

The Calling "Wherever You Will Go"

By Douglas Baldwin

ailing from Los Angeles, Calif., the rock quintet the Calling (Alex Band, vocals; Aaron Kamin and Sean Woolstenhulme, guitars; Billy Mohler, bass; and Nate Wood, drums) focus on a radiofriendly rock sound similar to Matchbox Twenty, Train, and the Wallflowers. The Calling's solid songcraft has landed the band their first #1 hit on the Billboard charts.

Guitarist Kamin and vocalist Band became friends as teens when Kamin was dating Band's sister. Their instant musical chemistry led to their signing a development deal and, soon after, recruiting the other members just in time for the release of their 2001 debut on RCA Records, Camino Palmero. One wonders if the chemistry between Kamin and Band's sister was as fruitful.

CAPO INFO

Capos come in all shapes and sizes (as a trip to your music store will demonstrate), but they all serve the same function: They simply clamp down the strings at any fret higher than the normal "zero fret" created by the nut. The capo is placed at the second fret in "Wherever You Will Go," allowing the chords of C major to sound a whole step higher, in the key of D major. Capos can be life-

savers when you've learned a song in one key, and then find that your voice (or someone else's) can't sing in that key.

STRUM, FLATPICK, OR FINGERPICK?

"Wherever You Will Go" can be played entirely with the alternating down/up strumming that occurs in the chorus, which we'll discuss in a moment. Still, it's nice to add that "just-like-therecord" touch of playing the intro and verses with single-note picking. If you choose to play this figure, you'll find the first two measures in Fig. 1. You can use either the economy-picking pattern as shown, or strict alternate picking. You could also try

fingerpicking with your thumb, index, middle, and ring fingers.

If you choose to strum it, good old alternating down/up strumming will work just fine. If you've read "Strum It" before, you'll be well versed in this concept; if not, here's the Reader's Digest con-

densed version: Each beat is counted with a number, and since we're in 4/4 (or four-quarter) time, we'll count four beats to the bar. In between each beat lies an eighth note, which is counted with the word "and." Each beat receives a down-

strum, and in between each beat should be an upstrum. See Fig. 2 for the notation of down/up strumming. Regardless of how you play the verses, the chorus and bridge are decidedly strummed.

BREAK OUT THE SUPERGLUE

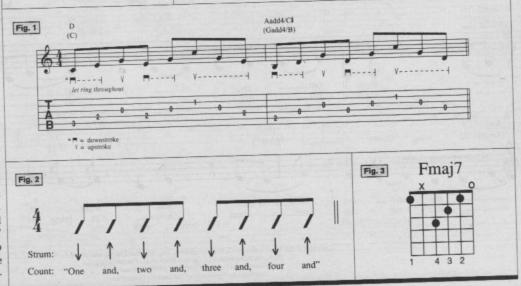
Of the eight chords needed to play "Wherever You Will Go," six of them use the first finger on the second (B) string at the first fret. The entire verse is played with the first finger down, as is three quarters of the chorus and half of the bridge. If some of these chords are unfamiliar to you, take heart in the consistency of the fingering and simply superglue your first finger to the fretboard. (Just kidding.) Seriously, though, finding consistent fingerings in unfamiliar chords is a surefire key to learning them and playing through a song.

What you most assuredly do not want to do is use superglue on your thumb. Traditional guitar technique wisely dictates that the thumb should act as the fulcrum for the fretting hand, remaining behind the

neck and giving the fingers maximum range. However, all good rules are made to be broken, and this arrangement's Fmaj7 chord employs the thumb around the neck as a "fretting finger" for the low F note. The necks of most steel-string gui-

tars (acoustic and electric) will accommodate this digital blasphemy, but those of you playing nylon-string guitars may find the fingering shown in Fig. 3 to be gentler to the hand.





WHEREVER YOU WILL GO

As Recorded by The Calling
(From the RCA Recording CAMINO PALMERO)

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Words and Music by Alex Band and Aaron Kamin Arranged by Adam Perlmutter C



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