

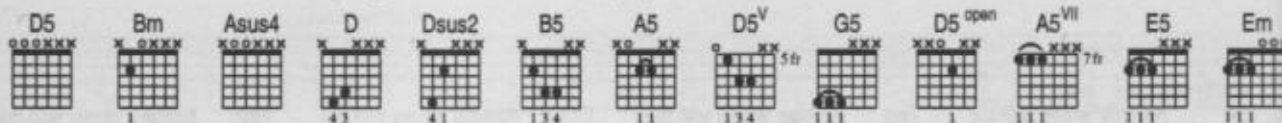
# HANGING BY A MOMENT *Lifehouse*

WORDS AND MUSIC BY Jason Wade TRANSCRIBED BY Jeff Perrin

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 (0:01)

Moderately  $\text{♩} = 124$

Gtr. 1 (clean tone) *Rhy. Fig. 1* *end Rhy. Fig. 1 (repeat previous two meas.)* 2

\*D5

*\*chord symbols represent overall tonality*

\*\*Bass *Bass Fig. 1* *end Bass Fig. 1*

\*\*cello arr. for bass gtr. (until meas. 13)

## B 1st Verse (0:08)

Desperate for changing Starving for truth I'm

5 Gtr. 1

Bass plays *Bass Fig. 1* (see meas. 1) *w/Bass Fill 1 (overdub)*

closer to where I started chasing after you I'm falling even

9 Gtr. 1 *Rhy. Fig. 2* N.H. *end Rhy. Fig. 2*

Bass

pitch: A

*Bass Fill 1 (0:12)*

Elec. Bass (with chorus effect)

As heard on Lifehouse's DreamWorks recording *No Name Face*

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# HANGING BY A MOMENT *Lifehouse*

## C 1st Chorus (0:24)

more in love with you letting go of all I've held onto I'm standing here un-  
 Bm Asus4 D Dsus2 Bm Asus4 D Dsus2

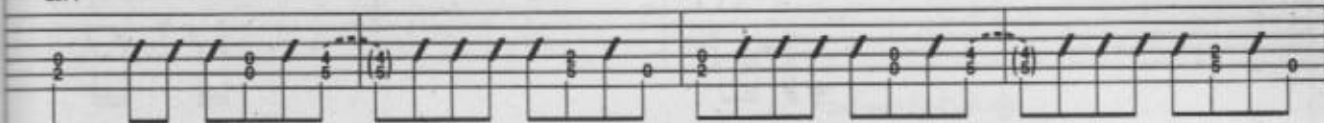
Gtr. 2 (clean tone w/chorus)

let ring



*mf*

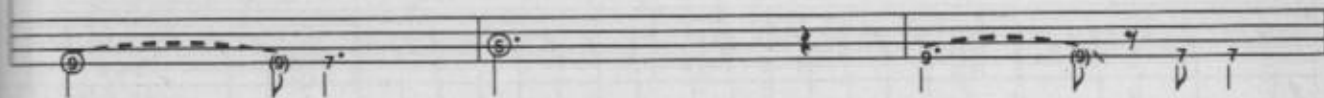
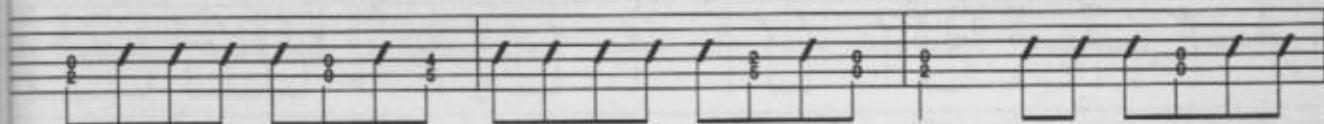
Gtr. 1



Elec. Bass (w/chorus effect)



