

"2 Minutes to Midnight" Iron Maiden

As metal grew in the late '70s, preconceived notions of what the genre should sound like made innovations difficult to come by. Then Iron Maiden began trampling boundaries, providing a much-needed kick to heavy music and introducing elements that would be further explored in the '80s by bands like Metallica. While guitarists Dave Murray and Adrian Smith injected thrashing, punk-influenced riffs and harmonized leads, bassist Steve Harris managed to avoid the root-only sound of so many metal bass lines.

KEY NOTES Most of the riffs in "2 Minutes to Midnight" are based on movable dyad (two-note) stabs that are bro-

ken up by palm-muted single notes. Using all downstrokes will yield a tight sound here. Also, you may want to give special attention to your pick hand: start by working on simplified variations on the riffs. For instance, try applying the picking patterns of the verse and pre-chorus riffs to a single power chord, as shown in the figure above. Start

slowly, and gradually increase the speed until you can crank out the driving rhythms without thinking too hard or struggling to stay in time.

BIG PICTURE The lead work in "2 Minutes to Midnight" features a blend of structured licks and off-the-cuff flurries. Rather than being concerned with the exact reproduction of these parts, focus on the general pitch

range of each lick, along with any deviations from the appropriate minor scale (particularly the C# notes that yield a Dorian [1-2-3-4-5-6-7] sound in the E-minor section) and any additional tricks, such as whammy-bar moves and tremolo picking. Once you can get enough ideas under your fingers and can play a convincing lead without stopping or stumbling, just go for it.

—JORDAN BAKER



ALBUM
Powerslave
(Capitol)

"White Room" Cream

Long before he made ill-advised forays into R&B and dance music, and even before he let it all hang out after midnight and laid down Sally, Eric Clapton was called "God"—and for good reason. On Cream's "White Room," recorded in 1968, Clapton tears through an seemingly limitless supply of frenzied pentatonic licks while shuffling his foot on the wah pedal, creating psychedelic effects and helping save the blues from obscurity.

KEY NOTES At the foundation of "White Room" is Rhy. Fig. 1, which appears in all of the verses and again in the outro/guitar solo. Clapton varies this figure slightly with each repeat. To achieve his

freewheeling feel, you needn't learn each variation note for note. Instead, just hold each basic voicing for the appropriate rhythmic value, and then start picking at the notes within each shape in a way that feels natural to you, as in the figure above.

BIG PICTURE In the solo, Clapton devours the 10th-position D minor pentatonic scale (D-F-G-A-C) like a fat man does pork at an all-you-can-eat rib house. If you were to get onstage and play the solo for rote, you'd sound like a total guitar-store wanker. So, just go through the solo, take several licks that appeal to you, and

internalize them: you want to not only learn the licks on your axe but be able to hear them in your head (and be able sing them, too). Practice this sort of lick thievery with lots of different instrumentalists—guitarists and non-guitarists alike—and you'll never be at a loss for notes when it comes time to improvise.

—ADAM PERLMUTTER



ALBUM
Wheels of Fire
(Polydor)

2 MINUTES TO MIDNIGHT

As Recorded by Iron Maiden
(From the Capitol Recording POWERSLAVE)

Words and Music by Bruce Dickinson
and Adrian Smith

Transcribed by Jordan Baker

Intro

Fast Rock ♩ = 182

Am7 D5/A Am7 D5/A Am7 D5/A Am7 A5 End Rhy. Fig. 1

Gr. 1 (dist.) Rhy. Fig. 1

f P.M. - † P.M. - † P.M. - † P.M. - † P.M. - † P.M. - † P.M. - † P.M. - †

Gr. 2 (dist.)

f

TAB

*Play chord on repeat only

0:31

Verses 1-3

Gr. 1 & 2: w/ Rhy. Fig. 1 (2 times) Gr. 1 & 2: w/ Rhy. Fig. 1 (2 times)

Gr. 1: w/ Rhy. Fig. 1

Gr. 2: Am7 D5/A

3 8 8

1. Kill for gain or...

TAB

Gr. 1 & 2: w/ Rhy. Fig. 1 (1st 2 meas.)

D7sus4 Gr. 1 & 2

D5

1. D7sus4 Am7

2. D7sus4 Am7

The

Blackened pride still... shell of bloody treason.

P.M. - † P.M. - † P.M. - † P.M. - † P.M. - †

TAB

Copyright © 1984 by Iron Maiden Holdings Ltd
All Rights in the World Administered by Zomba Music Publishers Ltd
All Rights in the United States and Canada Administered by Zomba Enterprises, Inc.
International Copyright Secured. All Rights Reserved
Reprinted by Permission of Hal Leonard Corporation

0:52

Pre-Chorus

Am F/A G Gsus4

killer's breed or the demon's seed, the

P.M. - - - - - | P.M. - - | P.M. - - | P.M. - - - - - | P.M. - - | P.M. - -

F Fsus4 Gsus4 G

glamour, the fortune, the pain. Go to...

