

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"

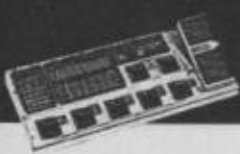
To smoothly perform the arpeggiated chords in this song's intro (bars 1-8), keep your fret hand's ring finger and pinkie planted on the G and D strings at the fourth fret throughout the entire progression and use the picking

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



"US AND THEM" Pink Floyd

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

Words by Roger Waters • Music by Roger Waters and Rick Wright • Transcribed by Askold Buk, Jimmy Brown and Jeff Holck

Gtr. 1 chords:

Chord diagrams for Gtr. 1:

- Dsus2:
- D₉:
- Dm(maj7):
- G/D:
- B5:
- A5:
- G5:
- C5:

Gtr. 2 chords:

Chord diagrams for Gtr. 2:

- Dsus2:
- Bm:
- A:
- Gmaj7:
- C:
- A/B:

A Intro/1st Sax Solo (0:35, 1:09)

Free Time

Slowly ♩ = 70

Dsus2

D₉

(organ)

Gtr. 1 (clean elec. w/phase shifter; neck pickup)
1 let ring throughout; play simile 2nd time

Musical notation for measures 1-3:

Staff 1 (Guitar):

Staff 2 (Bass):

Annotations: * includes cross-fade-out from "Money", Bass Fig. 1 (repeat previous measure)

Musical notation for measures 4-7:

Staff 1 (Guitar):

Staff 2 (Bass):

Musical notation for measures 8-11:

Staff 1 (Guitar):

Staff 2 (Bass):

Annotations: Bass Fill 1

B Verses/Solos (1:43, 2:16, 3:16, 3:49, 4:48, 5:21, 6:19, 6:52)

- | | | | | | | | |
|--------------------------|----------|-------|-------|-------|-------|--------|---------|
| 1. Us | * (us | us | us | us | us | us) | and |
| 2. Me | * (me | me | me | me | me | me) | and |
| 3. Black | * (black | black | black | black | black | black) | and |
| 4. Up | * (up | up | up | up | up | up) | and |
| 5. piano solo (no vocal) | | | | | | | |
| 6. sax solo (no vocal) | | | | | | | |
| 7. Down | * (down | down | down | down | down | down) | and |
| 8. With | * (with | with | with | with | with | with) | Without |

Dsus2
Gtr. 1 (w/clean tone and phase shifter; neck pickup)
play repeats simile; significant variations shown in Fills 1-3 (see next page)

11

Bass plays Bass Fig. 1 six times (see meas. 2)
*echo repeats

- | | | | | | | | |
|-----------|-------|------|------|------|------|------|-------|
| (1.) them | (them | them | them | them | them | them | them) |
| (2.) you | (you | you | you | you | you | you | you) |
| (3.) blue | (blue | blue | blue | blue | blue | blue | blue) |
| (4.) down | (down | down | down | down | down | down | down) |
| (7.) out | (out | out | out | out | out | out | out) |
- D

Gtr. 1 substitutes Fill 1 on 3rd verse (see next page)

13

(2nd, 4th, 6th and 8th times) skip ahead to meas. 21

- | | | | | | | | | | |
|----------|--------|-------|-------|--------|----|-------|-------|---------|------|
| (1.) And | after | | all | knows | is | which | we're | only | what |
| (2.) God | only | | knows | which | is | which | it's | not | and |
| (3.) And | who | knows | the | end | | | but | there's | a |
| (4.) And | in | | be | helped | | | it's | what | the |
| (7.) It | can't | | deny | | | | | | |
| (8.) And | who'll | | | | | | | | |

Dm(maj7)
Gtr. 1 substitutes Fill 2 on piano solo (5th verse) (see next page)
Gtr. 1 substitutes Fill 3 on 7th verse (see next page)

15

- 1., 3., 5., 7.
- | | | | | | | |
|----------------|---------|--------|--------|--------|--------|---------|
| (1.) ordinary | men | (men | men | men | men | men) |
| (3.) who is | (is who | is who | is who | is who | is who | is who) |
| (7.) lot of it | about | | | | | |

17 Gtr. 1

Bass

|| 2, 4, 6, 8.

(2.) we would choose (choose choose) to do
 (4.) 'round and 'round ('round 'round) and
 (8.) fighting's all about (about about

Dsus2

19

Bass substitutes Bass Fill 1 on 3rd verse and piano solo (see meas. 9)

(to do to do to do)
 'round ('round 'round 'round)
 about about about about)

Dsus2

Gtr. 2 (elec. w/light dist.; bridge pickup)

21

Gtr. 1

Bass

Fill 1 (3:26)

Gtr. 1

D⁹ Dm(maj7) G/D

*repeat previous chord

Fill 2 (5:01)

Gtr. 1

Dm(maj7)

Fill 3 (6:32)

Gtr. 1

Dm(maj7) G/D

C Choruses (2:50, 4:23, 5:54, 7:25)

- (1.) "Forward" he cried from the rear and the front rank the died poster bearer
 (2.) "Haven't you heard it's a battle of words"
 (3.) *sax solo continues (no vocal)*
 (4.) Out of the way it's a busy day I've got things on my

25
Gtr. 2
Bm
A5 G5

Gtr. 1 (w/dist.; bridge pickup)
Rhy. Fig. 1

Bass

(4th time) skip ahead to **D**

(2.) cried (1.) The General sat and the lines on the map
 (4.) mind (4.) For want of the son" price said the man with the gun "There's the
 C Bm A/B Bm A

28
C5 B5 A5
end Rhy. Fig. 1 Gtr. 1 repeats Rhy. Fig. 1 (see meas. 25)

(1st, 2nd and 3rd times) go back to verse **B** **D** (7:44)

segue into "Any Colour You Like"

(1.) moved from side to side
 (2.) room for you inside

Gmaj7 C

31
Gtr. 2
Bass

33
Gtr. 2
Bass