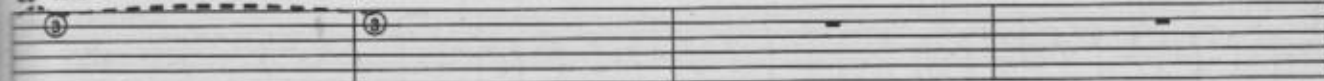
til you make me move I'm hanging by a moment here with you  
 Bm Asus4 D Dsus2 Bm Asus4



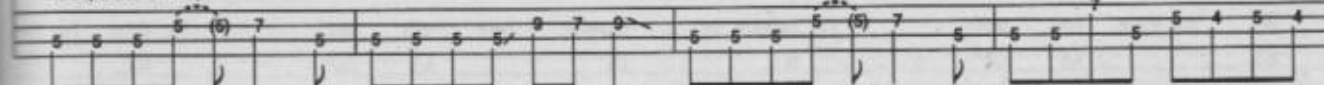
D5

Gtr. 1 plays Rhy. Fig. 1 twice (see meas. 1)

Gtr. 2



Bass (chorus effect off)

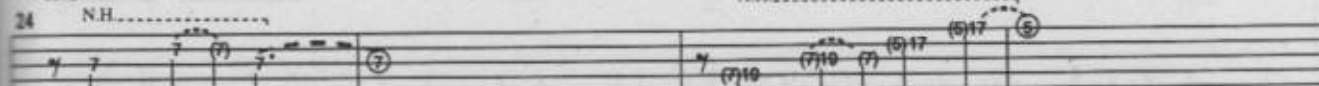


## D 2nd Verse (0:45)

getting all I'm lacking completely incomplete I'll

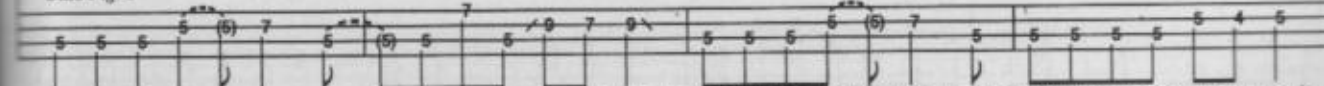
Gtr. 1 plays Rhy. Fig. 1 three times (see meas. 1)

Gtr. 2



pitch: D

Bass Fig. 2



end Bass Fig. 2

\*Each artificial harmonic is sounded by plucking string w/right thumb while fretting note in parentheses w/left hand and lightly touching string w/right index finger 12 frets higher (see perf. notes).

# HANGING BY A MOMENT *Lifehouse*

take your invitation

You take all of me now I'm falling even

28 Gtr. 2 A.H. -----  
 Gtr. 1 plays Rhy. Fig. 2 (see meas. 11)  
 N.H. N.H.

pitch: A D E A

\*Gtr. 3 (widest)

V P.M. -----

Bass

\*doubled



## 2nd and 3rd Choruses (1:01, 2:37)

more in love with you letting go of all I've held onto I'm standing here un-

B5 A5 D5<sup>V</sup> N.C. B5 A5 D5<sup>V</sup> N.C.

Riff A

end Riff A

32 Gtr. 4 (w/last Leslie rotating spkr. effect)

Gtr. 3

Bass  
play simile on D.S.

til you make me move I'm hanging by a moment here with you I'm living for the

B5 A5 D5<sup>V</sup> N.C. B5 A5 D5<sup>V</sup> N.C.

36

# HANGING BY A MOMENT *Lifehouse*

only thing I know I'm running and not quite sure where to go And I don't know what  
B5 A5 D5<sup>V</sup> N.C. B5 A5 D5<sup>V</sup> N.C.

Gtr. 4 plays Riff A (see meas. 32)

40 Gtr. 3

40

Bass

(2nd time) To Coda ⊕

(skip ahead to meas. 82)

I'm diving into Just hanging by a moment here with you There's nothing else to  
B5 A5 D5<sup>V</sup> N.C. B5 A5 D5<sup>V</sup>

Riff B

end Riff B

44 Gtr. 4

Fill 1

44

Gtr. 3

Bass

## F Bridge (1.31)

lose There's nothing else to find There's nothing in the world  
G5 D5<sup>II</sup>

48 Gtrs. 3 (doubled)

48

Bass

that can change my mind There is nothing  
G5 B5 N.C.

