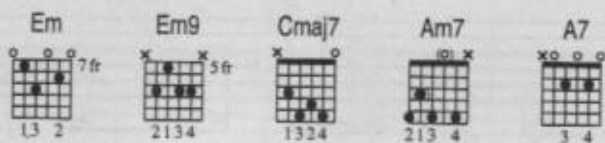


# DRIVE *Incubus*

WORDS AND MUSIC BY Brandon Boyd, Michael Einziger, Alex Katunich, Jose Pasillas II and Chris Kilmore  
TRANSCRIBED BY Jeff Perrin



## A Intro (0:00)

Moderately ♩ = 90

Em

Rhy. Fig. 1

Em9

Cmaj7

Am7

end Rhy. Fig. 1.

1 Gtr. 1 (acous.)

TAB

mf

3 Em

Em9

Cmaj7

Am7

14

Em

Gtrs. 1 and 2 (acous.) play Rhy. Fig. 1 simile

Bass

Em9

Cmaj7

Am7

mf

## B 1st Verse (0:21)

1. Sometimes

Em

Em9

Cmaj7

Am7

Em

Em9

Rhy. Fig. 2

Gtr. 1

7 Gtr. 1

mf

Bass

Bass Fig. 1

As heard on Incubus' Epic/Immortal recording *Make Yourself*

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# DRIVE *Incubus*

10 feel the fear of uncertainty stinging clear  
 Cmaj7 Am7 Em Em9 Cmaj7 Am7 *end Rhy. Fig. 2*

*end Bass Fig. 1*

13 And I can't help but ask myself how much I'll  
 Em Gtr. 1 Em9 Cmaj7 Am7

*Bass plays Bass Fig. 1*

15 let the fear take the wheel and steer  
 Em Gtr. 1 P.M. Em9 Cmaj7 Am7

*Bass*



## Pre-chorus (0:42, 1:46)

(1.) It's driven me before and it seems to have a vague  
 But lately haunting mass appeal  
 I'm beginning to find that I  
 (2.) It's driven me before else and it seems to be the way  
 that everyone gets around to find that when  
 But lately I'm A7 beginning to find that when

17 Gtrs. 1 and 2 (fret noise) (play 3 times)

*Bass substitutes Bass Fill 1 first and third times on second pre-chorus*

\* note in parentheses is omitted first time

Fill 2 (1:46)  
 Gtr. 3 (Cmaj7) N.H.  
 12

*mf*

Bass Fill 1 (1:48, 1:59)  
 Bass (A7)

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19

Cma|7

drive

should be the one

myself

A7

behind my light

the wheel

is found

21

Chorus \* (1:03, 2:07, 3:03)

Whatever

Em

tomorrow

Em9

brings

Cma|7

I'll

Am7

be

Gr. 3 plays Fill 4 third time

Rhy. Fig. 3

Gr. 3 plays Fill 1 second time

\* play repeats simile

23

there

Em

with open

Em9

arms

Cma|7

and open

eyes

Am7

yeah

Gr. 3 plays Fill 1 first and second times

end Rhy. Fig. 3

Fill 1 (1:11, 1:22, 2:10, 2:15, 2:20)

Gr. 3

N.H.

TAB

mp

Fill 4 (3:03)

Gr. 3

N.H.

(play 4 times)

TAB

mf

p

mf

# DRIVE *Incubus*

25 *Em* Whatever *Em9* tomorrow *Cmaj7* brings *I'll Am7* be

*Gtr. 1 and 2 play Rhy. Fig. 3*  
*Gtr. 3 plays Fill 1 second time*  
Bass

(2nd time) To Coda I ⊕<sup>1</sup>  
(skip ahead to meas. 37)  
(3rd time) To Coda II ⊕<sup>2</sup>  
(skip ahead to meas. 50)

27 there *Em* I'll be there *Em9* Yeah *Cmaj7* oh *Am7*

*Gtr. 4 plays Fill 3 second time*  
*Gtr. 3 plays Fill 1 first time*

## E 2nd Verse (1:24)

29 *Em* 2. So if I *Em9* decide *Cmaj7* to waiver my *Am7* chance to

*Gtr. 1 plays Rhy. Fig. 2 twice simile*

31 *Em* be one of *Em9* the hive *Cmaj7* Will I *Am7* choose *Em9*

*Gtr. 3*

Bass *mf* Bass Fig. 2

34 *Cmaj7* water over wine *Am7* and hold my own and drive *Em9* oh oh oh *Cmaj7* *Am7*

*N.H.* *N.H.*

*D.S. 1* al Coda I ⊕<sup>1</sup>  
(go back to C)

*end Bass Fig. 2*

### Fill 3 (2:25)

\*Gtr. 4 (elec. w/light dist. and Leslie rotating spkr. affect)

\*dbld. by acous. gtr.

**f**





# How to Play This Month's Songs

## Incubus "Drive"

"Drive" can be essentially broken down into two basic parts: the tasty two-bar main figure on which the song is based (established in measure 1) and the Cmaj7 to A7 progression played during the pre-choruses (section C).

I've seen many acoustic guitar-based transcriptions where a song is obviously built on a basic strum pattern, but the transcriber (including yours truly) would spend hours going after every single note. The spirit of wanting to be precise is admirable, but the effort tends to cause hair loss for the transcriber, headaches for the editor and indigestion for the guitarist who wants to be faithful to the song but finds it frustrating to strum single notes within what's supposed to be a loose pattern.

