

"One Thing" Finger Eleven



By Douglas Baldwin

Finger Eleven came from Canada, played funk-driven rock, and originally called themselves Rainbow Butt Monkey. That's nearly a grand slam in my book. Their name change and hook-up with Wind-up Records (home of Alter Bridge, Evanescence, Seether, et al) might have led to them getting lost in the shuffle, but the band has used the label's clout to deliver a proclamation of identity, a genuine creative leap after two albums of "foreboding, angst-ridden alt-metal" (*yaun*). In "One Thing," the former Multi-hued Simian Booty explores their

acoustic side with—surprise!—no metal-pedal chorus.

THE SHAPES

Prepare for "One Thing" by tuning down a half step. If you use an electronic tuner, remember that it will probably name the flattened notes with their enharmonic sharps—E \flat will be D \sharp , A \flat will be G \sharp , and so forth. Then begin by examining the three fresh chord shapes used in Riff A. The A5 is a high-voiced alternative to the usual post-grunge fare, and the shift to A6 and Dadd2/A prepares us for the soon-to-unfold major tonality. To grab these three shapes [Fig. 1], set yourself up with a 1st-finger barre

across strings 2–4 at the 7th fret, and then add the 3rd and 4th fingers on strings 3 and 2, respectively. You'll find that a simple release and repositioning of the pinky to string 1 will then accommodate all three chords.

The strummed chorus alternates the same A5 chord with an Asus2/4 gripped with a release of the 4th finger and a hop-scotch switch of the 1st and 3rd fingers (Rhy. Fig. 1). The shapes are simple, but the unplayed 6th string is challenging to control. Usually, the 1st finger or thumb is available to mute unwanted strings, but here, the 2nd finger might work best. Use it to touch the 6th string directly above the 8th fret, and then strum with impunity. Also, listen for the atmospheric electric guitar (Gtr. 3) wobbling in the background, but consider this a study in sub-

tle color rather than a focal point of the song. In contrast, the bass plays an increasingly prominent role in the chorus, injecting an occasional D, F \sharp , G, or E beneath the Asus2/4, particularly on the final two beats of this four-measure figure. These notes add harmonic interest to the song, and guitarists bereft of bottom-dwelling partners might add the resulting chords shown in Fig. 2 at the appropriate moments.

FINGERS ONE THROUGH TEN

Now let's tackle the fingerpicking. The pattern employed in Riff A (the intro and verse) could be played with the thumb and a single finger, but don't cheat yourself out of future fingerpicking possibilities. Get all three fingers into the act by picking the first pair of notes simultaneously with the

thumb and ring finger, and then using the middle and index fingers for the next two notes. Omit the thumb and repeat the ring-middle-index pattern, and you've got its essence. Move to the next string set (strings 1–4) for the Dadd2/A, hit the open

5th string along with the first for the half-note on beat 3 of the second measure, and you'll have it in practice. To shift between fingerpicking and strumming, practice "palming" the pick. Most adept players cup the pick in the center of their palm; some hold it between the index and middle fingers. It's easy to practice: just carry a pick with you at all times, and shuffle it around in your hand at every opportunity. β



Fig. 1

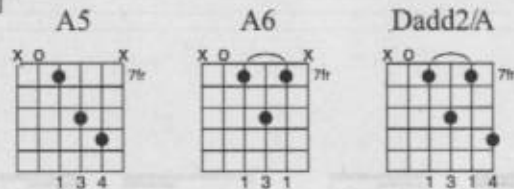
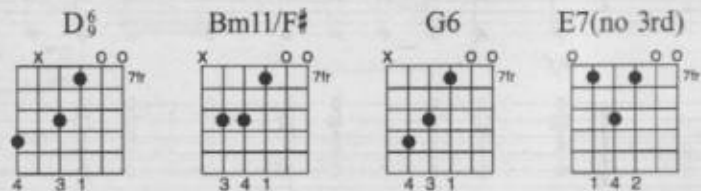


Fig. 2



TONE ZONE

GUITARS 1 & 2: Steel-string acoustic
GUITAR 3: Solidbody
PICKUP/POSITION: Humbucker/Neck
GAIN: 9
EQ: Bass/Mid/Treble: 8/8/8

Asus₂⁷

1:16

Verse 2

Gtr. 1: w/ Riff A (4 times)
Gtr. 2: tacet

1:41

Chorus

Gtr. 2: w/ Rhy. Fig. 1 (4 times)
Gtr. 1: tacet

End Rhy. Fig. 1

Riff B

Gtr. 3 (elec.)

p w/ slight dist.

*vol. swell

2:32

Verse 3

Gtr. 1: w/ Riff A (3 1/2 times)
Gtr. 2: tacet

Asus₂⁷

play 4 times

End Riff B

A5

loco

Gtr. 3: tacet

2:58

*Outro/Chorus

Gtrs. 2 & 3: w/ Rhy. Fig. 1
& Riff B (till fade)
Gtr. 1: tacet

Gtr. 1: w/ Riff A (till fade)

*begin fade in 17th bar