

NICE TO KNOW YOU *Incubus*

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F#m(add4) XXX 7fr 431	F#5 XXX 134	D5/A 5fr 1134	A5 5fr 134	Asus2 XO OO 23	E/A XO OO 21	G XXX 1342
G6 OO 1342	F#7add4 OO 1342	E5 O XXX 11	G5 XXX 134	Dadd4 X OOX 32	Cmaj7 X OOO 32	B5/F# XXX 1134

A Intro (0:00)

Moderately Fast Rock ♩ = 156
 (Free Time)

F#m(add4)
 Gtr. 1 (clean elec. w/delay and flanger effects)
 (play 3 times)

p
 (volume swell)

mp

Bass (w/sub-octave effect)
 Bass Fig. 1
 end Bass Fig. 1

mf

* Doubles pitch one octave lower.
 Effect mix set to approx. 50/50.

6 Gtr. 1

Bass plays Bass Fig. 1 three times

11

B (0:37)

15 F#5 D5/A F#5 D5/A F#5 A5
 *Gtr. 2 (w/dist.) (play 4 times)

f
 *doubled

Bass Fig. 2
 Bass (sub-octave effect off)
 end Bass Fig. 2

As heard on Incubus' Sony recording *Morning View*

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§ 1

□ Verses (0:58, 2:07)

1. Better than watching Geller bending
2. Deeper than the deepest Cousteau

silver spoons
would ever go

Better than witnessing new born
And higher than the heights of what

18 Gtr. 1
N.C.(F#)

mp
Bass plays Bass Fig. 1 three times

nebulae in bloom
we often think we know

She who sees from up high
Blessed she who clearly sees

smiles and surely sings
the wood for the trees

22

Perspective
To obtain

prises your once
a bird's eye

is and it
to turn a

gives you wings
blizzard into a breeze

27 Gtr. 1
F#m(add4)

mp
Bass

§ 2

□ Pre-chorus (1:20, 2:29, 3:53)

Half-time Feel

I haven't felt the way

I feel today

30 Asus2
* Gtr. 3 (clean elec.)

mf
* doubled throughout
Bass (sub-octave effect off)

in so long F# F#7add4 it's hard for me to specify D5/A E5

34 G G6

mf
Bass (sub-octave effect off)

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38 *Asus2*

I'm beginning to notice how much this feels like

*Gtr. 3 part doubled w/phaser effect.

42

a waking limb pins and needles nice to know you Goodbye

G G6 F#7add4

E Chorus (1:45, 2:54, 4:18)

46 Gtr. 2 (w/dist.)

G5 F#5 D5/A F#5 Nice to know you F#5 Goodbye A5

D5/A

Bass plays Bass Fig. 2

(3rd time on 1st chorus) D.S. I^{st} al Coda I I^{st}
(go back to I^{st})

(3rd time on 2nd chorus) To Coda I I^{st} (skip ahead to meas. 52) (2nd time on 3rd chorus) To Coda II I^{st} (skip ahead to meas. 77)

Nice to know you
Nice to know you
Nice to know you

to know you
goodbye
goodbye

49 F#5 D5/A F#5 F#5 to know A5

(play 3 times)

Bass plays Bass Fig. 2

I^{st} Coda I (3:14)
to know

F Bridge (3:15)
you

F#5 N.C. Dadd $\frac{6}{4}$ Cmaj7 N.C.
let ring throughout

52 Gtr. 2 *Gtr. 3 (clean elec.)

mf
*doubled simile by acous. 12-string gtr.

Bass Bass Fig. 3

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57 **Dadd⁴₆** **Cmaj7** C D A5 **Asus2** N.C.

end Bass Fig. 3

61 **Dadd⁴₆** **Cmaj7** **Cadd9** **Cmaj7** N.C.

Gtr. 1

Bass plays Bass Fig. 3 twice simile

65 **Dadd⁴₆** **Cmaj7** C D **Asus2** N.C.

69 **Dadd⁴₆** **Cmaj7** **Cadd9** **Cmaj7** N.C.

But could it be that it has been there all along

D.S. II ² *al Coda II* ²
(go back to)

73 **Dadd⁴₆** **Cmaj7** C D **Dadd⁴₆** A5 **Asus2**

² *Coda II* (4:34)

77 **Gtr. 2** **F#5** **D5/A** **F#5** Nice to know you **F#5** to know you **B5/F#** **Asus2**

Bass

meant to be played with *attitude*.

Creed "Bullets"

The guitar part in "Bullets" begins with a single-note pattern of 16th notes that loosely doubles the bass line; Creed guitarist Mark Tremonti spices up this part with an envelope filter effect coaxed out of a wah pedal. Since a wah pedal is fundamentally a tone control, a sweeping filter effect can be achieved by slowly rocking the pedal back and forth; this produces random harmonics that can be heard on top of the original note. At measure 5, Tremonti keeps this line going while playing melody notes on the A string.

The song's two-measure rapid-fire main lick is established at section B. Don't worry about string-skipping to cleanly play the notes on the A string (beat 2 of measure 21 and the first beat of measure 22); these notes can be played as part of a rake with a muted open low D string (as shown on beat 2 in the first and second measures of **FIGURE 8**). The verses consist of this same lick played entirely palm-muted; use lots of distortion to emphasize crunch. Throughout the entire song, you'll want to keep your wrist loose to avoid fatigue in your forearm (alternate-picking palm-muted power chords can become tiring after a while).

Guitars 3 and 4 enter at section F and continue through the bridge (section G) with whammy bar scoops, dives and bends. Don't be too concerned about accurately diving to the exact pitches indicated, as these parts are meant more for ambience and mood, and are therefore open to interpretation. You'll notice that these guitars are in fact mixed quite low and drenched in reverb for this reason.

Incubus "Nice to Know You"

Incubus guitarist Mike Einziger gets some mileage out of open strings by using them as *common tones or drones* in the pre-choruses (section D) of "Nice to Know You." By allowing the two open high strings (B and high E) to ring, Einziger takes otherwise ordinary A, G and F# chords and makes them shimmer. **FIGURE 9** follows this principle using ordinary B, D and A chords in the first two measures, then taking the same chords in the following two measures and making them "sparkly" by adding the two open high strings.

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FIGURE 1 D major scale melody played over a I-IV-I-V progression (dropped-D tuning)

FIGURE 2 pre-bend exercise

FIGURE 3a "closed" grips

FIGURE 3b "open" grips

FIGURE 4 G minor pentatonic shape and melody

FIGURE 5

FIGURE 6

FIGURE 7

FIGURE 8 dropped-D tuning

FIGURE 9 "ordinary" vs. "sparkly" chords