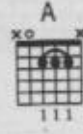
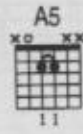
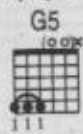


ALL APOLOGIES *Nirvana*

WORDS AND MUSIC BY Kurt Cobain TRANSCRIBED BY Hemme Luttjeboer and Matt "I'd like to buy a vowel" Scharfglass

All gtrs. are in dropped-D tuning one half step down (low to high: D \flat A \flat D \flat G \flat B \flat E \flat).
 Bass tuning (low to high): D \flat A \flat D \flat G \flat .

All notes and chords sound one half step lower than written (key of D \flat).



A Intro (0:00)

Moderate Rock $\text{♩} = 114$

N.C.(D)

Gtr. 1 (clean elec.)

let ring throughout

1

5

*Bass Fig. 1
end Bass Fig. 1 Bass Fill 1-----

*Cello and bass arr. for bass
**Allow open low D string to ring for the duration of the bass figure.

B Verses (0:18, 1:13)

1. What else should I be
 2. I wish I was like you

All apologies
 Easily amused

What else could I say
 Find my nest of salt

N.C.(D)

Gtr. 1 plays Rhy. Fig. 1 five times
 (see meas. 9)
 *Gtr. 2
 Gtr. 1 substitutes Rhy. Fill 1
 on 2nd verse

9 Rhy. Fig. 1 end Rhy. Fig. 1

Bass plays Bass Fig. 1 seven and a half times (see meas. 9)
 *Cello arr. for gtr. (tacet on 2nd verse)

Rhy. Fill 1 (1:19)
 Gtr. 1 (D)

Rhy. Fill 2 (1:36)
 Gtr. 1 (D)

Rhy. Fill 3 (1:44)
 Gtr. 1 (D) *w/dot*

As heard on Nirvana's DGC recording *In Utero*

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ALL APOLOGIES Nirvana

Ev'ryone is gay
Ev'rything's my fault

What else could I write
I'll take all the blame

I don't have the right
Aqua sea from shame

Gtr. 2 substitutes Fill 1 on 2nd verse

14 Gtr. 2

What else should I be
Sunburn with freezer burn

All apologies the ashes of her enemy
Choking on

Gtr. 1 substitutes Rhy. Fill 2 on 2nd verse

Gtr. 1

Gtr. 1 substitutes Rhy. Fill 3 on 2nd verse w/det.

Bass plays Bass Fill 1 (see meas. 7)

C Chorus (0:52, 1:47)

Gtr. 1

25 C/G

In the sun In the sun I feel as one In the sun
G C/G G C/G G C/G G

Gtr. 2 (w/dist.)

Bass

29 C/G

In the sun Married
G C/G G A5

1. Buried

Bass Fig. 2

end Bass Fig. 2

2. Married

Married

Buried

Yeah yeah yeah yeah

Gtr. 1

35 A5

let ring...

pitch: A

Bass plays Bass Fig. 2 three times (see meas. 33)

Fill 1 (1:30)

*Gtr. 2 (D)

(w/dist.)

TAB

*cello arr. for gtr.

pp < mf

ALL APOLOGIES *Nirvana*

D Outro (2:15)

* All alone is all we are All alone is all we are

Gr. 1 N.C.(D)

41 Gr. 2 plays Riff A twenty times

(play 3 times)

*Vocals enter 2nd time.

All alone is all we are All alone is all we are

45 Gr. 1

All alone is all we are All alone is all we are All alone is all

49

we are All alone is all we are All alone is all we are All alone is all we are All alone is all

54

> Pound guitar body w/ fist on beats 2 and 4, allowing random feedback and vibrating open strings to ring. Continue simile until meas. 69.

we are All alone is all we are All alone is all we are All alone is all we are All alone is all

62

*whizzing noise and microphonic feedback

we are All alone is all we are All alone is all we are All alone is all we are

70

Bass plays Bass Fill 4

Riff A (2:15)
Gr. 2 (D)

Bass Fill 2 (2:57)
Bass (D)

Bass Fill 3 (3:05)
Bass (D)

Bass Fill 4 (3:34)
*Bass (D)

*cello and bass arr. for bass

How to Play This Month's Songs

Drowning Pool "Bodies"

Drowning Pool guitarist C.J. Pierce makes good use of an unorthodox dropped-D power chord shape in "Bodies": a D5 played in the 12th position on the D, G and B strings with the open low D note on the bottom (see **FIGURE 1**). This creates a huge-sounding root-fifth-root-fifth-root voicing I like to refer to as the "Soundgarden" or "Tool" chord. This stack of notes, played with a bright, overdriven tone, creates a thick wall of sound that's guaranteed to stop a freight train.

