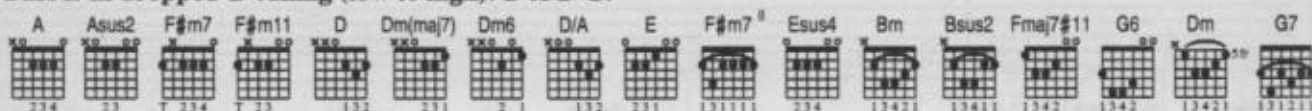


BAD DAY *Fuel*

WORDS AND MUSIC BY Carl Bell TRANSCRIBED BY Jeff Perrin

Guitars are in standard tuning (low to high): E A D G B E.

Bass is in dropped-D tuning (low to high): D A D G.



A 1st Chorus (0:00)

Moderately Slow Rock ♩ = 88

Had a bad day again

A Asus2 A Asus2

*Gtr. 1 (clean elec.)
let ring throughout

1

*doubled simile throughout

She said I would not understand

A Asus2

She left a note and said I'm

F#m7 F#m11 F#m7

sorry I

I had a bad day again

D Dm(maj7) Dm6 A Asus2

B 1st Verse (0:27)

1. She spilled her coffee broke a shoelace

A

Smeared the lipstick on her face

Asus2 A Asus2

10

Rhy. Fig. 1
*Gtr. 2 (acous.)

*doubled simile throughout

Slammed the door and said I'm sorry I

F#m7 F#m11 F#m7 F#m11 D

I had a bad day again

Dm(maj7) Dm6 A Asus2 A

And she swears

16

end Rhy. Fig. 1

As heard on Fuel's Epic/550 Music recording *Something Like Human*

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C Pre-chorus (0:49, 1:52)

there's nothing wrong I hear her playing that same old song She puts me up
 D/A E F#m7^{II} Esus4 E D/A E F#m7^{II} E Esus4 E

Gtr. 4 plays Riff A second time

19 **Gtr. 1

*play repeat simile.
 **Gtr. 2 doubles simile

Gtr. 3 (elec. w/light dist.)

Bass

and puts me on And had a bad day again

23 D/A Bm Bsus2 Bm

D 2nd and 3rd Choruses (1:08, 2:11)

She said I would not understand

*(She) left a note and said I'm

A Asus2 A Asus2 F#m7 F#m11 F#m7 F#m11

**Gtr. 1 plays Rhy. Fig. 1 simile

26 Bass

*play repeat simile
 **Gtr. 3 doubles simile (plays bottom three notes of each chord only)


*sung 2nd time only

Riff A (1:52)

D/A E F#m7^{II} E D/A Bm Bsus2 Bm

Gtr. 4 (elec. w/light dist.)

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(2nd time) To Coda 
(skip ahead to meas. 42)

sorry I I had a bad day again

No
(second time) She left me a note and said I'm

30 D Dm(maj7) Dm6 A Asus2 A

Gtr. 4 plays Fill 1 first time

Bass substitutes Bass Fill 1 second time



[E] Guitar Solo (1:30)

34 A Gtr. 4 (w/dist.) Asus2 A 1/2 P.H. Asus2 F#m11 F#m7 F#m11 F#m11 F#m7 F#m11

Gtrs. 1 and 2

Gtr. 3

Bass

D.S.  al Coda 
(go back to [C])

And she swears
Asus2

38 D/A Fmaj7#11 G6 A Asus2 A

slight P.H.

Bass Fill 1 (2:30)
Bass A

Fill 1 (1:27)
Gtr. 4 (w/dist.)

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Coda (2:33)

Sorry

I had a bad day

42

Bm Gtrs. 1 and 2

Dm

Bass

long, grad. finger-slide

F Outro (2:41)

Ah ha

ah ha

ah ha

45

A Asus2 slight P.H. A 1/2 P.H. Asus2 F#m11 F#m7 F#m11

Gtr. 4

Gtrs. 1, 2 and 3*

Gtr. 3 plays bottom three notes only of each chord

Bass

48

ah ha all right woo hoo oh

F#m7 F#m11 D Fmaj7#11 G7 A

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-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-VI-VI (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-rocker. 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 1, the cello plays a *pedal tone* of merely playing a *sound* of a cello sustain) and room ambience in mind that this in mind of the high frequencies do.

Now think of the *pedal tone*. When you play a note, it is sounded in the room. When the string is attacked, the attack is the weight and this in mind of the high frequencies do. Now think of the *pedal tone*. When you play a note, it is sounded in the room. When the string is attacked, the attack is the weight and this in mind of the high frequencies do.

FIGURE 9 swells. After the volume of the next swell. It works great in the song (3).

Credence Clearwater Revival John Fogerty's main guitar part is a regular practice step because it came with different types of E chords. In the first measure, with a capo on the first fret, it, remove the capo and play the chord as shown. The basic chord is a D major, with strings in mind, sound, while in measure 1.

I recently played an arpeggio on a late-night show. I played an arpeggio on a late-night show. I played an arpeggio on a late-night show.