

go back to verse **B**

2. When you lose small mind you free your life

Gr. 2 repeats Riff A (see meas. 21)

23 Gtr. 3

Gtr. 1

Bass

E Interlude (2:28)

D (2:22) Oh F5 E5 D5

A5 P.M. > > > >

25 Gtr. 2

Bass plays Bass Fill 1 (see previous page)

Bass plays Bass Fig. 2 (see meas. 19)

28 G5 F5 E5 F5 G5 A5 Bb5 A5 G5 F5 E5 D5

F 2nd Chorus (2:40)

(1.) Aerials in the sky
When you you lose free small mind you
When you you free your eyes eternal

(2.) Aerials G5 F5 E5 F5 G5 A5 Bb5 A5 G5

31 F5 E5 D5

Bass plays Bass Fig. 2 until end (see meas. 19)

(3:03)
(1.) Aerials in the sky
(2.) Aerials so up high
(3., 4.) Ah ah

N.C.(Dm)
Gtr. 1 plays Rhy. Fig. 1 four times (see meas. 1)
Gtr. 3 plays Rhy. Fig. 2 four times (see meas. 19)

P.M. > > > >

34 > > > >

When you you lose free small mind you free your life prize
When you you free your eyes eternal

ah

Gtr. 3 plays Fill 1 (see previous page)

Gtr. 1

37 P.M.

*Gtr. 2 doubles and palm-mutes notes on 6.

How to Play this Month's Songs

System of a Down "Aerials"

A very specific picking approach is required to perform Daron Malakian's hauntingly beautiful intro guitar part (bars 1-8) smoothly and gracefully: use consecutive downstrokes, except when moving from a higher string to a lower string. This will result in all the open fourth-string notes being picked with an upstroke, along with the last notes in bars 3 and 5, both of which are on the open fifth string. This same approach applies to the electric sitar part (Gtr. 3) in the song's chorus (section C), only in this case on the fourth, second and first strings. There is a wider gap between the notes here, as the pick has to traverse the unused third string. For this reason, it's even more important to employ this economical picking approach.

To create the desired vibrato effect with the strummed octaves in bars 11 and 12, fret the notes with your index finger and pinkie and repeatedly push them away from your palm in a quick, even rhythm. You could achieve a similar vibrato effect by pulling the two strings in toward your palm, but doing so tends to produce a faster pitch fluctuation that's harder to control. Be sure to mute the unused strings, especially the sixth and fourth, with the fingers of your fretting hand as you strum these octaves.

Although DADGAD tuning is required to perform the song's previously mentioned electric sitar part (Gtr. 3), a viable and more convenient alternative for live performance in a one-guitar band is to just use drop-D tuning (D A D G B E, low to high) and play the lower Guitar 1 part during the song's chorus.

—Jimmy Brown

Weezer "Beverly Hills"

Throughout much of this song, guitarists Rivers Cuomo and Brian Bell lend a percussive element to their rhythm guitar parts by picking a fret-hand-muted note on the low E string (indicated in the tablature with an X) between some of their

chord strums. For those unfamiliar with this technique, it involves lightly touching the string with one or more fingers of the fretting hand and picking it, resulting in a pitch-less "chuck" sound. In order to produce the desired effect, the string must not actually touch the fret. This can be conveniently and efficiently accomplished by simply relaxing your grip on the strings between chord strums, barely moving your fretting fingers.

The vocalized "wah" sound heard in the song's guitar solo (section D) is produced by a device known as a "talk box." In brief, a talk box allows a performer to use his mouth to modulate the sound of his guitar, mixing vowel-like sounds and consonants (even words or phrases) to produce a "talking guitar" type of effect. If you don't have access to a talk box, you can achieve a somewhat similar "vocal" effect with a standard wah-wah pedal.

