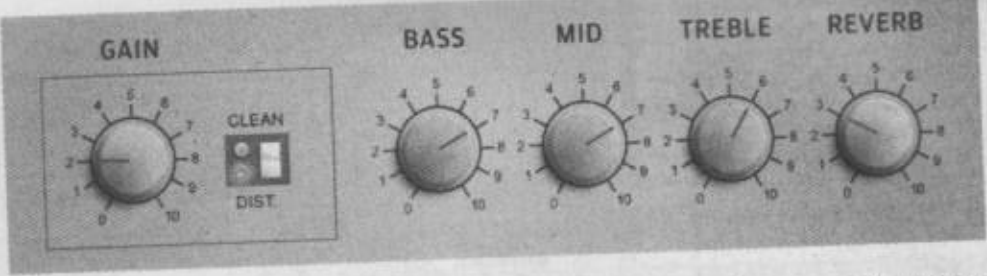


# "Yellow Ledbetter" Pearl Jam

**KEY NOTES** Mike McCready rips a page from the Jimi Hendrix ballad book ("Little Wing," "Angel," "The Wind Cries Mary") during this number, building his phrasing from three key shapes, all found within the first four measures. The first is the second-inversion major chord on strings 2-4; barre with your 1st finger across these three strings, and find your way around by focusing on the note played on the 3rd string—that's the root of the chord. In "Yellow Ledbetter," McCready plays his E major chord at the 9th fret. Add the 5th string to the barre and hammer your 3rd finger onto this string to get the chord's 2nd and 3rd, or add the 1st string to the barre, which gives you the 6th. With appro-



appropriate hammer-ons and pull-offs on the 4th, 3rd and 2nd strings, you've already got a big piece of Hendrix's chord-ornamentation approach. The second shape is built on the standard major barre chord, normally played with the 1st finger across all six strings. Toss out the full barre and, instead, barre your 1st finger on just the 1st and 2nd strings; wrap

your thumb around the neck to fret the 6th string; and use your 3rd finger to replace the note you'd normally play with your 4th finger. This leaves your pinky free to add hammer-ons and pull-offs to the 1st, 2nd, and 3rd strings as needed. Finally, the third shape is a simple two-string slide usually played on strings 1-2 by the 1st finger.

lier than you might associate with Hendrix; the phrasing's a bit chunkier, too. It's in E pentatonic major (E-F#-G#-B-C#), the relative major of C# minor, so if you can find the C# pentatonic minor box shape at the 9th fret, you'll be on the right turf. All in all, this tune is a clinic on how to make a simple chord progression (in this case, I-V-IV) sound interesting. Try these kinds of techniques in some of your own tunes. —DOUGLAS BALDWIN



**ALBUM**  
Rearviewmirror: Greatest Hits 1991-2003 (Epic)

**BIG PICTURE** The guitar solo has a tone that's just a bit hair-

# "Through the Iris" 10 Years

**KEY NOTES** The rhythm parts here consist mostly of power chords and sus2 voicings. Take a moment to find a comfortable fingering for the sus2 chords that occupy four strings; common approaches include using the 3rd and 4th fingers together (each fretting one note of the highest pair) or using just one of those fingers to barre the 3rd and 4th strings. Getting used to both techniques can prove useful in other situations as well, such as when notes are added or moved around after the introduction of a chord. Of course, you may need to plan ahead and choose the fingering that leaves the rest of the part manageable. The instrumental outro in "Iris," with its slower tempo and new key of A minor, is some-



what detached from the rest of the song. Here, Gtr. 6 is in double-drop-D tuning (down a half step), which means both E strings are tuned down an additional whole step. Although playing the song in this tuning won't affect the previous sections, as the 1st string goes unused, keep in mind that it may be just as convenient to ignore the open high D string. This way, you won't

have to retune a guitar that's otherwise used to play in drop-D.

**BIG PICTURE** It's possible to combine this song's slow lead lines and rhythm parts for performance on one guitar. Take a look at the eighth-note melody in the chorus and see if you can find a way to keep most of the chord tones ringing out. For example, play the first three melody notes on the 4th string, above the two lowest notes of the F#5 chord.

Then see how the next six melody notes work in open position, moving the Asus2 chord's root to the 5th string and leaving the following D5 voicing as is. For the octave lines that appear several times in the song, take a similar approach, adding to the rhythm part at least the upper note from each octave. As always, pay attention to your tone—back off on the gain if the composite parts start to sound muddy. —JORDAN BAKER



**ALBUM**  
The Autumn Effect (Republic)

# YELLOW LEDBETTER

As Recorded by Pearl Jam

(From the Epic Recording REARVIEWMIRROR: GREATEST HITS 1991-2003)

Words and Music by Jeffrey Ament, Eddie Vedder and Mike McCready

Transcribed by Jordan Baker



**Intro**  
Slow Blues ♩ = 68

Gtr. 1 (clean)

*mf let ring throughout*

0:28

**Verse 1**

E Rhy. Fig. 1

Gtr. 1 (clean) *mp*

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Gtr. 2: w/ Rhy. Fig. 1 (3 times)

E End Rhy. Fig. 1 B

Gtr. 1 A E

B A E

B A

1:22

### Chorus

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

E B

Ah, yeah, can you see them...



A E

B A E

0:50

**Guitar Solo**

Gtr. 2: w/ Rhy. Fig. 1 (2 3/4 times)  
Gtr. 1: tacet

Gtr. 3 (dist.) E B

A E

B A





3:49

## Interlude

Gtr. 1

Badd11/D# E5 B5 Badd11/D# E5 A

Gtr. 2

Badd11/D# E B5 Badd11/D# E5 A

4:17

## Outro

Gtr. 2 tacet

E B A

Gtr. 1

Verse 1  
Unseal  
Then y  
Once I  
And on  
On a w  
And th  
And th  
And th  
I said I

Choru  
Ah ye  
Yeah,  
I see t  
And I  
Make



E B



A E

*diva*

*loco*

Harm. ---



B A rit. E

Harm. ---



## Lyrics

### Verse 1

Unsealed on a porch a letter sat,  
Then you said, "I wanna leave it again."  
Once I saw her on a beach of weathered sand,  
And on the sand, I wanna leave it again, yeah,  
On a weekend I wanna wish it all away, yeah,  
And they called, and I said that I want what I said,  
And then I call out again.  
And the reason oughta leave her calm, I know,  
I said I don't know whether I'm the boxer or the bag.

### Chorus 1

Ah yeah, can you see them out on the porch?  
Yeah, but they don't wave.  
I see them round the front way, yeah,  
And I know, and I know I don't want to stay.  
Make me cry.

### Verse 2

Oh, I see, I don't know there's something else.  
I wanna drum it all away.  
Oh, I said I don't, I don't know whether I'm the boxer or the bag.

### Chorus 2

Ah yeah, can you see them out on the porch?  
Yeah, but they don't wave.  
I see them round the front way, yeah,  
And I know, and I know I don't want to stay, oh no.  
I don't wanna stay.  
I don't wanna stay.  
I don't wanna stay.  
I don't, don't wanna, yeah.