

# What's Between the Lines



## Puddle of Mudd "Blurry"

By Chris O'Byrne

**P**uddle of Mudd's storybook rise to stardom started with frontman Wes Scantlin's demo tape handoff to a Limp Bizkit security guard at a 1999 Family Values gig. The tape then wound its way to the ears of Fred Durst, at which point the rap-rock guru/scout decided to dial up a flabbergasted Scantlin. Though bandless at the time, he hopped a flight to L.A., and after banging out five tunes on an acoustic for Interscope brass, became the first signing to Durst's fledgling Flawless Records.

The ensuing scramble to assemble a group resulted in Scantlin hooking up with axeman Paul Phillips, whose ska-punk background clicked with the former's neo-grunge tunes; in their first week of jamming, the two cooked up "Control," the first single off their Flawless/Geffen debut, *Come Clean*. Now, as the Mudd brothers brandish the equally hooky "Blurry," it looks as though grunge may not have passed along with Kurt Cobain. With dainty harmonics usurped by dirty guitars, Scantlin and



Phillips blur the line of the soft/loud approach.

### HOOKED ON HARMONICS

"I wrote it on the bass," says bassist Douglas Ardito of the intro's chiming Riff A, "and when I started playing it on guitar on the bus one day, our A&R guy was like, 'You guys have to write that song.'" To create these harmonics, lightly touch the tip of your finger to the string directly above the desired fret, and then remove it a split second after plucking, allowing the tone to ring freely without a hint of the open string's sound.

With your index finger fretting the 3rd fret C on the 5th string, use your ring finger for harmonics at the 4th fret, and your pinky for those at the 5th fret. Make sure your index finger does not contact the 4th string, as it will impede the harmonics. Over the D chord, fret the 5th fret D with your middle finger, and use your index and ring fingers for harmonics at the 4th and 5th frets, respectively. For the change to Em, fret the 7th fret with your pinky, and bar with your index and middle fingers at the 4th and 5th frets, respectively, for the harmonics. Remember to sneak in the

harmonics on the top two strings with your index finger. There are many possible picking patterns for this riff, but once you find one that works for the first measure, continue the 16-note pattern for each subsequent measure. Says Ardito, "The picking is really important, because the pattern becomes a hypnotic loop."

### THE VERSE

The open chords in Fig. 1A constitute the first half of the verse's chord progression; the second time through the progression, an open E major chord (Fig. 1B) replaces its parallel minor, matching the vocal melody's G $\sharp$  (E's major 3rd).

Borrowing from the E natural minor scale in Fig. 2, Gtr. 2 enters

the verse with the clean-toned Riff B. For the last two measures, Gtr. 2 adds octaves on the 2nd and 4th strings. Use your index finger to fret the 4th string notes, and your pinky finger for all 2nd string pitches. Octaves reappear during the interlude and bridge; there, use your ring finger to fret all 3rd string pitches. Throughout, remember to use the underside of your index finger to mute the string in between each set of octaves.

### BIG CHORDS, LITTLE SOLO

To get the chorus's bottom-heavy chords, Gtr. 4 plays each chord with its 5th in the bass. Use either fingering for the C5/G shown in Fig. 3, and simply move the shape up in whole steps (2 frets) to complete the progression.

Eschewing the need to wank, Phillips opts for an economical interlude using the E minor pentatonic scale. Notice how both the flat (G) and natural (G $\sharp$ ) 3rd work over Gtr. 4's Rhy. Fig. 2, as the E5/B chord contains no 3rd.  $\text{♩}$

### TONE ZONE

**GUITAR 2:** Solidbody  
**PICKUPS/POSITION:** Humbuckers/Bridge and Neck  
**GAIN:** 2-4  
**EQ:** Bass/Mid/Treble 4/6/6  
**EFFECTS:** Chorus, Delay  
**GUITAR 4:** Solidbody  
**PICKUP/POSITION:** Humbucker/Bridge  
**GAIN:** 7-10  
**EQ:** Bass/Mid/Treble 8/8/6

Fig. 1A

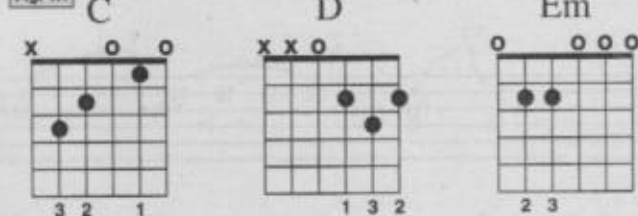


Fig. 1B



Fig. 2

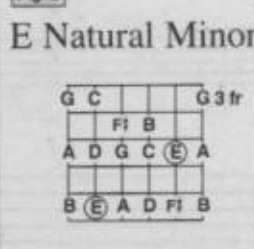


Fig. 3





# Blurry

1. Ev - ry - thing's - so blur -

Svu

End Riff A1

19 17 19 17

End Rhy. Fig. 1

## Verse

Gtr. 1: w/ Riff A (4 times)  
Gtr. 3: w/ Rhy. Fig. 1  
1st time, Gtr. 2: w/ Fill 1

C D

ry and ev - 'ry - one's - so fake. And ev - 'ry - bod - y's emp -  
ing, there's no one left that's real. So make up your own end -