The dots appearing directly above many of the tab numbers throughout the guitar solo indicate that these notes should be played with *staccato* (short, clipped) rhythms. To achieve the desired effect, apply a fret-hand mute as described earlier in this lesson, but do so *after* you pick the note, so that its pitch is heard briefly before it dies. Again, release finger pressure off the string just enough to kill its vibration, as lifting your finger completely off the string will likely result in sounding an unwanted open-note ringing.

—Jeff Perrin

The Offspring "Come Out and Play"

Offspring guitarist Noodles employs a subtle, effective chord-fretting technique known as the *silent shift* to seamlessly navigate the quick chord changes that occur throughout this song. For example, let's take a look at bar 9. Going smoothly from the B5 at the seventh position to the fifth-position D5 is easy; simply strum the percussive

"dead" chord between the two voicings (on the second beat) to buy your fret hand valuable time to change its grip and position.

But what do you do if there is no "dead" chord, as is the case between the remaining D5, F#5 and A5 chords in bar 9? Here's where the silent shift really proves invaluable. After strumming the D5 chord, loosen your grip on the strings, but only enough to stop them from ringing. Don't actually let go of the strings, as you don't want any open notes to sound. Now quickly glide down to the second-position F#5 chord while maintaining light finger contact with the strings. Repeat this technique to go from the F#5 to the fifth-position A5 chord that follows on the last beat of the bar...and practice it well, because you'll need it for the entire song.

Noodles also uses *anticipations* to move smoothly around the fretboard. That is, he moves to a certain chord right before—that is, *in anticipation of*—a downbeat. Check out measures 14 and 15, the first two bars of the verse section. Notice how the guitarist hits the A5 chord just *before* the fourth beat instead of right on it; he does a similar thing with the remaining chords in these two bars, in each case moving to it an eighth note or 16th note "early." Anticipating chords in this manner is a good way to traverse a fast-moving progression and make it sound like you're on top of things, as opposed to barely keeping up.

—Jeff Perrin

Steely Dan "Josie"

As the closing track on Steely Dan's groundbreaking, critically acclaimed 1977 release, *Aja*, "Josie" is as good an example as any of the singularly unique pop genius of Walter Becker and Donald Fagen. A part of that genius entailed the hiring of the best session musicians available. These included Jim Keltner on drums and percussion, Chuck Rainey on bass, Victor Feldman on electric piano, and Larry Carlton, Dean Parks and Becker on guitar. It is

Becker who performs the guitar solo, not Carlton, as is generally assumed.

Throughout this tune, the guitar tones are crystal clear; this plays a large part in the clarity achieved in the recording, as electric keyboards treated with phase-shifting effects double many of the guitar parts. This is the case with the song's immediately recognizable intro: in bars 1-4, a haunting, almost medieval-sounding sequence of two-note chords starts things off. I suggest playing this four-bar section fingerstyle or with pick and finger (hybrid picking), in order to facilitate sounding chord tones located on nonadjacent strings simultaneously.

In bars 6 and 7, the rhythm guitar (Gtr. 1, doubled by keyboard) shifts musical gears and supplies a harmonically rich and sophisticated chord progression played on the top four strings. As these chords change, notice the inherent melody played on the high E string, as well as the smooth, subtle movement of the lower voices.

The rhythm guitar then settles into a funky, punctuated one-chord vamp (Em7), played on the top three strings. This part should be performed with a pick and articulated with a sharp, crisp strumming motion. (Specific pick strokes are indicated above the tablature in this bar.) A second, understated rhythm guitar (Gtr. 2) essentially doubles the bass line an octave higher through the ensuing verse section (letter B). This guitar part is performed with palm muting (P.M.) throughout, which means the edge of the pick-hand palm lightly rests across the strings just beyond the bridge saddles as the notes are picked.

The song's interlude (section D) features four distinct guitar parts: Guitar 1 octave-doubles the bass line while a three-part harmonized melody is performed by Guitars 2-4. Take notice of all of the subtle bends, finger slides and vibratos in this harmonized section. For a cool, interesting challenge, try playing the notes of two or all three of these single-note parts on one guitar, moving some of the pitches to different strings as necessary.

