



## "ALIVE" Pearl Jam

As heard on *Ten* (EPIC)

Words by **Eddie Vedder** • Music by **Stone Gossard** • Transcribed by **Alex Houton, Michael DuClos and Matt Scharfglass**

"Son," she said, "have I got a little story for you  
What you thought was your daddy was nothin' but a...  
While you were sitting home alone at age thirteen  
Your real daddy was dyin', sorry you didn't see him  
But I'm glad we talked"

*Oh I, oh, I'm still alive  
Hey, I, oh, I'm still alive  
Hey, I, oh, I'm still alive  
Hey, oh*

While she walks slowly across a young man's room  
She said, "I'm ready for you"  
I can't remember anything to this very day  
'Cept the look, the look  
Oh, you know where, now I can't see, I just stare

*I, I'm still alive  
Hey, I, oh, I'm still alive  
Hey, I, oh, I'm still alive  
Hey, I, oh, I'm still alive, yeah*

"Is something wrong," she said  
Well of course there is  
"You're still alive," she said  
Oh, and do I deserve to be  
Is that the question  
And if so, if so, who answers, who answers

*I, oh, I'm still alive  
Hey, I, oh, I'm still alive  
Hey, I, oh, I'm still alive  
Yeah, I, ooh, I'm still alive  
Yeah yeah yeah yeah yeah yeah*

### A Intro (0:01)

Moderately Slow  $\text{♩} = 76$

A5

Rhy. Fig. 1

Gtr. 1 (elec. w/dist.)

\*repeat previous chord

A Asus<sup>2</sup><sub>4</sub> A

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

Gtr. 2 (acous.)

A Asus<sup>2</sup><sub>4</sub> A Asus<sup>2</sup><sub>4</sub> A Asus<sup>2</sup><sub>4</sub>

### Rhy. Fill 1 (0:44, 1:39)

A

Asus<sup>2</sup><sub>4</sub>

Gtr. 1 P.M.

**B** 1st and 2nd Verses (0:31, 1:26)

1. "Son," she said...  
2. While she walks slowly...

F5 C A Asus<sup>2</sup><sub>4</sub> A Asus<sup>2</sup><sub>4</sub>

Gtr. 1 substitutes Rhy. Fill 1 second and fourth times (see previous page)  
Riff A.....

9 Gtr. 1 *P.M.* *P.M.* *1/2*

Gtr. 2

Bass *let ring* *N.H.* *pitch: G D*

A Asus<sup>2</sup><sub>4</sub> A Asus<sup>2</sup><sub>4</sub>

Gtr. 1 repeats Riff A simile (see meas. 11)

13 Gtr. 2

Bass

(1.) Oh just  
(2.) I just

15 Gtr. 1 F5 C<sup>VIII</sup> F5 C<sup>VIII</sup>

Gtr. 2 F C F C

Bass *N.H.* *pitch: G D*

(1st chorus) play twice and move on to meas. 20  
(2nd chorus) play three times, then skip ahead to meas. 23

**C** 1st and 2nd Choruses (1:03, 1:58)

I stare oh  
I stare I'm still alive...  
E G5 D E G5

18 Rhy. Fig. 2

Bass Fig. 1

# "ALIVE"

go back to verse **B**

**21** D A B5

**23** E G5

Gtrs. 2 and 3 (elec. w/dist.)

## **D** Interlude (2:24)

D A B5

\*Gtr. 3

**24**

\*Gtr. 1 sustains B note for four more beats

Gtr. 4 (elec. w/dist.)

F#

let ring...

**27** B5 F# F# F#

Gtrs. 2 and 3

Gtr. 4

Bass

let ring...

## **E** Bridge (2:48)

"Is something wrong," she said...

A7 A9 Dsus2 A7 A9 D5add6 A7 A9 Dsus2 A7 A9 D5add6

\*Gtrs. 2 and 3

let ring

\*composite arrangement; Gtr. 3 w/clean tone and chorus effect

Bass

35

**F** 3rd C

E

Gtr. 2

Rhy.

