

Play: Rock

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AC/DC BACK IN BLACK

PLAYING TIPS

[Bar 2] Ensure you support the third string bend fully with the first finger behind the second finger, but remember to pull both off when you go to the G on the open third string!

[Bar 4] The ever increasing stretch over this chromatic line needs the fretting hand to be in a good position, with the thumb behind the neck. If Angus can do it with his little hands, so can you!

Intro

N.C.

$\text{♩} = 93$

E B G D A E

1

1,5

E D A N.C.

2 2 2 3 0 B U B D 2 (4) (2) 0

3,7

Verse

0:27

E D A N.C. E D A

2 2 2 3 0 B U B D 2 (4) (2) 0

9,25

N.C. E D A N.C.

2 2 2 3 0 B U B D 2 (4) (2) 0

12,28

E D A N.C.

2 2 2 3 0 B U B D 2 (4) (2) 0

15,31

[Bars 17-24] These easy powerchords are great to play after the regimented verse riffs. As with any syncopated line, be vigilant with your counting at first.

[Bars 41-45] This is call and response soloing at its best, with the descending theme answered by some choice blues licks. Notice how Angus gradually builds the solo in terms of pitch and rhythm.

Chorus

0:47

A5 E B5 B5/A B5 A5 E5 B5 B5/A B5 G5 D5 A5 A

17,33,57

G5 D5 A5 E5 B5 B5/A B5 A5 E5 B5 B5/A B5

20,36,60

G5 D5/A To CODA

23,39,63

Solo

1:49

E5 D/E A/E E5 D/E A/E

41

A5 E5 A5 E5 D5/E A/E E5

44

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[Bars 47-50] There are plenty of country style double-stop bends to get your fingers around here, so control is the key word. Intonation, rhythm and vibrato all play a key role in successfully negotiating these lines!

[Bar 49] This fast descending pentatonic lick crops up a few times, so it's worth practising this until it sounds smooth. Particularly troublesome is picking the second triplet across the second and third strings. Slowing it down will help hone your technique.

47

Chords: D5/E, A/E, A5, E5, A5

Techniques: BU (Double-stop bend), 3 (Triplet)

49

Chords: E5, D5/E, A/E, E5

Techniques: BU (Double-stop bend), 3 (Triplet)

51

Chords: D5/E, A/E, A5, E5, A5

Techniques: BU (Double-stop bend), 3 (Triplet)

53

Chords: E5, D5/E, A5/E, E5

Techniques: BU (Double-stop bend), 3 (Triplet)

