13 15 15 15

12 12 14 12 14 14

14 12 14 14

12 15 12 12 12 15 12 12 12 12 15 12 15 13 13 15 13 13 15

15 14 14

PM. -----4

PM. -----4

7 7 8 8 5 8 7 7 7 7

5 5 6 6 3 6 5 5 5 5

w/Rhy. Fig. 2 (2 times)

N.C. F5 D5 F5 E5 F5 D5 N.C. A5 B $\flat$ 5 G5 A5 G5

I'm your dream. I'm your eyes. I'm your pain.

Full Full (Gtr. II out) sl.

Full Full (15) sl.

15 15 15 15

C5 N.C. F5 N.C. F5 D5 F5 E5 F5 D5 N.C. A5

I'm your dream. (I'm your dream. I'm your eyes. I'm your eyes. I'm your pain.

B $\flat$ 5 G5 A5 G5 C5 N.C. F5 N.C.

I'm your pain.) You know it's sad but true.

Gtr. II

pick slide sl. don't pick

10 sl. sl.



# Sad But True *Cont.*

Coda w/Rhy. Fig. 2

F5 D5 F5 E5 F5 D5 N.C. A5

I'm your truth, — tell - ing lies. — I'm your rea - son, al - i -

Bb5 G5 A5 G5 C5 N.C. F5 N.C.

bis. I'm in - side, — o - pen your eyes. — I'm you. —

E5 N.C. E5 N.C. E5 N.C.

Sad — but true. —

Gtr. I

P.M. ----- 4

P P P

2 0 2 0 2 0 5 0 1 0 3 0

P P P

E5 N.C. E5

P.M. ----- 4

w/fdbk. --- 4

2 0 2 0 2 0 5 0 5 5 (5) x x x x x 2 0

P



Photo by Danny Clinch

It's (almost) unbelievable that f\*!☆ing around on a guitar can turn into a career. Just add some yellin' in key and you've got some therapy too.

There are many professional and armchair analysts who feel it necessary to dissect and formulate the hows and whys of Metallica. But tell me, does it really matter? Would you rather worry yourself how an effect in a movie was done (and proceed to explain it in the movie theater), or instead sit back and get taken in by them. Enjoy the trip. I do.

But for us it's always been about the music. Do they realize that without the music the rest doesn't work? Music. It's simply an action of feel. It has moved me ever since I can remember. I didn't ask why.

So now *The Art of James Hetfield*. Wow. Am I an artist (pronounced 'arteeest')? Is what I do an art? Reacting to thought with guitar and voice? Not to me. Just something I do, and have to do to feel right.

Really this book focuses on what the guitar has done to me, and what I've done to it.

The geetar has been around a long time and will be long after you and I are gone. I'm just glad I picked one up instead of that accordion.

Diggeth,

JAYM2



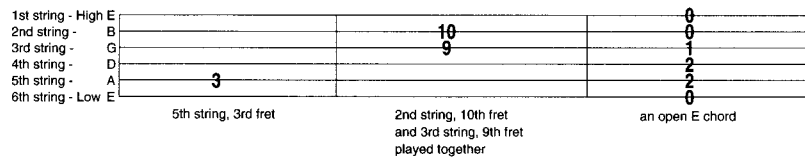
## About the Author

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Arthur Rotfeld is a guitarist, composer, and arranger. He received bachelor degrees in education and jazz studies from The University of Bridgeport, and earned a Master of Fine Arts in composition from SUNY Purchase, where he also taught solfège. Arthur has also taught in public schools, and as a private instructor of guitar, bass, and piano. Other titles by Arthur include *The Art of Kirk Hammett*, *Metallica Bass Riff by Riff*, *Slayer Riff by Riff*, and *Soundgarden Riff by Riff*. Arthur lives in White Plains, NY and performs regularly in the New York metropolitan area.

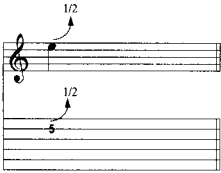
# • Tablature Explanation/Notation Legend •

**TABLATURE:** A six-line staff that graphically represents the guitar fingerboard. By placing a number on the appropriate line, the string and the fret of any note can be indicated. For example:

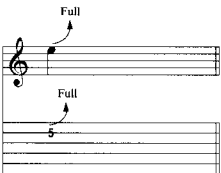


## Definitions for Special Guitar Notation

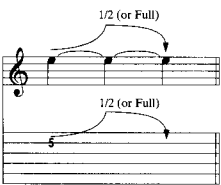
**BEND:** Strike the note and bend up a half step (one fret).



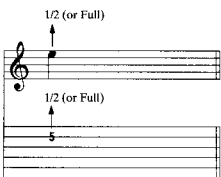
**BEND:** Strike the note and bend up a whole step (two frets).



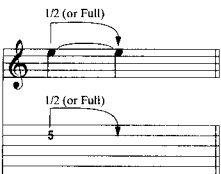
**BEND AND RELEASE:** Strike the note and bend up a half (or whole) step, then release the bend back to the original note. All three notes are tied; only the first note is struck.



