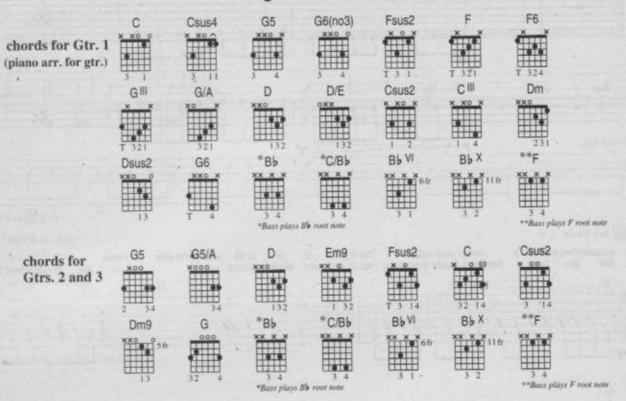
# DROPS OF JUPITER (TELL ME) Train WORDS AND MUSIC BY Pat Monahan, Jimmy Stafford, Rob Hotchkiss, Charlie Colin and Scott Underwood TRANSCRIBED BY Matt Scharfglass

#### \*\*\*NEW FORMAT\*\*\*

### Bass lines are included in the guitar transcriptions



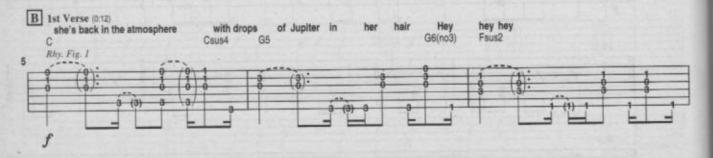
14

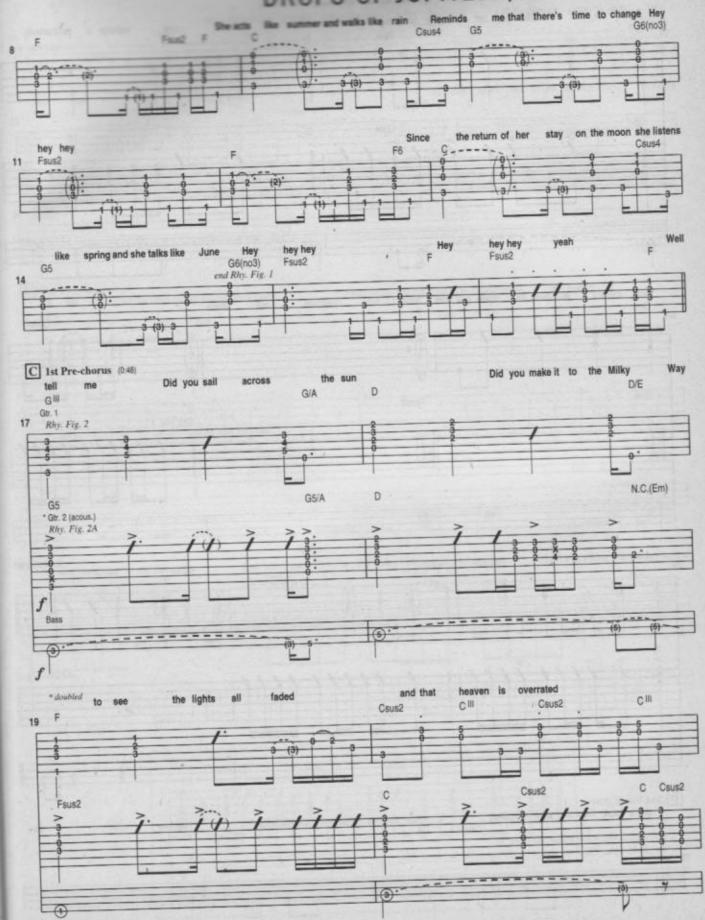
C

17

19









32 F

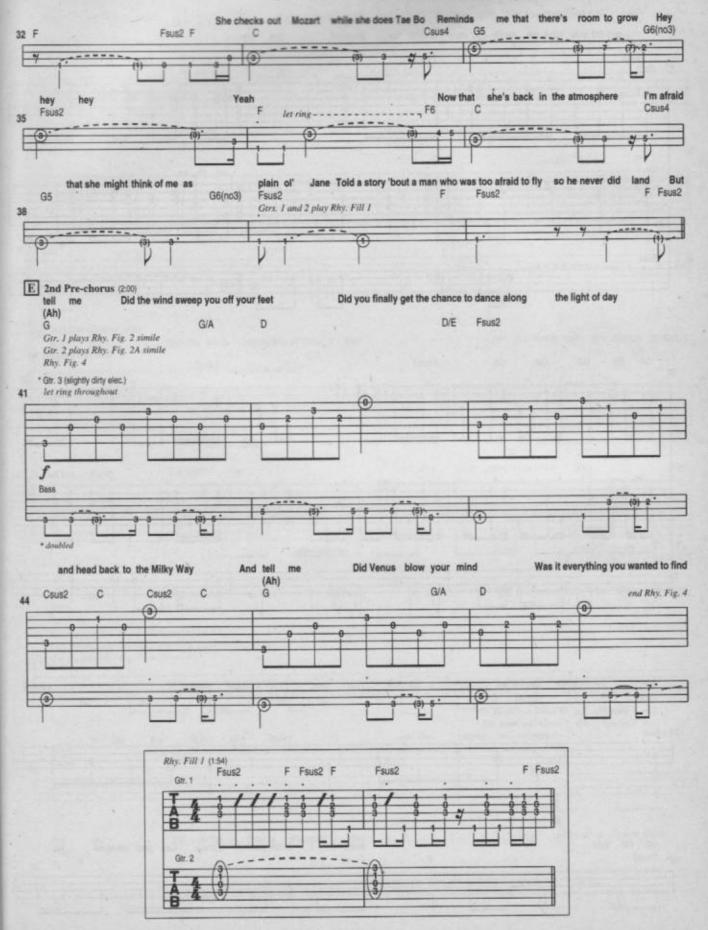
4

G5

0

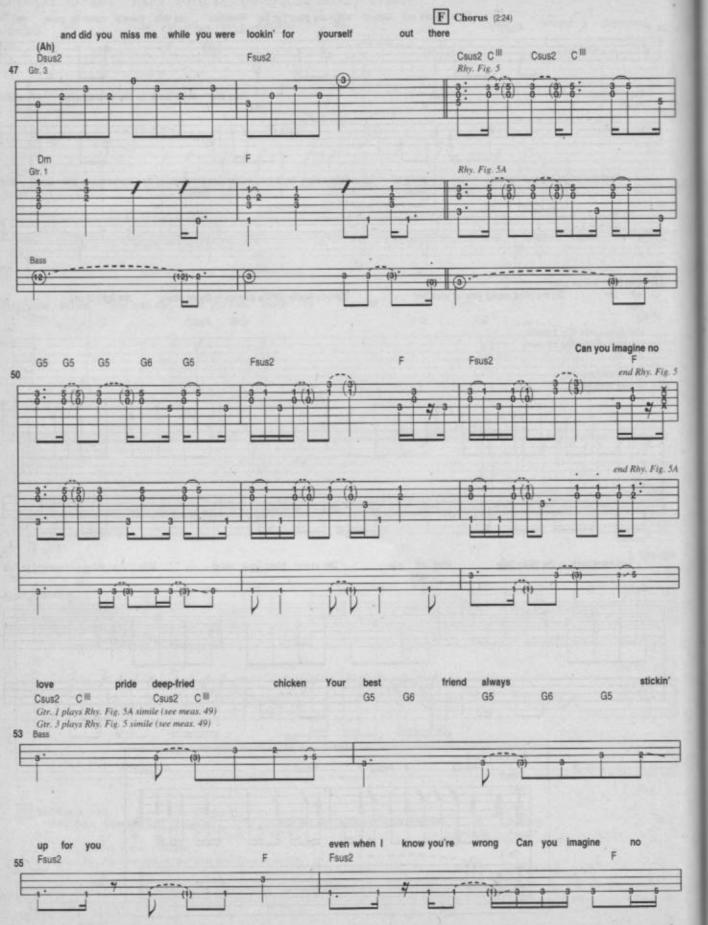
E 2

te (A



at

Αm



first

Csus

Rhy.

