



How to Play This Month's Songs

Jimmy Eat World "The Middle"

To recreate the "skipping CD" effect featured in the intro to "The Middle," you and another guitarist will need to do what Jimmy Eat World guitarists Jim Adkins and Tom Linton do: to lock in together so tightly with palm-muted downstrokes that you sound like one instrument. To that end, try to match your tones and volume levels and tap your feet together on each beat to synchronize your picking.

Interestingly, the guitar solo in the middle of the song (section D) is constructed around a simple major scale, as opposed to the more typical blues or pentatonic pattern. This approach works well with basic I-V-IV progressions, such as the one this song is based on. The entire lead guitar part (including those cool hammer-on/pull-off combinations in measures 41 and 45) is rooted in the D major scale (D E F# G A B C# D), played in a variety of positions. This approach works so well because each note in the scale "agrees" with the A, D and G chords the solo is played against. **FIGURE 1** is another example of this type of chord-scale compatibility.

The Beatles "Something"

George Harrison's brilliantly understated lead guitar work is featured prominently in "Something." The song's signature riff (first appearing in measures 1 and 2) contains a pre-bend/release figure on the second beat. As the name implies, a pre-bend is a note that is bent before being plucked; the tricky part is making sure it's in tune when you pick it (which is kind of hard to do since you haven't heard the note yet!). **FIGURE 2** is an exercise that help get you accustomed to both half-step and full-step pre-bends while letting you hear how they're used in the context of a lead riff. We marked the pre-bends with asterisks to help you zone in on them. With practice, your ears and fingers will enable you to remember just how far you'll need to bend the string to get the note you want.

"Something" is in the key of C, and doesn't feature any chords that could be considered "open" (yet Harrison avoids "open" chord grips that use open strings) and instead constructs his rhythm guitar part by utilizing the middle area of the fretboard, much like a jazz guitarist would. It could be argued that this makes things unnecessarily difficult;

after all, why play a Cmaj7 or a G with "closed" grips (**FIGURE 3a**) when you can more easily play them "open" (**FIGURE 3b**)? There are several possible reasons, such as the difference in tone, or the close proximity to other chords you want to go to. The most common advantage of this approach is probably that the movable "closed" voicings allow for easier key transpositions. For example, you can't take an open-position G chord (such as the one shown in **FIGURE 3b**) and modulate up a half step to Ab by simply shifting your hand position up one fret. You can do this by playing the completely fretted G voicing shown in **FIGURE 3a** and moving the entire grip up one fret.

Lynyrd Skynyrd "Free Bird"

Skynyrd guitarist Gary Rossington, on his signature slide part (Guitar 3) featured throughout the intro and verses of "Free Bird": "Back then, we couldn't play slide without it clinkin' against the frets, so we took a screwdriver and wedged it between the strings and the fretboard up by the nut to raise the action. My SG looked like a steel guitar by the time I got done with it." To facilitate performance of this immortal slide part in the studio, Rossington also claims to have tuned his guitar's B string down to G and doubled the G-string notes on both strings, probably to avoid hitting errant notes on other strings with the slide.

If you're going to perform this song live, I recommend that you (a) do not stuff a screwdriver under your strings and (b) leave the B string tuned normally; this way you can play the rest of the song, not just the slide parts. Performing the slide licks fingerstyle (as opposed to using a pick) should help make it a little easier to mute idle strings that may be unintentionally sounded by the slide. Rossington makes it a point to play "behind the beat," "dragging" into each slide to make the line "sing." Okay, enough foreplay. Let's get to the solo.

As if doing it once weren't enough, the late Allen Collins double-tracked his scorching lead guitar solo to give it more "beef," straying from playing in perfect unison with the initial track only occasionally. In doing this he managed to create, over the course of four minutes, a virtual bible of licks quoted by rock guitarists everywhere over the last 30 years. Beginning at section D (measure 49),

Collins plays a simple melodic line utilizing the movable minor pentatonic shape illustrated in **FIGURE 4**. From measures 58 through 61, the rhythms get a bit "crammed"; think of this as just a simple minor pentatonic lick (**FIGURE 5**) played as fast and frenzied as possible. This type of crammed phrasing happens a second time, during measures 70-72; this section is essentially the lick shown in **FIGURE 6** played extremely quickly. Finally, there's one more crammed lick in measures 115-117, which sounds even more compelling and powerful because of the stop-time figure being played by the band. This passage can be simplified into the riffs depicted in **FIGURE 7**. Each instance of this furious, out-of-time phrasing sounds like all hell breaking loose, thanks to the "guitar-duel" illusion of two guitarists playing the patterns in these figures as fast as humanly possible.

A side note about the odd rhythms and ratios first seen in measures 70-72: when a melody is meant to be interpreted freely, an arranger may opt to approximate its rhythm and place the phrase in question in a bracket with a ratio (as seen underneath these three measures). The number to the left of the colon indicates the number of notes in the phrase; the number on the right shows how many beats the phrase covers. A 15:4 ratio, as shown in measure 70, means 15 evenly spaced notes played over the duration of four beats. Likewise, an 11:2 marking indicates 11 notes played over the course of two beats.