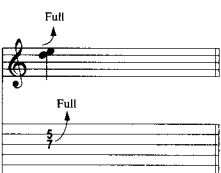
**PRE-BEND:** Bend the note up a half (or whole) step, then strike it.



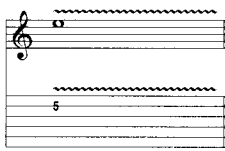
**PRE-BEND AND RELEASE:** Bend the note up a half (or whole) step, strike it and release the bend back to the original note.



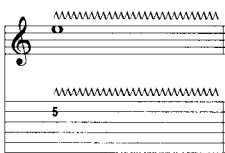
**UNISON BEND:** Strike the two notes simultaneously and bend the lower note to the pitch of the higher.



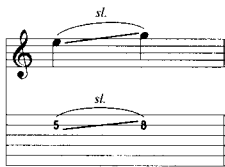
**VIBRATO:** Vibrato the note by rapidly bending and releasing the string with a left-hand finger.



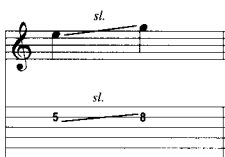
**WIDE OR EXAGGERATED VIBRATO:** Vibrato the pitch to a greater degree with a left-hand finger or the tremolo bar.



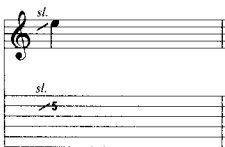
**SLIDE:** Strike the first note and then with the same left-hand finger move up the string to the second note. The second note is not struck.



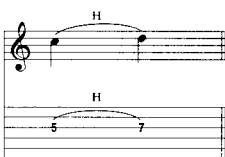
**SLIDE:** Same as above, except the second note is struck.



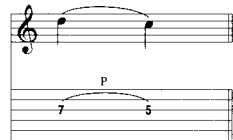
**SLIDE:** Slide up to the note indicated from a few frets below.



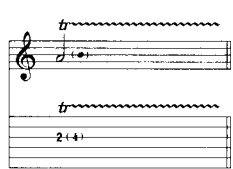
**HAMMER-ON:** Strike the first (lower) note, then sound the higher note with another finger by fretting it without picking.



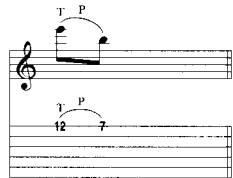
**PULL-OFF:** Place both fingers on the notes to be sounded. Strike the first (higher) note, then sound the lower note by pulling the finger off the higher note while keeping the lower note fretted.



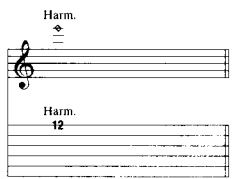
**TRILL:** Very rapidly alternate between the note indicated and the small note shown in parentheses by hammering on and pulling off.



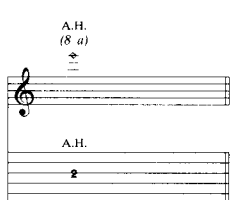
**TAPPING:** Hammer ("tap") the fret indicated with the right-hand index or middle finger and pull off to the note fretted by the left hand.



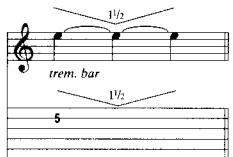
**NATURAL HARMONIC:** With a left-hand finger, lightly touch the string over the fret indicated, then strike it. A chime-like sound is produced.



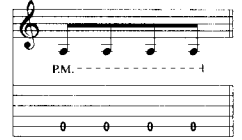
**ARTIFICIAL HARMONIC:** Fret the note normally and sound the harmonic by adding the right-hand thumb edge or index finger tip to the normal pick attack.



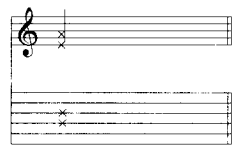
**TREMOLO BAR:** Drop the note by the number of steps indicated, then return to original pitch.



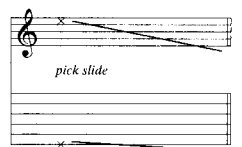
**PALM MUTE:** With the right hand, partially mute the note by lightly touching the string just before the bridge.



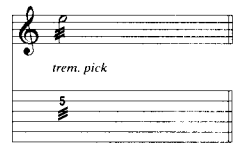
**MUFFLED STRINGS:** Lay the left hand across the strings without depressing them to the fretboard; strike the strings with the right hand, producing a percussive sound.



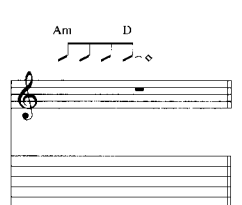
**PICK SLIDE:** Rub the pick edge down the length of the string to produce a scratchy sound.



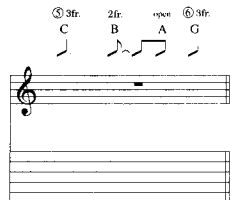
**TREMOLO PICKING:** Pick the note as rapidly and continuously as possible.



**RHYTHM SLASHES:** Strum chords in rhythm indicated. Use chord voicings found in the fingering diagrams at the top of the first page of the transcription.



**SINGLE-NOTE RHYTHM SLASHES:** The circled number above the note name indicates which string to play. When successive notes are played on the same string, only the fret numbers are given.





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