55

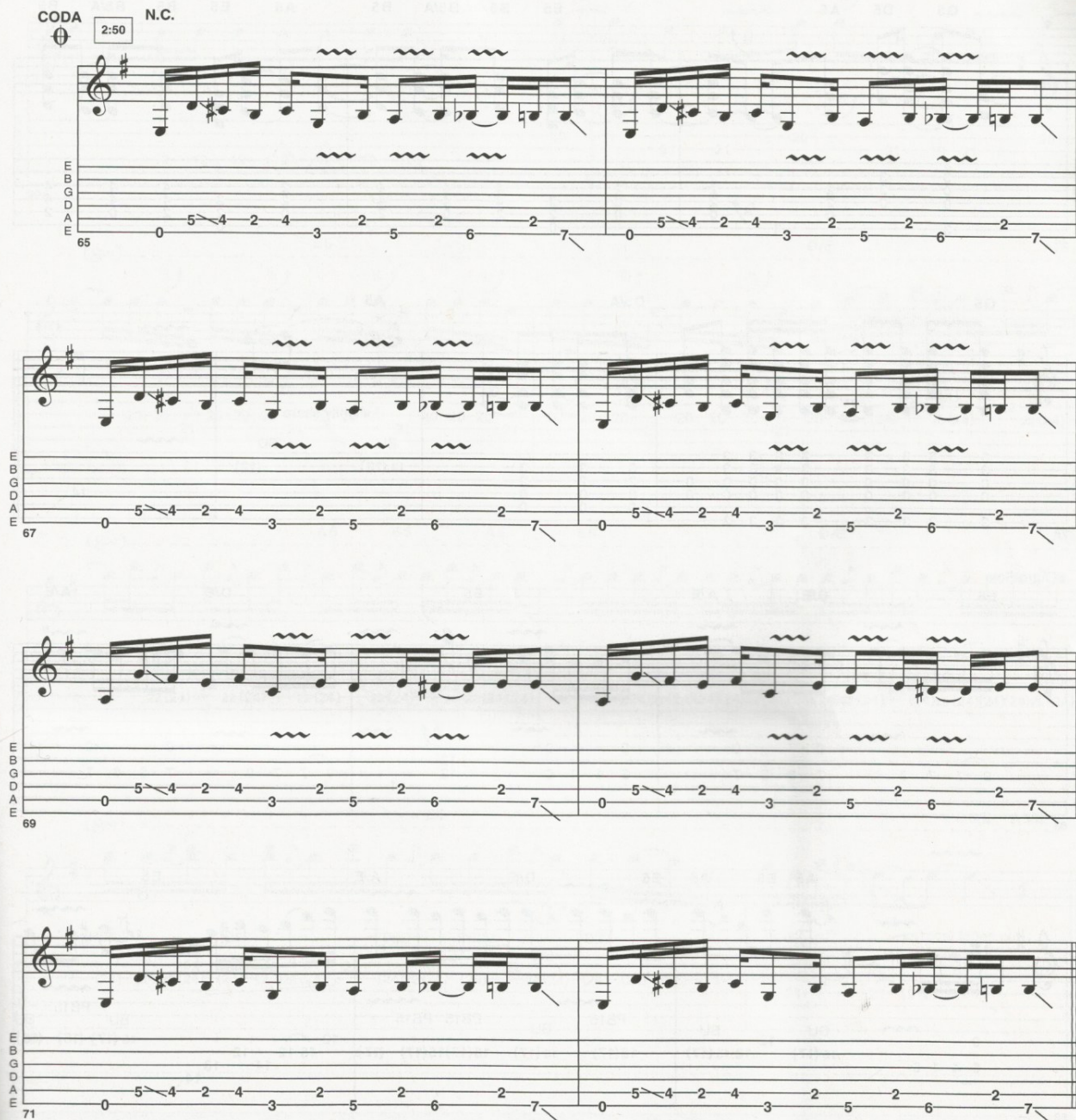
Chords: D5/E, A5/E, A5, E5, A5

Techniques: BU (Double-stop bend), 3 (Triplet)

D.S. al CODA

[Bars 65-72] The ascending chromatic line from the intro riff is expanded slightly here to include some more hectic sliding and picking. The riff is then transferred across to the fifth and fourth strings to sound like an A chord, in a similar way to a simple 12 bar blues.

CODA 2:50 **N.C.**



65 0 5 4 2 4 3 2 5 6 2 7 0 5 4 2 4 3 2 5 6 2 7

67 0 5 4 2 4 3 2 5 6 2 7 0 5 4 2 4 3 2 5 6 2 7

69 0 5 4 2 4 3 2 5 6 2 7 0 5 4 2 4 3 2 5 6 2 7

71 0 5 4 2 4 3 2 5 6 2 7 0 5 4 2 4 3 2 5 6 2 7

Chorus 3:10

A5 E5 B5 B5/A B5 A5 E5 B5 B5/A G5 D5 A5



73 2 2 0 4 4 4 2 0 2 4 4 4 3 0 2 2 0 2 3 0 2 2 0 3

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[Bars 83-86] The descending theme from the end of the first solo is continued here. Aim to flatten your fingers slightly to mute the second string where required.

[Bar 89] This lightning fast legato run would give Gary Moore a run for his money! Pull-offs from third to first finger create the speed here, although you might choose to experiment to find your most comfortable fingering.

Chord progression: G5 D5 A5 E5 B5 B5/A B5 A5 E5 B5 B5/A B5

76

Chord progression: G5 D5/A A5

79

Outro Solo

Chord progression: E5 D/E A/E E5 D/E A/E

83

Chord progression: A5 E5 A5 E5 D/E A/E E5

86

Chord progression: D/E A/E

(8va) Loco

89

[Bars 92-96] The final few bars are all about bending up at the dusty end of the guitar. Think Freebird outro and you won't go far wrong with the vibe that's required here. What a fantastic track this is - don't you wish you'd written it? I do!

90

A5 E5 A5 E5 D/E A/E

92

E5 D/E A/E

94

A5 E5 A5 E5 D/E A/E

96

E5 D5/E A5/E

original fades out



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