Em

ty, and ev - 'ry - thing - is so messed up. Pre - oc - cu - pied with - out -  
ing, and let me know just how you feel. 'Cause I am lost with - out -

C D

you. I can - not live at all. My whole world - sur - rounds -  
you, I can - not live at all. My whole world - sur - rounds -

Rhy. Fig. 1A

Gtr. 3

**FILL 1**  
Gtr. 2

8va

15

# Blurry

E

you, I stum-ble then I crawl. You could be my some-  
 you, I stum-ble then I crawl. You could be my some-

Gtr. 2

w/ clean tone

7 5  
 End Rhy. Fig. 1A

Gtr. 3

Gtr. 3: w/ Rhy. Fig. 1

C D

one, you could be my scene. You know that I'll pro- tect-  
 one, you could be my scene. You know that I will save-

End Riff B

Gtr. 2 Riff B

Em

you from all of the ob- scene. I won-der what you're do-  
 you from all of the un- clean. I won-der what you're do-



# Blurry

Gtr. 2: w/ Riff B  
Gtr. 3: w/ Rhy. Fig. 1A

C D

ing, i - mag - ine where - you are. } There's o - ceans in - be - tween.

ing, I won - der where - you are. }

E

us, but that's not ver - y far. Can you

Gtr. 2

w/ dist.

**Chorus**  
Gtr. 3: w/ Rhy. Fig. 1A (2 times)  
Gtrs. 1 & 2 tacet  
C5/G

D5/A

take it all - a - way, can you take it all - a - way? Well, you

Rhy. Fig. 2

Gtr. 4 (elec.)

f w/ dist.

E5/B

shoved it in - my face, this pain - you gave - to me. Can you

End Rhy. Fig. 2

# Blurry

To Coda  $\Theta$

Gtr. 4: w/ Rhy. Fig. 2 (1st 3 meas.)

3rd time, Gtr. 4: w/ Rhy. Fig. 2

C5/G

D5/A

take it all a - way, can you take it all a - way? Well, you

1.

E5/B

Gtr. 4: w/ Rhy. Fill 1

shoved it in my face. 2. Ev - 'ry - one is chang -

2.

E5/B

Gtr. 4: w/ Rhy. Fill 1A

shoved it in my face, this pain you gave to me.

## Interlude

Gtr. 3: w/ Rhy. Fig. 1 (last 2 meas.) (2 times)

Em

Gtr. 2

Riff C

End Riff C

11 12 12 12 11 12 12 12 12 11 11 12 12 12 11 12 12 12 12 11

9 10 10 10 9 10 10 10 10 9 9 10 10 10 9 10 10 10 10 9

Gtr. 4

Gtr. 2

Gtr. 4 tacet

11 12 12 12 11 12 12 12 12 11 11 12 12 12 12 14 14 14 16 15

9 10 10 10 9 10 10 10 10 9 9 10 10 10 10 12 12 14 14 14

Rhy. Fill 1

Gtr. 4

Rhy. Fill 1A

Gtr. 4

# Blurry

## Bridge

Gtr. 3: w/ Rhy. Fig. 1 (1 1/4 times)

C D

No - bod - y told me what you thought, no - bod - y told me what to say.

(16)  
(14)

(16) 14 14  
(14) 12 12

12  
10

Gtr. 2: w/ Riff C

Em

Em C D

Ev - 'ry - one showed you where to turn, told you when to run a - way.

No - bod - y told you where to hide, no - bod - y told you what to say.

Gtr. 2

16  
14

(16) 14 14  
(14) 12 12

12  
10

Gtr. 2: w/ Rhy. Fig. 1A (last meas.)

*D.S. al Coda*

Em E

Ev - 'ry - one showed you where to turn, showed you when to run a - way. Can you

11 12 12 12 11 13 13 13 13 14 14 14 14 14 15 15  
9 10 10 10 10 11 11 11 11 12 12 12 12 12 14 14

# Blurry

## ⓪ Coda

E5/B

shoved it in— my face, ——— this pain— you gave— to me. ———

Gtr. 2

12 14

## Interlude

Gtrs. 3 & 4: w/ Rhy. Fig. 1A & 2 (both 2 times)  
w/ misc. Vocals

C5/G

D5/A

12 14 12 14 12 14 12 14 12 14

1.

E5/B

12 14 12 14 14 12 14 12 14 12 12 12 14

2.

E5/B

13 14 12 14 14 12 14 12



# Blurry

## Outro

Gtrs. 1 & 3: w/ Riff A & Rhy. Fig. 1 (both 1 1/4 times)  
Gtr. 2 tacet

C D Em

Take it all, take it all a-way, Take it a-way

Gtr. 2: w/ Riff A1 C

Just take it all a-way, this pain you gave to me

D Em

Take it all a-way, this pain you gave to me

## Free Time

Em7

Gtr. 2 8va

Gtr. 1 8va

Ham.

Gtr. 3

M  
"V  
By De  
n  
er  
lic  
petua  
the of  
racism  
the c  
dared  
tive  
Moto  
album  
lems  
Altho  
his la  
went  
Billbo  
Th  
cast o  
interp  
of rais  
scious  
demic  
that r  
Unite  
attack  
Again  
compe  
tims o