

"WHEN I COME AROUND" Green Day

As heard on *Dookie* (WARNER BROS.)

Words by **Billie Joe** • Music by **Billie Joe, Tre Cool and Mike Dirnt** • Transcribed by **Andy Aledort**

I heard you crying loud all the way across town
You've been searching for that someone
And it's me out on the prowl
As you sit around feeling sorry for yourself
Well don't get lonely now and dry your whining eyes
I'm just roaming for the moment
Sleazin' my backyard so don't get so uptight
You been thinking about ditching me

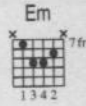
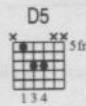
*No time to search the world around
'Cause you know where I'll be found
When I come around*

I heard it all before, so don't knock down my door
I'm a loser and a user so I don't need no accuser

To try and slag me down because I know you're right
So go do what you like, make sure you do it wise
You may find out that your self-doubt means nothing was ever there
You can't go forcing something if it's just not right

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A Intro (0:00)

Moderately ♩ = 96

Gtr. 1 (w/heavy dist.)

Chords: G5, D5, Em, C5

1 P.M. > P.M. > P.M. > P.M. >

**repeat previous chord*

Bass

w/pick 5 4 5 4 5

f

Gtr. 1 and 2

Chords: G5, D5, Em, C5

3 P.M. > P.M. > P.M. > P.M. > P.M. >

**chord is palm-muted 2nd time*

Bass Fig. 1

end Bass Fig. 1

Bass

5 5 5 5 4 2 5 5 5 4 5 4 5 2 2 2 4 3 (3) 3 3 3 5 5 5

B Verse (0:14, 1:13)

1. I heard you crying loud...
2. I heard it all before...

Gtr. 1 and 2

Chords: G5, D5, Em, C5

5 P.M. > P.M. > P.M. > P.M. > P.M. >

(repeat previous two measures)

Bass plays Bass Fig. 1 seven and a half times (see meas. 3)

"WHEN I COME AROUND"

9 2 2

12. **C Chorus** (0:54, 1:53, 2:22)

Em C5 A5 No time to search...

Gtrs. 1 and 2
13 P.M. P.M.

Bass
Bass Fill 1

When I come around...

15 C5 A5 C5

(2nd time on 1st chorus) go back to **B**
 (2nd time on 2nd chorus) continue to **D**
 (2nd time on 3rd chorus) skip ahead to outro **E**

D Guitar Solo (2:12)
 G5 D5
 Gtr. 1 plays Rhy. Fig. 1 twice simile (see meas. 5)
 Gtr. 2 let ring

18 P.M. P.M. P.M. P.M. P.M.

Bass plays Bass Fig. 1 twice (see meas. 3) Bass plays Bass Fig. 1 one and a half times (see meas. 3)

Em C5 G5 D5 Em C5 go back to **C**

21

Bass plays Bass Fill 1 (see meas. 13)

E Outro (2:42)

G5 D5 Em C5 Em C5

Gtrs. 1 and 2
24 P.M. P.M. P.M. P.M. P.M. P.M. P.M.

Bass

Phish "Stash"

Phish combine diverse influences well, drawing inspiration in equal parts from the trippy instrumental explorations of the Grateful Dead, the quirky, angular dissonance of Captain Beefheart, the prog-rock of King Crimson and the direct melodic sense of Appalachian folk and blues, fused with occasional forays into jazz harmony.

In the words of Phish guitarist Trey Anastasio, this song "was really influenced by the recordings of the Benny Goodman Quintet, with Charlie Christian on guitar. When I wrote 'Stash,' I was focusing on the I-VI-II-V (one-six-two-five) jazz chord progressions that I heard in Benny Goodman's music."

Throughout the majority of this song (except for the extended outro solo), Anastasio utilizes a clear and relatively clean tone and displays precise articulation in the performance of the many elaborate melodies that weave through the composition. He begins the song with a melody based on the D whole/half diminished scale (D E F G# A# B C#). The main theme (section B, bar 4) may be analyzed as being based on either the D Dorian mode (D E F G A B C) or D Aeolian (D E F G A Bb C), with the inclusion of the "flatted fifth," Ab. Use the index and ring fingers exclusively when fretting this melody.

The second theme (letter C) is more linear than scalar, in that it outlines a chord progression, as opposed to being based on a static mode or scale. As Trey explained to *Guitar World* a couple of years back, "The first four notes relate to the ii [two minor] chord, Em7b5; the [subsequent] slide from D down to C# sets up the A7b9 chord on beat two, as C# is the third of that chord. Beat 2 ends with a slide from G# to A, which in turn sets up the next chord, Dm7 with its fifth. I use melodic chromaticism [a succession of notes one half step, or one fret, apart] to delineate the chord progression. Rock and blues players should investigate these types of ideas because the use of resolutions will give your improvised lines a strong feeling of forward motion."

