

How to Play this Month's Songs

Pink Floyd "Us and Them"

Like many songs in the Pink Floyd catalog, this classic track from *Dark Side of the Moon* serves as a perfect example of the dramatic power of simplicity and dynamics (volume contrasts), coupled with a well-written song and an impeccably crafted arrangement. Throughout the verse and solo sections of "Us and Them" (rehearsal letters A and B), guitarist David Gilmour exhibits a sense of tasteful restraint as he gently and steadily arpeggiates a simple, yet highly original, chord progression. As the song's ballad tempo clocks in at a relaxed 70 beats per minute, the choice of picking strokes is not critically important with this part, though you'll probably find the combination down-down-up-down-up-up-down-up applied to each measure of eighth notes the easiest and most flowing for the right hand. When playing the "busier" rhythmic variations on the basic accompaniment pattern, such as those shown in *Fills 1-3* on the bottom of page 126, use whatever pick strokes feel the most natural to you. When in doubt, use consecutive downstrokes to avoid "tripping over the strings."

Gilmour's chord grips for the verse and solo sections are fairly easy to finger, though he does apply some melodic pinkie "extensions" on the high E string

in bars 17 and the aforementioned *Fills 1-3* that require a bit of a stretch. Be careful when reaching for these high notes, and be sure to fret them cleanly.

When strumming the full chords in the chorus (letter C), employ 16th-note pendulum strumming, using a down-up combination for each pair of 16th notes and consecutive downstrokes for all other rhythms.

—Jimmy Brown

Iron Maiden "Aces High"

When tackling this song's fast-paced verse section (rehearsal letter C), it will help you to memorize the chord changes ahead of time, as recreating guitarists Adrian Smith and Dave Murray's rapid power-chord movement up and down the neck will require your undivided attention. By memorizing the part upfront, you'll be able to focus 100 percent of your efforts on the guitar neck without having to look at the transcription and, thus, away from your guitar.

The string bends in the song's guitar solos (sections G and H) are best performed using two fingers, with the middle finger in each case deployed one fret behind the ring finger to help support it. You'll find that this reinforced fingering makes it easier to control the intonation (pitch) of the bend and prevents the string from accidentally slipping out from under

the ring finger. The extra "horsepower" also effectively increases your string-bending stamina, which could become an important factor during the "bend-a-thon" at the beginning of the first guitar solo (bars 73-77).

To recreate the high-pitched "squealing" sound of the pinch harmonics (P.H.) in bars 101 and 102, you'll need to "choke up" on the pick, gripping it near the pointed tip, and allow the edge of the thumb to graze the string as it is downpicked. Keep in mind also that a pinch harmonic can occur only over a node, which is one of several points along the length of a string where a harmonic "resides." When attempting these pinch harmonics, experiment by picking up and down the section of the string over the pickups to seek out the invisible nodes points. As is the case with any type of harmonic, using a high-gain (distorted) tone and your guitar's bridge pickup will bring out the harmonics.

—Jeff Perrin

Hawthorne Heights "Ohio Is for Lovers"

To smoothly perform the arpeggiated chords in this song's intro (bars 1-8), keep your fret hand's ring finger and pinkie planted on the G and D strings at the fourth fret throughout the entire progression and use the picking

strokes indicated below the first two measures. Doing so will minimize the amount of movement in both hands, making the part easier and more enjoyable to play.

Guitarists Casey Clavert, Matt Ridenour and JT Woodruff create tight, aggressive-sounding rhythm guitar parts by using fret-hand muting to immediately silence the strings during chord stops and breaks. This is accomplished by simply loosening the fret-hand's grip on the strings just enough to stop them from vibrating. Avoid lifting your fingers completely off the fretboard, however, as doing so may inadvertently sound open strings. This technique is applied during the eighth-note rest in bar 42 and during the quarter-note rests found throughout the song's chorus (section E). For extra "muting insurance" when playing these parts, mute the bass strings with the palm of your picking hand.

When playing the lead melody in bars 75-82, barre your index finger across the B and G strings at the 11th fret. Playing the figure this way—as opposed to fretting each note individually with a different fingertip—will help economize fret-hand movement and make the riff easier to perform, especially if you're singing and/or jumping about onstage.

—Jeff Perrin



"OHIO IS FOR LOVERS" Hawthorne Heights

As heard on *The Silence in Black and White* (VICTORY)

Words and Music by **Eron Bucciarelli, Casey Calvert, Micah Carl, Matt Ridenour and JT Woodruff** • Transcribed by **Jeff Perrin**

G#m7 3144 **F#sus4** 1144 **Esus2** 134 **G#5** 14 **F#5** 144 **E5** 1 **G#m** 14 2 **E5^{II}** 114

A Intro (0:00)

Moderately Fast ♩ = 170

w/half-time feel

G#m7

F#sus4

Gr. 1 (clean elec.)

Rhy. Fig. 1

let ring throughout

(repeat previous two measures)

1

* □ = downstroke. V = upstroke; see performance notes

5

Esus2 Gr. 1 F#sus4 Esus2 F#sus4 end Rhy. Fig. 1

Bass

B 1st Verse (0:11)

Hey there

I know

it's

G#5

F#5

G#5

F#5

Gr. 1 plays Rhy. Fig. 1 twice (see meas. 1)

*Gr. 2 (clean elec.)

