

Sin City

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Ronald Scott, Angus Young & Malcolm Young

Intro Figure

The intro figure speaks for itself in this case.

Medium Hard Rock
No Chord

T
A
B

Rhythm Figure

These are pretty stock rock and roll backing chords, but they have proven over the years to be tried and true. I wrote out the inversions so that you will leave out the major and minor tonalities usually present. This allows the soloist harmonic freedom.

E

T
A
B



The Jack

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Intro Figure

This rhythm figure is one of the most popular for blues playing known to the rock world. It sets up the tonality without dictating major or minor, giving the soloist freedom in establishing the harmony.

Moderately slow Rock blues

B A

T
A
B

B A

T
A
B

B A

T
A
B

E B

T
A
B

Live Wire

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Ronald Scott, Angus Young & Malcolm Young

Intro Figure

What is interesting here is that the open fifth chords are anticipated *before* the beat instead of right on it. On first listening, I had trouble finding where "One" was, that is, until the drums came in.

Medium Hard Rock

A E B A



Intro Figure

This is all based upon open fifths and fourths. You should be familiar with these by now. The only difference being that here they are anticipated *before* the beat. Play them **HARD!** These are what we rockers call "power chords".

Medium Hard Rock

E G E A E D E

T
A
B

6 8 6 6 6 6 6

The Solo

Okay. I know what you're thinking. Let me assure you that it's not as difficult as it looks. Let's take a look at measure ten which is where all the fun begins. Play the first note (B, seventh fret, first string) with your left pinky finger. After plucking it, pull that finger off the string and have your first finger waiting on the fourth fret of the same string. The note G# will sound. Now, pull your first finger off the string to sound the open E. That's all there is to it! Follow this pattern all the way up the neck until the last note of the solo. I must be honest about one thing, though. Measure eight is a real wrist buster. Take your time.

Problem Child

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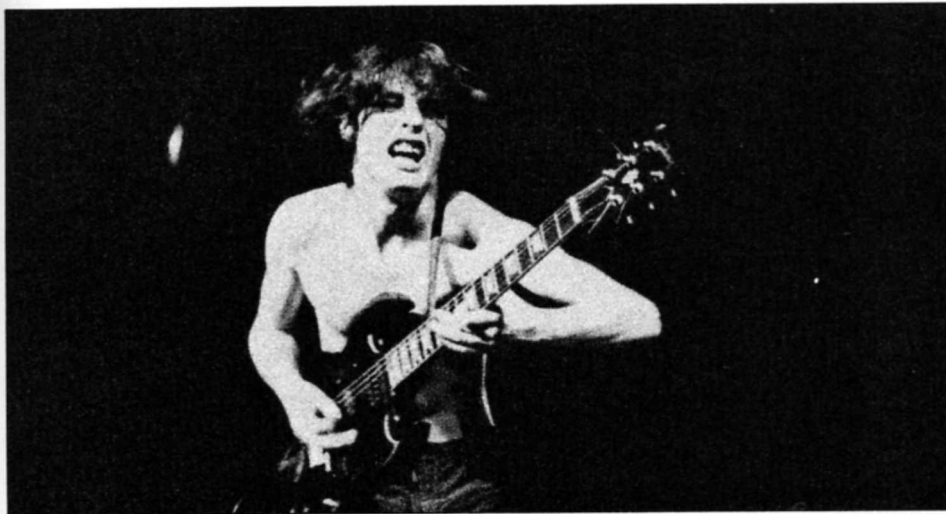
Ronald Scott, Angus Young & Malcolm Young

Intro Figure

Here again we are going to anticipate the chord changes before the beat instead of on it. We alternate from D followed by A, to D followed by G. Again, these are power chords, so play them with force.