Anastasio utilizes a similar approach over an A7b9 chord during the third theme (section D); at 1:07 (bar 20), he combines chromaticism with arpeggios to outline a succession of chord changes, and ends the phrase with an ascending lick based on a C# diminished seven arpeggio (C# E G Bb).

Probably the most technically challenging section of "Stash" is the instrumental break at

section H. To execute these complex melodies properly, use alternate (down-up) picking throughout; notice how Trey infuses elements of the main theme while constantly modulating through a succession of key centers. The section wraps up with a reprise of the ending of the third theme, played here three whole steps higher, in the key of Ab minor.

At the outro (section I), Anastasio establishes the repeated two-bar chord progression of Dm7-Bb7-Em7b5-A7b9 that he uses to solo over. During this extended 40-bar solo (letter J), the guitarist alternates between closely outlining the chord progression (bars 57, 58 and 65-68) to creating a dense wall of cacophony (bars 73-76). —Andy Aledort

The Pixies "Here Comes Your Man"

When playing the main riff in this song (see Riff A, bar 3), use your middle finger to fret the first note, G (sixth string, third fret), followed by your index finger on the B note (second fret, fifth string). Once you get past the first two beats of bar 3, keep your fret hand in the fourth position for the remainder of the riff. Your index finger will play any notes located at the fourth fret, your middle finger frets any notes at the fifth fret, and so on.

While the notes for Guitar 1 in bars 6-9 are picked individually, the term "let ring throughout" above the tablature indicates that these are actually arpeggiated chord forms. Be sure to hold each chord shape and allow the notes to ring together throughout each measure.

In measures 47-52 lead guitarist Joey Santiago plays wailing licks using a succession of *unison bends*. This technique involves bending a note up a whole step (equal to two frets) to match the pitch of an unbent note on the next higher string. Be sure to use reinforced fingering (ring and middle fingers) for all the bends in these measures. If you have trouble hearing the "target pitch" of each bend, use the note on the first string as a reference point. —Jeff Perrin

The Ramones "Sheena Is a Punk Rocker"

The pride of Forest Hills, New York, the Ramones were punk progenitors *numero uno*, and "Sheena" is one of the many great tracks from the band's breakthrough third release, *Rocket to Russia*. Guitarist Johnny Ramone's signature wall of noise comes courtesy of many overdubbed Mosrite guitars played

through Marshall amplifiers. This arrangement begins with two distinctly different guitar parts: Guitar 1 performs two-note power chords on the bottom strings with half-step slides from B5 to C5; Guitar 2 plays full barre chords and has a slightly thinner tone.

Throughout the verse and the remainder of the song, these two guitars play virtually the same barre-chord figures, so we've arranged them here for one guitar. In order to attain the appropriate "punch" when executing these rhythm parts, apply a vise-like grip to each chord and aggressively strum a steady succession of downstrokes. The simplicity is deceptive, however, as both hands must be in shape in order to sustain this non-stop assault. —Andy Aledort

Green Day "When I Come Around"

The power in this song is derived from guitarist Billie Joe Armstrong's heavy emphasis on *syncopation*: throughout the intro and verses (sections A and B), he alternates between *palm-muted* two-note power chords and fuller three- and four-note voicings that are sustained, using downstrokes to play everything except the occasional pair of 16th notes, which he strums with a quick down-up combination.

When playing the palm-muted chords (indicated by the abbreviation "P.M." above the tablature), rest the edge of the pick-hand palm across the appropriate strings in front of the bridge in order to achieve the desired effect. Armstrong uses humbucking pickups (bridge position) and 100-watt Marshall and Mesa amplifiers to achieve his fat, earth-shaking tone.

During the first four bars of the song's chorus (section C), Armstrong strums all of the chords aggressively and allows the notes to sustain, which serves to "open up" the sound and groove and create an effective contrast to the tighter-sounding verse figure.

Armstrong plays a simple, catchy four-bar solo in this song (section E): he begins by arpeggiating three-note chord forms on the top three strings (picking the notes of each chord individually), switching to strumming pairs of notes in bars 22 and 23.

Also noteworthy in this song is bassist Mike Dirnt's highly active and melodic bass line. Using a pick, Dirnt plays complex melodies that outline each chord in the progression, stylistically akin to bass lines heard in Jamaican reggae and dub styles.

—Andy Aledort