52

52

Bass



## HANGING BY A MOMENT *Lifehouse*

(1:47)

else

There is nothing  
N.C.

G5

A5<sup>VII</sup>

E5

46 Gr. 4 (dirty tone w/Leslie rotating spkr. effect)

Figure 6 shows the results of the calculations for the case of a rectangular plate with dimensions \$l\_1 = l\_2 = 1\$ m, \$\nu = 0.3\$, \$E = 2 \times 10^{11}\$ Pa, and \$q = 10^7\$ N/m<sup>2</sup>. The maximum deflection is \$w\_{max} = 0.0018\$ m, and the maximum stress is \$\sigma\_{max} = 1.8 \times 10^8\$ Pa.

Rhy. Fig. 2  
Gr. 3

end Rhy. Fig. 2

Base Fig. 3

end Bass Fig. 3

Bass Fig. 3

Bass

The bass line for Fig. 3 consists of a single staff with a treble clef. The notes are: 5, 5, 5, 4, 5, 5, 5, 0, 0, 0, 0, 0, 2, 2, 2, 2, 2, 2, 0, 2, 2, 2, 2, 2, 2, 2, 0, 2, 0. The notes are grouped into measures: 5 5 5 4 5 5 5 | 0 0 0 0 0 2 2 2 | 2 2 0 2 2 2 2 2 | 2 2 2 2 0 2 0.

else

There is nothing else  
N.C.

G5

A5<sup>VII</sup>

E5

*Gr. 3 plays Rhy. Fig. 2 (see meas. 56)*

60 Gtr. 4

The second system of the handwritten musical notation for 'The Little Boat' consists of two staves. The first staff begins with a treble clef and a key signature of one sharp (F#). The melody starts on a whole note G4, followed by a half note A4, and then a half note B4. The second staff begins with a bass clef and a key signature of one sharp (F#). The bass line starts on a whole note G3, followed by a half note F#3, and then a half note E3. The system concludes with a double bar line.

*Baxy plays Baxx Fig. 3 simile (see meas. 56)*

GS

A5 VII

Em

64 Gr. 4

Gr. 3

Bann

(2:10)

D5

Gtr. 1 plays Rhy. Fig. 1 twice (see meas. 1)  
Gtr. 2 (clean tone with chorus and delay)

Gtr. 2 (clean tone with chorus and delay)

68

68

Bass plays Bass Fig. 1 (see meas. 1)

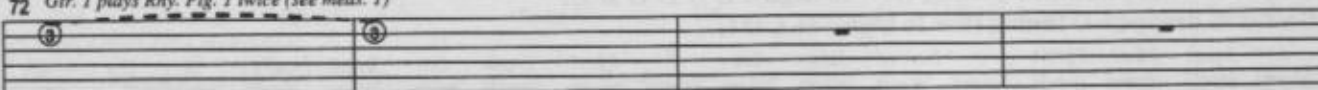
# HANGING BY A MOMENT *Lifehouse*

## G 3rd Verse (2:18)

Desperate for changing Starving for truth I'm

D5

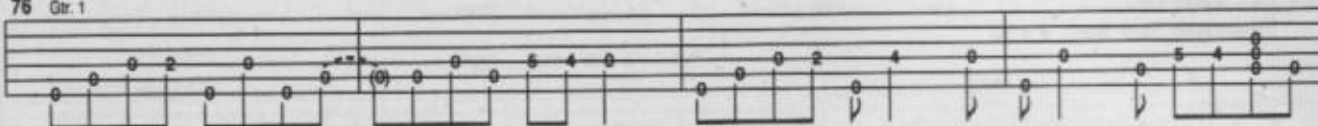
72 Gtr. 1 plays Rhy. Fig. 1 twice (see meas. 1)