P.M. - - - - - | P.M. - - | P.M. - - |

1:12

Chorus

Esus4 E N.C. Am7 C5

Two minutes to midnight

P.M. - - | P.M. - - |

G5 Dm F5

the hands that threaten

P.M. P.M. let ring - - - - - |

To Coda 1
To Coda 2

G5 N.C. Am7 N.C. A5 Am7 D5/A

Two...

P.M. P.M. - - |

1. | 2. *D.S. al Coda 1*
(take repeats)

Am7 D5/A Am7 D5/A N.C. Am7 A5

P.M. - - | P.M. - - | P.M. - - | P.M. - - | P.M. - - |

Coda 1 2:44

Guitar Solo
A5 E5 G5
Gtr. 3 (dist.)

f

1 w/ bar

3

Rhy. Fig. 2

Gtrs. 1 & 2

P.M. - - - | P.M. P.M. - - - - | P.M. - - - |

F5 C/E D/F# N.C. A5 E5 G5

w/ bar

-3 1/2

P.M.

F5 C/E D5 N.C.

w/ bar

Harm. -----|

w/ bar

-1 1/2

End Rhy. Fig. 2

P.M. -----| P.M. ---|

Gtrs. 1 & 2: w/ Rhy. Fig. 2

A5 E5 G5 F5 C/E D/F# N.C.

8va

Gr. 3

Gr. 4 (dist.)

f

1/2

Gr. 4 tacet

A5 E5 G5 F5 C/E D5 N.C.

8va

Gr. 3

Chords: E5, G/B, CS, A/C#, N.C.

Gr. 3 *loco*

Gtrs. 1 & 2 **Rhy. Fig. 3**

Chords: E5, G/B, CS, G/B, A5, N.C.

End Rhy. Fig. 3

Gtrs. 1 & 2: w/ Rhy. Fig. 3

Chords: E5, G/B, CS, A/C#, N.C.

Gr. 3

E5 G/B C5 G/B A5 N.C.

8va----- 15ma----- loco

12 15 12 15 12 14 12 15 12 14 (14)-12 12 (12) 15 15 14 12 15 13 12 14 12 11 14 12

3:24

Interlude

1st time, Gtr. 3: w/ Fill 1

1st time, Gtr. 3 tacet

2nd time, Gtr. 3: w/ Fill 2

C5 D5 E5 D5 E5 G5 D5 E5

Gtrs. 1 & 2

7 7 0 7 7 7 7 5 7 12 7 0 12 7 0 (9) (9) (9)

C5 D5

Gtr. 3

w/ bar 1/2

15 05) 14 (14)-12 14 11 12 14

Gtrs. 1 & 2

7 7 5

Fill 1
Gtr. 3

10 (10)

Fill 2
Gtr. 3

12 12

E5

12 (12) 12 12

12 10 12 10 12 11 12 (12)

C **D5**

15 (15) 14 1/2 (14) 12 14 12 13

7 7 5

E5

12 7 7 (7) -1 1/2

Harm. w/ bar

P.M.

C5

D5

3 5 7 5

7 7 5

Gtrs. 1 & 2: w/ Rhy. Fig. 1 (1st 3 meas.)
Gtr. 3 tacet

D.S. al Coda 2 (take repeats)
Gtrs. 1 & 2: w/ Rhy. Fig. 1

3

N.C.
Gtrs. 1 & 2

4

5 7 5 7 6 5 3 0

⊕ Coda 2

5:20

Outro

G5

G5

A5

F5/C

G5/D

Gtrs. 1 & 2

Midnight, P.M. -- |

Midnight, P.M.

midnight, P.M. -- |

midnight, P.M.

(12) 0 0 | 7 5 0 7 | 0 0 | 10 10 0 12 12

C5/G

D5/A

C5/G

A5

midnight, P.M. -- |

midnight, P.M.

it's P.M. -- | all P.M. night.

P.M. -- |

(12) 0 0 | 5 0 7 | 0 0 | 5 2 2 | 0 0

G5 A5 F5/C G5/D

C5/G D5/A

1. C5/G A5 2. C5 A5

Midnight, all night.

Lyrics

Verse 1
 Kill for gain or shoot to maim, but we don't need a reason.
 The golden goose is on the loose and never out of season.
 Blackened pride still burns inside this shell of bloody treason.
 Here's my gun for a barrel of fun, for the love of living death.

Pre-Chorus
 The killer's breed or the demon's seed,
 The glamour, the fortune, the pain.
 Go to war again, blood is freedom's stain,
 Don't you pray for my soul anymore.

Chorus
 Two minutes to midnight,
 The hands that threaten doom.
 Two minutes to midnight,
 To kill the unborn in the womb.

Verse 2
 The blind men shout, "Let the creatures out, we'll show the unbelievers."
 Napalm screams of human flames for a prime time Belsen feast, yeah.
 As the reasons for the carnage cut their meat and lick the gravy,
 We oil the jaws of the war machine and feed it with our babies.

Verse 3
 The body bags and little rags of children torn in two,
 And the jellied brains of those who remain to put the finger right on you.
 As the madmen play on words and make us all dance to their song,
 To the tune of starving millions to make a better kind of gun.

Outro
 Midnight, midnight, midnight, it's all night.
 Midnight, midnight, midnight, it's all night.
 Midnight, all night.