Gtr. 3

Gtr. 1

Bass

G 3rd tell

GII

Gir

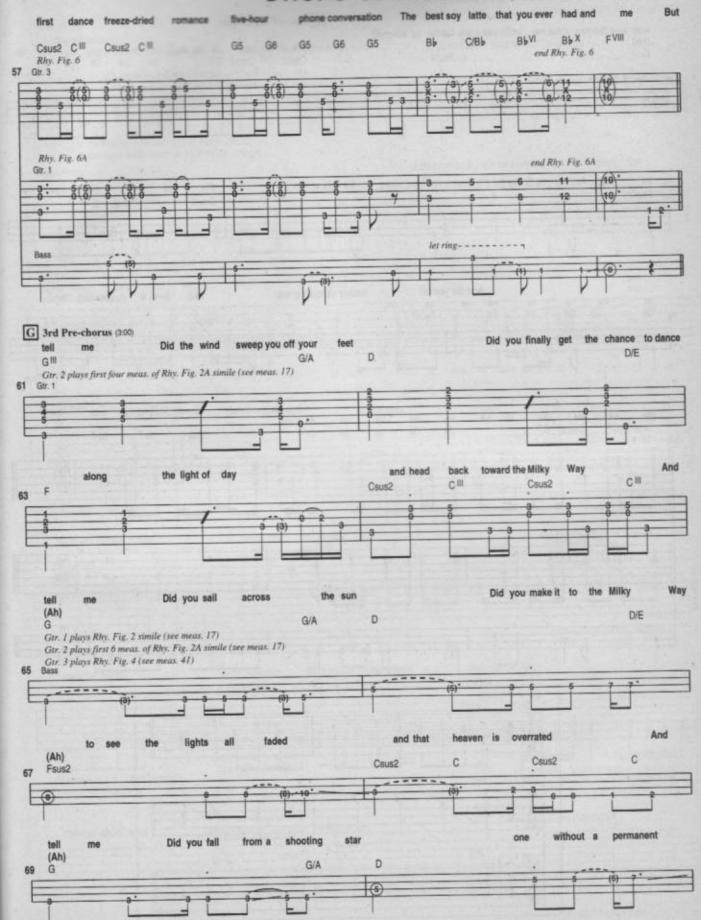
Gtr Gtr 65 Bass

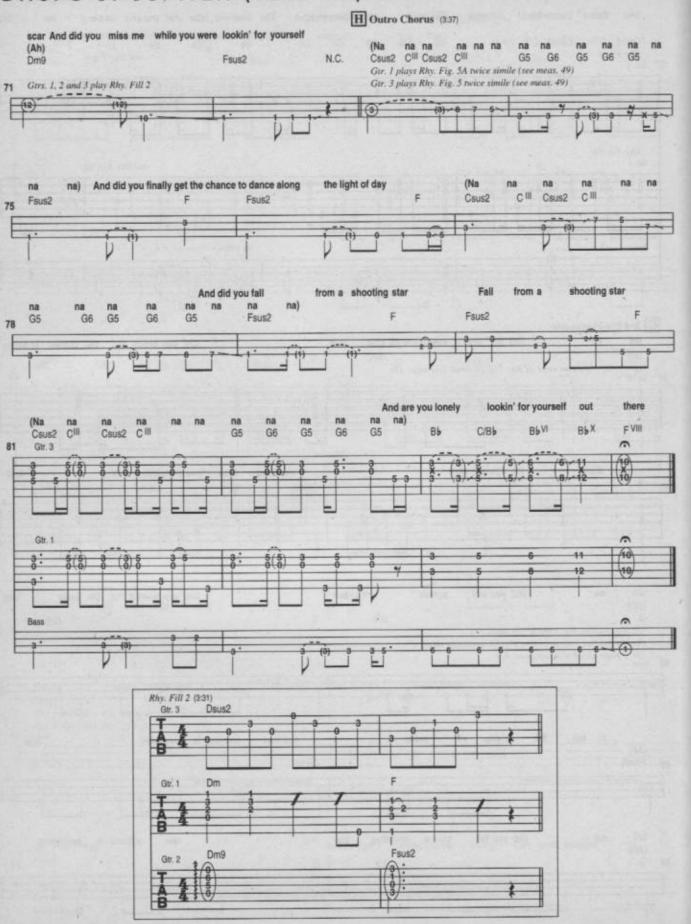
0

(A)

G

Gtr. 1





\* string

COL

the sixth and fifth strings downward (in toward your palm).