Thanks to dropped-D tuning, this kind of five-note voicing is easy to play in any key. **FIGURE 1** is a progression containing some moveable "stacked" power chord shapes using the bottom five strings.

Lifehouse "Hanging by a Moment"

"Hanging by a Moment" begins with a single guitar (Guitar 1) playing the main rhythm figure on which the song is based. When Guitar 2 enters on the first chorus (see rehearsal letter C), it complements Guitar 1 while providing a counter melody to the vocal. Not nearly as complicated as it may seem, this is accomplished by playing melody notes on the B and high E strings, letting them ring out, then playing bass notes on the A and D strings and letting them ring out. This enables the guitarist to accompany himself while loosely doubling the vocal melody (without fingerpicking). **FIGURE 2** is another example of this type of playing.

In measures 26-29 of the second verse, Guitar 2 adds a bit of shimmer to Guitar 1's rhythm part by playing *artificial harmonics* (A.H.). To do this: first hold down a chord shape with the left hand, which (in this song) is a Dsus2 at the fifth fret (**FIGURE 3**). To sound a harmonic for each fretted note, lightly touch the string with the right index finger exactly 12 frets higher (make sure you're touching it *directly over the fret*) and pluck the string with the right thumb. The trick lies in lifting the index finger off the string immediately after you pluck it with the thumb. Yes, it's tricky and subtle, but it's only a matter of training yourself to get the timing of it down.

Fuel "Bad Day"

By changing only the bass note of a chord, a player can dramatically alter the *harmonic implications* of the remaining notes. Fuel's "Bad Day" is an excellent example of this.

Guitarist Carl Bell begins the song by playing standard first-position A and Asus2 shapes in measures 1-4. In measure 5, while holding these chord grips, he fingers the second fret of the low E string with his thumb, changing the previous chords to F#m7 and F#m11, respectively. By changing the bass note, Bell is able to create four different chords while using only one basic grip. **FIGURE 4** illustrates some chord grips you can practice and experiment with to help you get accustomed to this technique.

Puddle of Mudd "Control"

There are two generally accepted ways to fret a power chord: using the index, ring and pinkie fingers (as shown in **FIGURE 5**), or fretting the root note with the index finger while barring the fifth and octave root with the ring finger (see **FIGURE 6**).

If I may digress for a moment: bass has always been my main instrument. As a kid who had been playing for a few years, I decided I wanted to learn guitar. I never took lessons, and consequently I learned how to play certain things "wrong," among them power chords. Because fifths and octaves are usually played with the pinkie on the bass, I assumed it was the same for guitar (as depicted in **FIGURE 7**), and it wasn't until I was doing my first professional guitar transcriptions that I was gently informed by my editor that power chords are only fretted as illustrated in **FIGURES 5** and **6**. Eager to please, I adjusted my transcriptions to reflect the "proper" way, but I secretly kept playing power chords in a way that felt natural to me.

With "Control," I have been avenged. You'll notice that in the chord frames at the top of the first page, we have listed all the fingerings to show the root being played with the index finger (1), and the fifth and upper root being barred with the pinkie (4). This is because certain sections of the song, particularly the main rhythm figures (see meas. 1-4 and 17-20) and the bridge, contain rather quick chord moves; we found that fretting power chords in this fashion allowed for greater mobility and control. Pinkie players, unite!

Eve 6 "Here's to the Night"

Guitarist Jon Siebels lets this song speak for itself by creating a sparse part that allows the arrangement to breathe.

As the main theme is introduced in measure 5, we hear a basic I-vi-IV-V progression (A5-

F#m7-Dsus2-E5). Instead of playing big, chunky chords, Siebels opts to let bassist Max Collins handle the harmonic movement while the guitar plays a subtle, single-note, palm-muted *ostinato* (a repeated melodic figure that is played over a progression). We see a similar *ostinato* played by Guitar 2 over the two-measure I-V-vi-IV (A5-E5-F#m7-D6sus2) progression during the choruses.

The trick to creating a good *ostinato* is to find *common tones* among the chords you're working with. This means simply finding notes that work with all the voicings, unless dissonance is what you're going for. In **FIGURE 8**, I've written out a I-IV-vi-IV progression in the key of A; the relevant chords are A, D and F#m7. Since these are all *diatonic* (based on the same parent A major scale), finding common tones was fairly easy. For starters, we already know that A is common to each chord: it's the root of the A chord, the fifth of the D chord and the minor third of the F#m7 chord. I chose E for the next note because it's the fifth of the A chord and the minor seventh of the F#m7 chord. It also happens to be the second (or ninth) of the D chord; many pop songwriters add seconds to ordinary major or minor chords for "color," so while an E doesn't necessarily belong in a D major chord, it certainly dresses it up nicely.