Medium Hard Rock

D A D G D A D G D A



The Solo

This is one of the more difficult solos Angus has to offer us in this book. It starts off easy, but he puts the pedal to the metal before we know what hit us. At measure four, the fast passages start with virtually no letting up. In measure eleven, some really high bends come into play. The first is a series of half-step bends. At measure thirteen, we find ourselves practically off the neck. It's really hard to execute these correctly without getting left hand cramps, so limber up with some simple exercises before attempting the faster high passages. Finally, in the last measure, slide up to that bend from the note B on the second fret, fifth string.

Back in Black

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Brian Johnson, Angus Young & Malcolm Young

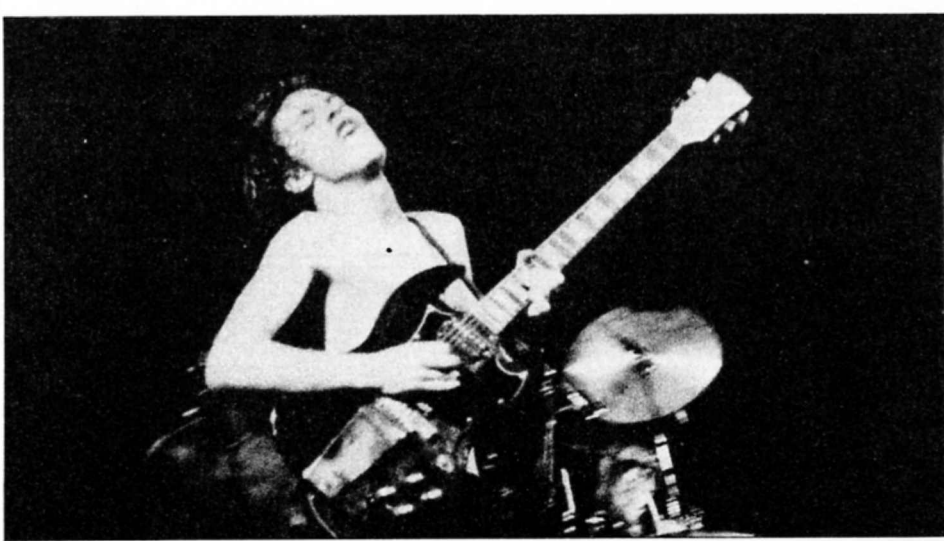
Intro Figure

The first thing to be heard on the recording of this song is a series of noises that are un-notatable, hence, I have omitted them. The chord changes are the next thing audible and here they are. Notice the staccato (.) markings below some of the notes. These are very effective, played correctly. The single note lick is played in first position.

Moderately slow Hard Rock

The Solo

This is my favorite of Angus' solos in this collection. It incorporates all the things we've learned and discussed so far. High bends, triplets, long and short vibrato, fast passages and open string unisons are all present here. This is Angus Young at his best. In measures two, six, seven and others, we encounter some thirty-second notes. These are twice as fast as sixteenth notes. You may want to start the solo at a slower tempo at first, in order to handle the faster passages with greater ease.



Hell Ain't Such a Bad Place to Be

Ronald Scott, Angus Young & Malcolm Young

Intro Figure

This figure plays a very important part in the structure of the entire song. We find it constantly playing away no matter what else is going on. It is also the underlying feel for the solo itself. Make sure to let that last A chord ring out the full two measures. Again these are the power chords we talked about earlier. Treat them as such with a confident approach.

Medium Hard Rock

G D G D G D A

The Solo

When I asked the Angus Young fans that I know just which solos they would like included in a book dedicated to his style, they all gave me different titles. One, however, was present on everyone's list. This one. I don't know what it is, but there is a beauty in its simplicity that gives me the shivers.

High Voltage

Ronald Scott, Angus Young & Malcolm Young

Intro Figure

Lay on those power chords one more time!

Moderately fast Hard Rock

E D A E D A E

T
A
B



The Solo

Short and sweet. If you have practised all of the solos up to this one, you should have a pretty good understanding of Mr. Young's style by now, and this solo shouldn't give you any problems. Take the time to notice your finger vibrato. Make it long and languorous on the longer notes. Relax your hand, but keep your fingers strong and supportive. Have one of your guitar buddies play the chord changes while you just wait!