The aforementioned guitar solo, tastefully conceived and executed, starts off with a quote from the song's verse melody, performed with soulful string bends. Throughout his solo, Becker displays brilliant *phras-*

ing, balancing each successive melodic idea against the last, both rhythmically and harmonically. There is an overall vocal sensibility to this solo, akin to the blues guitar masters. To emulate Becker's sound, use a light touch and as clean a tone as possible.

The outro to "Josie" features a vamp over the verse figure and an extended 26-bar guitar solo. Walter Becker may not blow you away with speed, but his blues-influenced lines caress the groove with delicacy and exquisite taste.

—Andy Aledort

My Chemical Romance "Helena"

To best recreate the clean, tight-sounding riffs guitarists Ray Toro and Frank Iero perform in this song's intro, be sure to employ a deliberate palm mute to all the notes. (For more on palm muting, see the lesson for "Josie" above.) Notice that the amount of palm pressure you apply against the strings directly affects the duration and attack of the note, so if you're new to this style of playing you'll need to experiment a bit with varying degrees of pressure to find one that emulates the "chunky" guitar sound on the recording.

When playing the song's verse (section B), use alternate (down-up) strumming for the 16th notes in order to keep up with the fast-paced rhythms. Maintain this 16th-note alternate-strumming motion even during the longer eighth-note rhythms, such as at the beginning of beats one and three of bar 9. When playing these eighth-note rhythms, simply allow your pick to silently pass over the strings, effectively performing a "ghost strum." This technique, sometimes referred to as "pendulum strumming," helps keep your timing in check by ensuring that all your downbeats receive downstrokes; it also helps produce more relaxed, natural-sounding rhythms in general.

When performing Iero's strummed octaves in the song's pre-chorus and chorus (sections C and D), be sure to mute the idle D string, as indicated by the "X" between the notes on the A and G strings in the tablature. This is easily accomplished by lightly resting the side of your fret hand's index finger against the D string as you strum across all three strings. Though not shown in the transcription, Iero keeps unwanted open notes and string noise in check by using the tip of his middle finger to mute the unused

low E string and the base of his pinkie to mute the top two strings.

—Jeff Perrin

Killswitch Engage "The End of Heartache"

To negotiate guitarist Adam Dutkiewicz's daunting four-fret stretch in his arpeggiated intro figure (bars 1-4), rotate your fretting hand's wrist so that it's nearly parallel to the fretboard and position your thumb so that it's lightly pressing against the back of the neck, beneath the third fret and directly below the second and third strings.

Use alternate picking (down-up down-up) and palm muting to authentically recreate Dutkiewicz's clean 16th-note rhythms in section F. The piercing "squeal" heard on the last note of bar 38 is the result of a technique known as a pinch harmonic. A pinch harmonic (indicated in the tablature by the abbreviation P.H.) is produced by grazing the string with the tip of your pick hand's thumb as you pick a downstroke. Additionally, to produce a harmonic, the thumb must touch the string at one of the several specific points along the string known as a *node*. The set of node points are different for each fretted note, and on each node resides a different harmonic pitch, so often times locating the desired squeal will simply involve "pinching" up and down the length of the string in the area over the pickups until you hit a node. With a bit of practice searching out harmonics, you'll start to develop an "intuition" for instantly finding the more common node points by feel.

The natural harmonic (N.H.) heard at the beginning of the song's bridge (section G) is represented in the tab by number 3.1, which simply means that the harmonic is located slightly past the third fret, approximately 1/10th the distance between the third and fourth frets. You can help bring out such "fractional" natural harmonics (as well as the pinch harmonics mentioned above) by using a generous amount of distortion.

The three-fret trills in bars 14 and 16 can be a bit tricky to perform cleanly and in the prescribed rhythm. Use your index finger and pinkie for each trill and practice playing through bars 13 and 16 repeatedly while tapping your foot on each downbeat, starting out slowly and gradually working up to the tempo on the recording.

—Jeff Perrin