Since Mudvayne's guitars are tuned so ultralow, it would also help greatly if you used an electronic tuner to zero in on their "dropped-D down 1 1/2 steps" tuning. Tune down your low E string to B, A to F#, D to B, G to E, B to G#, and high E to C#.

#### BRUCE SPRINGSTEEN

#### "Badlands"

Doubling is one of the oldest and most common studio tricks used to fatten up one's sound. It entails playing the same part on two different tracks, and then panning the tracks to opposite sides of the stereo mix. As a result, the instrument sounds bigger and fuller—more prominent. Bruce Springsteen used this exact approach on the intro to "Badlands" when he recorded his rhythm guitars (see measures 1–8).

If you listen closely to the intro (and follow the transcription), you'll notice that Springsteen doesn't double his parts identically. That's because sometimes matching a part too perfectly will defeat the purpose of doubling. What makes doubling so effective is the "human touch"—artists and producers actually want the slight imprecisions that occur when one plays the same part twice to appear on the tape, as they create a natural, organic chorusing effect.

The first six bars of Springsteen's solo consist of his taking a two-bar melodic idea in E major pentatonic (E F# G# B C#) and playing it in different registers (see measures 42–47). Mastering this approach will add a lot of depth to your improvising, because if you have the ability to play a lick or idea in more than one octave, you will instantly double or triple your vocabulary.

To get the most mileage out of your licks, try playing them in different registers all along the fretboard. For example, in **FIGURE 5**, I've taken a lick in E major pentatonic and written it in three octaves. Here's the neat part; on top of learning the lick in each individual octave, you also can combine all three octaves for one cool extended line, too.

#### TRAIN

#### "Drops of Jupiter (Tell Me)"

As you may already know, there are two versions of "Drops of Jupiter (Tell Me)" that are currently getting airplay: the album/video version

(which features lots of violins) and the pareddown, violin-free radio version, which has additional guitar (and organ) tracks. Our transcription includes guitar parts heard on the radio version as well as the all-important piano part arranged for hybrid-picked (pick and fingers) guitar (see the Gtr. 1 part).

If you only have access to the album version, you'll notice that there are additional guitar parts in our transcription that you can't hear on the CD. We culled these parts from an "unplugged" performance of this song that we found on the internet.

On both the album and radio versions, the accompaniment on the intro and the first verse, which is performed solely on piano (with some ambient organ in the background), contains suspended chords that resolve to their respective major triads.

When the fourth (or second) suspends the third, the resulting sound has a very open and

ambiguous-sounding quality—neither major nor minor. It gives the listener a feeling of tension, and as a result, the ear eagerly anticipates the resolution of the fourth (or second) back to the third. For example, listen to the Fsus2-F move in measures 3 and 4, 7 and 8 and 11 and 12 to hear how pleasant this type of resolution sounds.

Tune Bass to All note

Slov

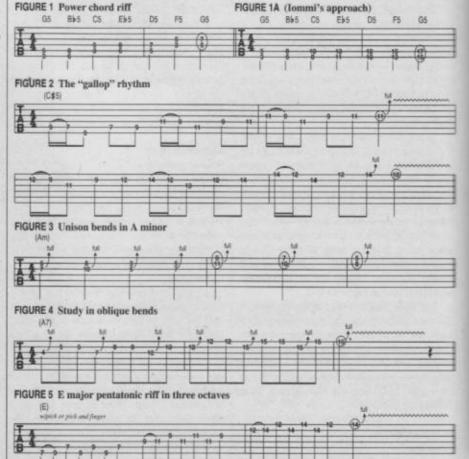
C5

(repeat

Bass p

Throughout the song's chorus (see letter "F"), the guitarist plays oblique motion double-stops. For those of you unfamiliar with the term, oblique motion is a type of chordal movement (or voice-leading) in which one or more notes remains constant while another note or group of notes moves up or down. The notes that remain stationary are called common tones, as they are common to both chords. As you can see in measures 49–52, the G on the open G string functions as the common tone while the D, E and C notes move on the B string.

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