The G# I picked for the third note doesn't necessarily belong in any of these chords. It does, however, add color to each of them, as it is the major seventh of the A chord, the raised fourth of the D chord (a voicing used by jazz musicians everywhere) and the second of the F#m7 chord.

So should you use unconventional color tones like this, or stick to the basics like the A note at the beginning of this *ostinato*? Let your ears be your guide.

Nirvana "All Apologies"

A time-honored way to enhance an otherwise simple rock song is to add "orchestral" strings to the arrangement—an approach Nirvana used to great effect on this classic grunge-rock. Throughout the intro, verses and outro of "All Apologies," a cello plays a *pedal tone*, which is a single continuous or repeated note. This part simply mirrors the low D notes guitarist Kurt Cobain plays during these sections, effectively reinforcing the bottom end with a full, velvety tone.

In measure 5, the cello plays a *pedal tone* of merely playing the *sound* of a chord (sustain) and room ambience in mind that, so you of the high frequencies do.

Now this... When you play is sounded in... When the str... the attack is... weight and... this in mind... attack on an... swells; these... ume pedal... Simply stat... and bring it... fairly easy... Strats; the p... be close en... pick the no... with your pi... pedal will w...

FIGURE swells. After the volume i... next swell... works great... the song (3...

Credence Cl... John Fogert... main guitar... regular prac... step becaus... came with d... types of E c... first measur... with a capo... it, remove t... chord as sh... basic chord... strings in m... sound, while... measure 1 s...

I recentl... on a late-n... played an a... fret while a...

In measure 13, a second cello plays a counter-melody that we've arranged for guitar; instead of merely playing the notes, why not emulate the *sound* of a cello? Start with a distorted tone (for sustain) and add a bit of reverb to simulate room ambience. When dialing in your tone, keep in mind that a cello is a warm-sounding instrument, so you'll probably want to roll off some of the high end and make sure the midrange frequencies don't sound too harsh.

Now think about how the notes are attacked. When you pluck a stringed instrument, the note is sounded immediately, so the attack is quick. When the string is played with a bow, however, the attack is slower depending on how much weight and speed are applied to the bow. With this in mind, the best way to simulate a bow attack on an electric guitar is to employ *volume swells*; these can be executed with either a volume pedal or the volume knob on your guitar. Simply start with your volume all the way down, and bring it up while plucking the note. This is fairly easy to do on most guitars, especially Strats; the proximity of the volume knob should be close enough to the strings to allow you to pick the note while turning the volume knob with your pinkie. If this isn't the case, a volume pedal will work just as well.

FIGURE 9 is an exercise in using volume swells. After "bowing" each note, quickly turn the volume knob back down to prepare for the next swell. By the way, this technique also works great for bass, as shown in Bass Fill 4 of the song (3:34).

Creedence Clearwater Revival "Bad Moon Rising"
John Fogerty, Creedence Clearwater Revival's main guitarist and creative force, made it a regular practice to tune his guitar down a whole step because he liked the "bigger" sound that came with detuned strings. In **FIGURE 10**, two types of E chords are shown. The chord in the first measure is fingered like an open D chord with a capo at the second fret. After you play it, remove the capo and play a regular open E chord as shown in the second measure. The basic chord is the same (E), but the extra strings in measure 2 produce a fuller, richer sound, while the capo-ed four-note voicing in measure 1 sounds brighter.

I recently saw a major country star perform on a late-night talk show. I noticed that he played an acoustic with a capo at the second fret while a second guitarist played an electric

with a capo at the seventh fret; a third electric guitarist played without a capo.

The song was basic pop fare in the key of E, but what made it sound so big (and "sweet") was the fact that each guitarist had a special sonic niche to fill: the acoustic with the capo at the second fret carried the song and served as the main part; the electric with the capo at the seventh fret complemented the first part by harmonizing with it in the middle range of the instrument. The guy who was playing without a capo was the lead guitarist, and when he

wasn't soloing he was peppering the song with fills and licks. Together, all three guitars were able to cover low, middle and high parts.


John Fogerty takes advantage of this concept in many of Creedence's songs; in "Bad Moon Rising," his detuned guitar allows him to play fuller-sounding E chord shapes while his band plays in D. It also allows him to play those cool "Scotty Moore" licks during the second and third verses, which would have been much more difficult to play in standard tuning.  Visit Matt's web site at www.mrsgrundy.com.

FIGURE 1
Dropped-D tuning (low to high: D A D G B E).