Bass plays Bass Fig. 2 twice (see meas. 24)

closer to where I started chasing after you

76 Gtr. 1



D.S.  al Coda 

(go back to E)

I'm falling even

 Coda (3:06)

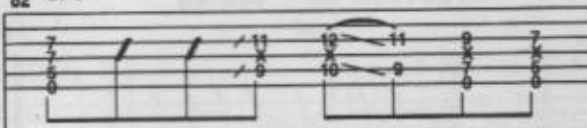
Just hanging by a  
(Hanging by a

N.C.

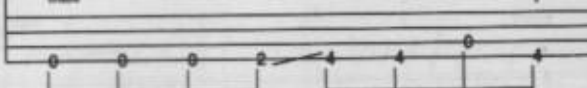
D5<sup>V</sup>

Gtr. 4 plays Fill 1 (see meas. 47)

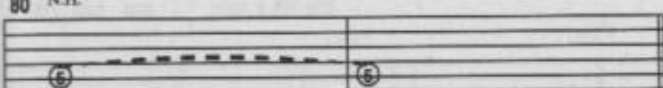
82 Gtr. 3



Bass



80 Gtr. 1  
N.H.

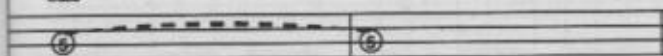


pitch: A

Gtr. 3 (w/dist.)  
(very slow pick scrape)



Bass



## H Outro (3:08)

moment here with you)

B5 A5 D5<sup>V</sup>

Hanging by a moment here with you)

(Hanging by a moment here with you)

N.C.

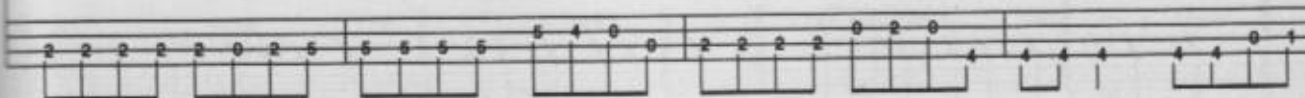
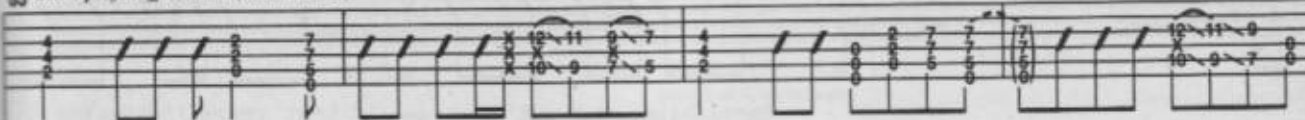
B5

A5 D5<sup>V</sup>

Hanging by a  
(Hanging by a

N.C.

83 Gtr. 4 plays Riff A simile (see meas. 32)



moment here with you)

B5 A5 D5<sup>V</sup>

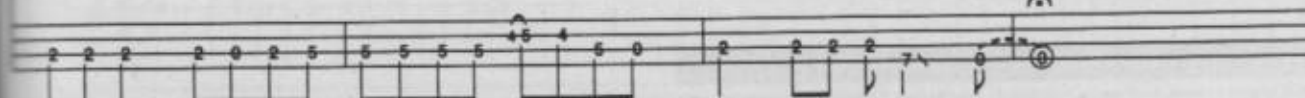
Hanging by a moment here with you

N.C.

B5

A5 D5

87 Gtr. 4 plays Riff B (see meas. 44)



# 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-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 1, the cello plays a *pedal tone* of merely playing a *sound* of a *crash* sustain) and a room ambience in mind that this in mind 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 start and bring it fairly easy t 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 pract step because came with d types of E c first measur with a capo it, remove th chord as sh basic chord strings in m sound, while measure 1 s

I recently on a late-ni played an ar fret while a