

"MONEY" Pink Floyd

As heard on *Dark Side of the Moon* (CAPITOL)

Words and Music by Roger Waters • Transcribed by Danny Begeiman and Michael DuClos

Money, get away
Get a good job with more pay and you're okay
Money, it's a gas
Grab that cash with both hands and make a stash
New car, caviar, four-star daydream
Think I'll buy me a football team

Money, get back
I'm alright, Jack, keep your hands off of my stack
Money, it's a hit
Don't give me that do goody-good bullshit
I'm in the hi-fidelity first class traveling set
And I think I need a Lear jet

Money, it's a crime
Share it fairly, but don't take a slice of my pie
Money, so they say
Is the root of all evil today
But if you ask for a rise
It's no surprise that they're giving none away



A Intro (0:12)

Moderately $\text{♩} = 120$

N.C.(Bm)
w/light P.M.
Gtr. 1 (elec. w/light dist.)

(cash register sounds) 1

Riff A.....

mp

Bass w/pick
Bass Fig. 1..... (repeat previous measure)

(0:26)

5

Gtr. 1 repeats Riff A four times (see meas. 4)
Gtr. 2 (elec. w/light dist. and fast tremolo)

Gtr. 3 (elec. w/light dist.)
(repeat previous chord) (repeat previous measure)

Bass plays Bass Fig. 1 four times (see meas. 1)

B Verse (0:40, 1:21, 5:11)

1. Money
 2. Money
 3. Money
- get away...
get back...
it's a crime...

9

Gtr. 2 (Bm)
Gtr. 1 plays Riff A eight times (see meas. 4)

Gtr. 3

Bass Bass Fig. 2

end Bass Fig. 2

28 **F#m** **Em** **B5**
Gtrs. 1 and 3

Gtr. 2

Bass

D **Guitar Solo (3:05)**

N.C.(Bm)

*Gtrs. 3 and 4 (w/dist.)
(w/reverb and delay)

32 **full**

**Gtr. 4 (heavy reverb) in right channel, Gtr. 3 (dry) in left channel.*

Gtr. 1

Riff C

P.M.

P.M.

Bass

Bass Fig. 3

36 **full**

P.M.

40 **Em**

84 *Gr. 3 plays Riff C four times*
Gr. 4

Bass

88 *Em*
Gr. 1 plays Rhy. Fig. 2 four times
Gr. 4

Gr. 3
Riff D

Bass plays Bass Fig. 4 four times (see meas. 64)

92 *(Bm)*
Gr. 1 plays Rhy. Fig. 1 four times
Gr. 3 plays Riff C four times
Gr. 4

Bass

96 *F#m*
Gr. 4 *N.C.(Bm)*

Gr. 3

Bass

Rhy. Fig. 2 (4:30, 4:51)
Em

Gr. 1 *P.M.*

hand palm mute to help keep the notes from ringing and insure against inadvertent string noise or errant notes. Practice these sweep arpeggios slowly at first so you can hear for certain whether you are performing them cleanly. —Jeff Perrin

No Doubt "It's My Life"

Recalling the band's early ska upbringing, No Doubt guitarist Tom Dumont performs chords for this song's verse and pre-chorus sections solely on the top strings of the guitar. While ska-style chord voicings usually consist of a simple triad on the top three strings, Dumont doubles the top note of each chord an octave lower on the D string, producing a fuller sound. These types of chord voicings sound thinner and tighter than full barre chords and are also easier to fret, as you needn't employ a full index-finger barre. Use only the fingers necessary, as illustrated by the chord frames at the beginning of the transcription.

The song's chorus (section E) is full of legato chord slides involving a strum on one two-note power chord followed by a quick slide up or down to the next. To best perform these slides, use a lighter fretboard grip than you might ordinarily use in order to allow your fingers to slide freely up and down the strings with as little resistance or friction as possible. Too tight a grip will make for tougher chord slides and undoubtedly lead to choppy-sounding rhythms. As you practice bringing the chord progression up to speed, focus your attention toward the note on the bottom string of each power chord, letting your ring finger "go along for the ride." When sliding a chord over longer distances (such as from Eb5 to Ab5 at the end of measure 27), you can cut down your chances of over- or undershooting the slide by looking for your "target chord" or fret position ahead of time. (This is comparable to the way accomplished sightreaders learn to "read ahead" a beat or two in order to prepare for what's coming up.) Ultimately, mastering such a fast moving chord riff comes down to memorizing and repeatedly practicing the riff until it becomes second nature. —Jeff Perrin

Ten Years After "I'd Love to Change the World"

When playing this song's classic four-bar acoustic intro (labeled *Rhy. Fig. 1*), be sure to let the notes of each arpeggiated chord ring together. The smoothest way to pick the part is to use downstrokes for everything except

the highest note of each chord, which is best played with an upstroke. You'll find that using an upstroke every time you descend like this will make the part easier to pick.