Rhy. Fig. 2

P.M. **

9

*doubled
** repeat previous chord

Bass
Bass Fig. 1

hard to feel

like I don't

care at all

E5

F#5

E5

F#5

13

end Rhy. Fig. 2

end Bass Fig. 1

Where you are and how you feel with these lights off as these wheels

G#5 F#5

Gr. 2 plays Rhy. Fig. 2 twice (see meas. 9)

Gr. 3 (elec. w/light dist. and tremolo effect)

Riff A

17 let ring throughout

Bass plays Bass Fig. 1 one and one half times (see meas. 9)

keep rolling on and on (and on and on and on)

E5 F#5 E5 F#5

end Riff A

Slow things down or speed them up Not enough or way too much

G#m7 F#sus4 G#m7 F#sus4

Gr. 3 repeats Riff A (see meas. 17)

25 Gr. 1

(And on and on How are you when I'm gone and on)

Esus2 F#sus4 Esus2 F#5

29 Gr. 1

Bass

P.M. Gr. 2 (w/dist.)

C Pre-chorus (0:45, 1:44, 2:55)
(end half-time feel)

And I can't make it on my own (And I can't make it on my own)

G#5 E5 F#5

Gr. 3 (w/dist.)

Gr. 2

P.M.

Bass



Because my heart is in Ohio

37 **G#5** **E5**

D (0:56, 1:56, 3:06)

So cut my wrists and black my eyes (Cut my wrists and black my

G#5 **F#5** **E5** **F#5**

41 **Gtr. 2 and 3** **P.M.** **P.M.** *Rhy. Fill 1*

eyes) So I can fall asleep tonight or die

G#5 **F#5** **E5** **F#5**

45 **Gtr. 3** **P.M.** **P.M.**

E Chords
w/half-

E5
Gtr. 2
Bass

53

E5
Gtr. 3

57

E Chorus (1:06, 2:07, 3:18)

w/half-time feel

Because you kill me You know you do you kill me well

49 Gtrs. 2 and 3

E5 F#5 G#m Rhy. Fig. 3 E5 F#5 P.M.

Bass Bass Fig. 2

You like it too and I can tell you never stop until

53

E5^{II} E5 F#5

Gtr. 3 substitutes Fill 1 first and second times (see below) P.M.

my final breath is gone

57

E5^{II} E5 F#5

Gtr. 3 substitutes Rhy. Fill 2 third time (see below) P.M. end Rhy. Fig. 3

end Bass Fig. 2

Fill 1 (1:18, 2:17, 2:28, 2:31, 3:39, 3:42, 3:50, 3:53)

Gtr. 3

Rhy. Fill 2 (3:29, 3:40, 3:52)

Gtr. 3 G#5

F 2nd Verse (1:22)

(end half-time feel)

Spare me just three last words "I love you" is all she heard

G#5

Gtr. 2 (w/dist.) plays Rhy. Fig. 2 twice simile (see meas. 9)

Gtr. 3

Riff B

59 P.M.

8-8-8-8-6-6-6-6 | 3-3-3-3-4-4-4-4

Bass

Bass Fig. 3

4-4-4-4-2-4-4-4-4 | 4-4-4-4-2-2-2-2

I'll wait for you but I can't wait forever

E5

F#5

end Riff B

63 P.M.

6-6-6-8-8-8-8-4 | 4-4-4-4-4-4-4-4

end Bass Fig. 3

0-0-0-0-0-0-0-0 | 0-0-0-0-2-2-2-2 | 0-0-0-0-0-0-0-0 | 0-0-0-0-2-2-2-0

Spare me just three last words "I love you" is all she heard

G#5

Gtr. 3 repeats Riff B (see meas. 59)

Gtr. 4 (elec. w/dist.)

67 P.M.

9-9-9-9 | 11-11-11-11-12-12-12-12

Gtr. 1 (w/dist.)

6-8-8 | 6-8-8

Bass plays Bass Fig. 3 (see meas. 59)

I'll wait for you but I can't wait forever go back to pre-chorus C

E5

F#5

E5

F#5

Gtr. 2 substitutes Rhy. Fill 1 (see meas. 44)

71 P.M.

12-12-12-11-11-11-9 | 9-9-9-9-9-9-9-9 | 12-12-12-11-11-11-9 | 9-9-9-9-9-9-9-9

6-4-4 | 6-4-4 | 6-4-4

Bass substitutes Bass Fill 1 (see meas. 48)

G (2:21) You know you do you kill me well You like it too and I can tell
(You) (kill) (kill)

G#m E5 F#5 G#m
Gtrs. 2 and 3 play Rhy. Fig. 3 (see meas. 51)

Gtr. 4

75 **Riff C**

Bass plays Bass Fig. 2 (see meas. 51)

You'll never stop until my final breath is gone
(me) (me) (well)

E5# E5 F#5 E5# E5 F#5
Gtr. 3 substitutes Fill 1 Gtr. 3 substitutes Fill 1 end Riff C

79

H Bridge (2:32)

My final breath is gone
(So I can)

(2nd time) (So cut my wrists and black my eyes)
(You)

(kill)

Esus2

G#m7 F#sus4

Gtr. 1 (clean)

83

let ring

fall asleep tonight)

(well)

1. 2. go back to pre-chorus **C**

F#sus4 Esus2 F#sus4 Gtr. 1 F#5

88

let ring

Gtrs. 2 and 3 P.M.

I Outro Chorus (3:32)

You know you do you kill me well You like it too and I can tell
(You) (kill) (kill)

G#m E5 F#5
Gtr. 4 plays Riff C until fade (see meas. 75)

Gtrs. 2 and 3

P.M.

92

Bass plays Bass Fig. 2 until fade (see meas. 51)

You'll never stop until my final breath is gone
(me) (me) (well)

play 3 times and fade

E5# E5 F#5 E5 E5 F#5
Gtr. 3 substitutes Fill 1 Rhy. Fill 2 Gtr. 3 substitutes Fill 1 P.M.

96