Nickelback "Too Bad"

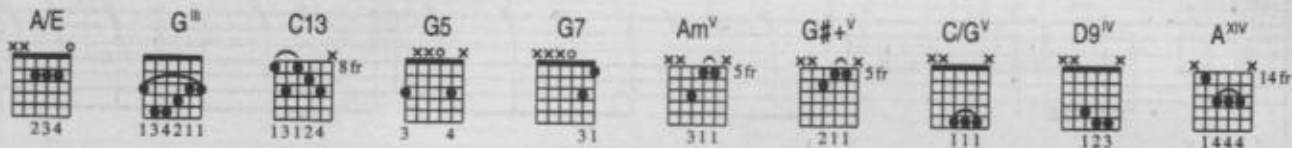
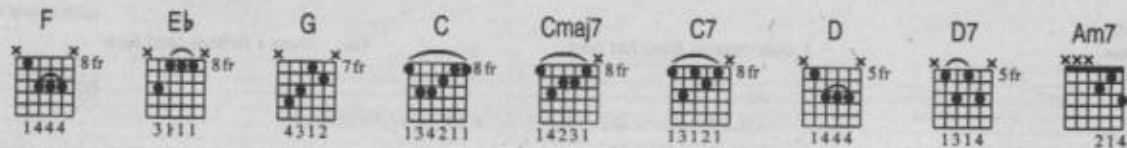
The verse riff of Nickelback's "Too Bad" (see meas. 3-7) features simultaneous hammer-ons and picking, such as on the first beats of measures 4 and 5.

Guitar 3 enters at measure 30 (leading into the second verse) playing pre-bends. As mentioned earlier in "Something," make sure each pre-bend is in tune and release the bends slowly for maximum soulfulness.

During the guitar solo (section D), notice how the rhythm part (played by Guitar 2) consists of sparse, single-note lines instead of chunky power chords. This allows Guitars 3 and 4 (lead) to have more sonic space while lending authority or "balls" to the bass guitar by loosely doubling it an octave higher. And don't let the simplicity of it fool you; it's

SOMETHING *The Beatles*

WORDS AND MUSIC BY George Harrison TRANSCRIBED BY Matt Scharfglass



A Intro (0:00)

B Verses (0:05, 0:38, 2:14)

Slowly ♩ = 66

1. Something in the way she moves
2. Somewhere in her smile she knows
3. Something in the way she knows

Gr. 1 (w/slightly dirty tone) **F** $\frac{1}{2}$ **Eb** **G** **C** **Cmaj7**

Gr. 2 (w/slightly dirty tone and slow rotary chorus effect) *let ring throughout* *play simile on repeats*

Bass *play simile on repeats*

attracts me like no other lover
 that I don't need no other lover
 and all I have to do is think of her

Something in the way she woos
 Something in her style that shows
 Something in the things she shows

C7 **F** **N.C. (F/E)** **D** **D7**

Gr. 2

Bass

As heard on The Beatles' Capitol recording *Abbey Road*

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SOMETHING *The Beatles*

(3rd time) To Coda ⊕
(skip ahead to meas. 26)

me }
me }
me }
N.C.(G) Am7 G/B

I don't wanna leave her now

You know I believe and how

Am G#m C/G D9
Gtr. 1 substitutes Rhy. Fill 1 simile on 3rd Verse (see meas. 23)
play on 1st verse only

7 Gtr. 1

C Bridge (1:14)

(1.) You're asking me will my love
(2.) You stick around and it may
A^v C#m/G#

10 F Eb G A

Bass substitutes Bass Fill 1 second time

grow show I don't know I don't know I don't know I don't know
F#m A/E D G#m A C

13 Gtr. 2

Bass Fill 1 (1:26)
A C#m/G# F#m7 A/E D G

SOMETHING *The Beatles*

D Guitar Solo (1:42)

17 **Gtr. 1** *C* *Cmaj7* *C7* *C13* *C7*

Gtr. 2

Bass

20 *F* *N.C.(F/E)* *D7* *G5* *Am7* *G7*

23 *Am^v* *G^{#v}* *C/G* *D9^{IV}* *F* *E^b* *G*

Rhy. Fill 1

26 *F* *E^b* *G* *A^{XIV}* *F* *E^b* *G* *C*

Coda (2:42)

The score is written for guitar and bass. It includes a guitar solo section (measures 17-26) and a coda (measures 26-31). The guitar solo is divided into two parts: Gtr. 1 and Gtr. 2. The bass line is written in a single staff. The score includes various chords such as C, Cmaj7, C7, C13, F, N.C.(F/E), D7, G5, Am7, G7, Am^v, G^{#v}, C/G, D9^{IV}, F, E^b, G, and A^{XIV}. The score also includes various techniques such as bends, vibrato, and double stops. The tempo is 120 bpm. The key signature is one flat (B-flat major). The time signature is 4/4.

D.S. $\frac{8}{8}$ al Coda \oplus
(go back to **B**)