Alvin Lee's electric lead guitar (Gtr. 4) enters during the song's first chorus (section C) and is heard through the rest of the song. Lee utilizes a heavily overdriven, echo-drenched, neck-pickup tone, creating a psychedelic vibe. Initially, Lee plays melodically around his vocals, using the E minor pentatonic scale (E G A B D) in the seventh, 10th and 12th positions. Note the guitarist's extensive use of soulful *pre-bends*, also known as "ghost bends"—bending a string up to a desired pitch before picking it—and finger vibrato throughout the song.

During the subsequent verses and chorus (sections D, E and F), Lee's lead lines build in intensity until the solo (section G), when the guitarist cuts loose with some long, fluid lines. Check out bars 60–67 for some of the lightning-fast runs he was known for. Lee bases most of his licks on the E minor blues scale (E G A Bb B D) and relies on finger slides and rapid-fire pull-offs to navigate shifts between the 12th and 15th positions. Notice how, during the song's final verse (section H), he punctuates his vocal lines with stinging, sustained unison bends on the top two strings. —Vincent DeMasi

The Beatles "Helter Skelter"

To help create the buildup of "tension" heard in the first four bars of "Helter Skelter," be sure to use downstrokes exclusively. As the mounting storm of energy dissipates in measure 5 with the move to open chords, employ alternate (down-up) strumming for all 16th-note rhythms. When strumming through the song's chords in general, be sure to hit all quarter notes and eighth notes with downstrokes and any 16th-note upbeats (the first or third 16th note of a beat) with upstrokes while maintaining a steady strumming motion throughout. This strumming approach is sometimes referred to as *16th-note pendulum strumming*.

When playing through the song's guitar solo (section E), keep your fret hand in the 12th position. What this means is your index finger plays any notes at the 12th fret, while the middle finger covers the 13th fret, and so on. Position playing can help eliminate unnecessary hand movement, often resulting in licks with cleaner, more natural-sounding rhythms. Note, however, that when playing this solo this way, you will come across a couple of string bends that

will need to be performed with the middle or index finger (see the last note of measure 22 and beat three of bar 23). Bending strings with these fingers—as opposed to the more common technique of bending with the ring finger, supported by the middle finger—may seem a bit awkward or "weak" at first, but give it a try. The convenience and fluidity of playing the solo in a single position should outweigh the short-lived struggles of these unsupported bends. —Jeff Perrin

Pink Floyd "Money"

This classic rock opus showcases guitarist David Gilmour's impeccable string bending technique, not only in his guitar solo but also in his rhythm parts.

Gilmour employs subtle quarter-step bends in the song's main riff (see bar 4, labeled *Riff A*). As the bends in this single-note line are performed on the low E and A strings, they're pull bends as opposed to the more typical push bends. Each is performed by fretting the string with the pinkie and pulling it slightly inward, toward the palm.

In bar 11 (Gtr. 3 part), the guitarist effects a quarter-step bend within a two-note chord. This bend is best performed by barring the G and B strings with the index finger and pulling the G string downward while allowing the B string to slip under the finger and remain unbent. The key to doing this is to try to apply more pressure against the G string than the B.

Most of the bends Gilmour plays in his extended guitar solo (sections D–F) are standard whole-step ("full") push bends, performed with the index finger and reinforced with the middle finger, with the thumb hooked over the top side of the fretboard for leverage as the fingers push the string away from the palm. For dramatic effect, the guitarist occasionally plays a two-step "overbend" on the B string, as in bars 84, 90 and 116. (The B string is the easiest to bend.)

Gilmour's soulful finger vibrato is the icing on the musical cake. In bar 33, the guitarist masterfully shakes a whole-step bend by partially releasing and rebending it. This technique takes some practice to perfect. You'll need to listen carefully to the speed and width of the vibrato and try to make it sound as smooth and even as possible. Let your ears and brain train the muscles in your hands to consistently perform the delicate and highly coordinated movements required of this technique. —Jimmy Brown