That said, notice how individual notes are shown throughout the transcription. While it's important for us to show you exactly how Incubus guitarist Mike Einziger plays this song, please keep in mind that it's usually not necessary to follow the transcription to the letter when playing strum-based parts. Instead, use the chord grips provided at the top of the transcription, plug them into the rhythms shown and play according to how the song feels. In **FIGURE 1**, for example, the top staff shows a basic, stripped-down strum pattern with chord frames and accents, while the lower staff shows the specific notes intended. Notice how the slashes with accents correspond to the bigger voicings, while the nonaccented slashes refer to partial voicings or single notes. Obviously the top staff is much easier to read; this same principle should be applied to "Drive." Don't worry about trying to cop every single note; while holding a chord shape, simply strum lightly where one or two notes are shown, and harder where there are three or more notes. Or, put in even more basic terms: *the fewer notes shown, the lighter the strum, and vice versa.*

If you find the Am7 chord form shown at the beginning of the transcription difficult to finger, try using the alternate voicing depicted in **FIGURE 2**.

## Drowning Pool "Sinner"

During the bridge of "Sinner" (measure 31), Drowning Pool guitarist C.J. Pierce flexes his muscular rhythm chops with a fast, palm-muted 16th-note riff. With the pull-offs and accents, the picking pattern for this part can be tricky; use **FIGURE 3** as an exercise for this specific pattern, then apply it to the song by

plugging the notes in. Bassist Stevie Benton holds his own here as well, following Pierce with note-for-note precision.

During the guitar solo (section E), Pierce unleashes angry-sounding *unison bends* using two guitars playing the same notes in different octaves. Though many respected players believe that unison bends must always be perfectly in tune, the dissonance created by a slightly out-of-tune unison bend can be just as powerful. Listen to the sense of menace produced by Guitar 3 in this section: the bends are deliberately out of tune, starting a quarter-tone sharp and never quite reaching a full step. Similarly, the wide vibrato used by Guitar 4 causes its unison bends to waver in and out of tune. If string-bending is all about emotion, then the point conveyed by Pierce has certainly been made. **FIGURE 4** is a unison bend played "nicely," while the wide vibrato in **FIGURE 5** makes it "nasty."

## Pink Floyd "Wish You Were Here"

Though two main standard-tuned guitars carry this Pink Floyd masterpiece, the subtle slide parts provided by Guitars 3 and 4 are what give the song its extra sparkle. Slide guitar is usually played with an *open tuning*, which is simply tuning your instrument to a chord; this greatly reduces the possibility of hitting unintentional dissonant notes. The slide guitars in "Wish You Were Here" are in open G tuning (low to high, D G D G B D).

Inexperienced slide players tend to press the strings with the slide, as if they were fretting the guitar; this defeats the purpose. The slide should glide along the strings without ever touching the fretboard. This requires a light touch, and you may also want to raise your bridge for higher action; in fact, many guitarists who play slide have separate guitars specifically set up for it.

Now for the hard part: *intonation and vibrato*. There are few things more annoying than a slide player with bad intonation. With slide playing, pitches are located *directly over the frets* (as opposed to *between* them when playing standard guitar). If you're playing wide intervals on the same string (for example, the slide from the third fret to the 13th fret in **FIGURE 6**), be careful not to overshoot the target note. When it comes to vibrato, we've all seen the portrayal of the old blues guy sitting on a crate, violently shaking the slide. Just remember to keep your hand relaxed as you wiggle the slide back and forth, and try to keep the vibrato centered around the target pitch.

You'll find that the physical limitations imposed by the slide will make all those cool three-handed tapping licks, rapid-fire pull-offs and blazing 10-octave scales in your bag of tricks irrelevant. So what do you do if you're having trouble coming up with a slide solo? Listen to singers. The pioneers of modern slide guitar were emulating the sound of the human voice; keeping this in mind will help make your slide playing more soulful, melodic and tasteful.

## Dave Matthews Band "The Space Between"

What? You don't feel like removing all your strings, putting on a heavy-gauge set, adjusting the neck and bridge, and checking for intonation so you can tune down to the baritone guitar tuning Dave Matthews uses on "The Space Between"? Okay, fine, we'll show you how to fake it using your standard-tuned guitar exactly as it is now.

Just slap on a capo at the seventh fret and you're in business. The first two chord frames in **FIGURE 7** can be used for the verses, though they'll sound an octave higher than the recording. The next four chord shapes can be used for the choruses; these are especially cool because they allow you to move the bass notes while keeping the D shape on top, meaning you'll be able to combine Rhythm Figures 2 and 2A (see section B in the transcription) into one part. The remaining five chord grids (plus the A/C# we used for the choruses) can be employed for the bridge. (Props to Jimmy Brown, our music editor, for his chord grip ideas.)

If you're going to perform the song in this fashion, it's best if you play it fingerstyle, especially if you want to be able to execute the pretty melodic theme established by Guitar 1 at section B while following the descending progression. Being unencumbered by a pick will also come in handy on the bridge. To apply the chords in **FIGURE 7** to your capo-seven version of the song, simply follow the chord symbols in the transcription and replace them accordingly. The song will definitely sound different in the absence of the keyboards and layered guitars, but these substitute chords will enable you to remain true to the song by creating a one-guitar composite arrangement of the missing parts.

## Blink-182 "The Rock Show"

Chock-full of palm-muted eighth-note power chords at high speed, "The Rock Show" is a study in stamina. Using a technique pioneered

by Johnny and speed DeLonge this man lends a m As you w ing and c here are s

Let th enough dis tone so you allow you t help cons from gett mind that repeated n first. These and cons are condit ing chops cles to per

Woozer 'Is Woozer gui create a wa using differ measure 3, of Em, Am, different vo barra chord this idea fur in the four and an Esus grinds awo guitars wo tonality (ind

Kittie "What "What I Alw tempo and chunky pow minute, giv time feel (68 At section C, inal tempo, time-ish tem At the choru introduced, A ber of a mete beats in a m tells you wha this we know you to count