Gtr. 1

39

Bass

**G** Outro

E

Gtr. 2

Gtr. 1

full

**41**

15

X

Ba

D

**44**

14-12

E

grad

**47**

(2)

DV

**50**

5

Bass Fill

B7 B9 Esus2 B7 B9 E6sus2 B7 B9 Esus2 B7 B9 E6sus2 Gtrs. 2 and 3

35

Gtr. 1

Gtr. 2 and 3

**F** 3rd Chorus (3:13)

I oh I'm still alive...  
E G5 D A5<sup>V</sup>

Gtr. 2 plays Rhy. Fig. 2 four times (see meas. 18)

Rhy. Fig. 3

Gtr. 1

39

(play 4 times)

Bass plays Bass Fig. 1 four times simile (see meas. 18)

**G** Outro Guitar Solo (3:38)

E G5 D A E G5

Gtr. 1 plays Rhy. Fig. 3 four times (see meas. 39)

Gtr. 2 plays Rhy. Fig. 2 eighteen times (see meas. 18)

41

(w/Univibe)

Bass plays Bass Fig. 1 four times simile (see meas. 18)

44

Bass substitutes Bass Fill 1 (see below)

47

grad. release

P.H.

Bass plays Bass Fill 2 twice (see below)

50

let ring

**Bass Fill 1 (3:54)**

D A

**Rhy. Fill 1 (4:04)**

Gtr. 1 Esus2 D<sup>V</sup>/G D<sup>V</sup> A6add2

T A B

**Bass Fill 2 (4:04)**

Esus2 D/G D A6add2

E G5 D A E G5

Gtr. 1 plays Rhy. Fig. 2 twelve times simile (see meas. 18)

(Univibe off) let ring -----

53 Gtr. 3 full full full full full full full full full full full full full full full full

Bass

D A E G5 D A

56 full full full full full full

Bass

E G5 D A E G5

59 full full full full full full full full

Bass

D A E G5 D A

62 full full full full full full full full full full full full full full full full

let ring -----

Bass

E G5 D A E G5

65 full full full full full full full full

Bass Fig. 2

D full

68 17-17

E full

71 12-15

D

Gtr. 3 full

74 17-19

Bass

5-5-5-5

Free Time

E

Gtr. 3

77 17

Gtr. 1

14 14 14 0

Gtr. 2

0 0 2 2 0 0

Bass

7-7-7

68 **D** full 17-17 15-17-15 (15) **A** 1/4 17-15 16 15-17-15 **E** full 17-17 15-17-15 (15) **G5** 1/4 17-15 16 15-16-0 **D** 14-12 12-14 12 **A** full 12-12 12-15 full full 15- (15) 15 12- 3

Bass plays Bass Fig. 2 three times (see meas. 67)

5 5 5 5 5 5 5 0 0 0 0 7 0 0 0 7 7 7 7 7 7 3 3 3 3 3 3 3 5 5 5 5 5 5 5 0 0 0 0 7 0 0 0

71 **E** full 12-14 15-12-14 full 12-14 15-12-14 full 12-14 15-12-14 full 12-14 15-12-14 **G5** full 12-14 15-12-14 full 12-14 15-12-14 **D** full 12-12-12 full 12-12-12 **A** 15-14-12 12 **E** full 12-14 12-14 full full (12) 14 16 **G5** full full (15) 17

74 **D** full 17-19 17-19 full 17-19 full (17) (19) X X **E** w/wah full 17-19 full 19-21 full 15-18 full 15-18 **G5** full 17-20 full 17-20 **D** full 20-20 1 1/2 2 **A** full 20 (20) 17-20

becoming gradually slower

Bass 5 5 5 5 5 5 5 0 0 0 0 7 0 0 0 7 7 7 7 7 7 10 10 10 10 5 5 5 5 12 14 14 14 14 14 12 12

Free Time (5:30)

77 **E** Gtr. 3 17 (17)

Gtr. 1 (14) 14 14 0 (2) 2 0 (2) 2 0 (2) 2 0 7 9 9

Gtr. 2 0 0 1 2 2 0 0 1 2 2 0 0 1 2 2 0

Bass 7 7 (7) (7) 14-12-14 12 14 12 14 14 14 full (14) 14 (14) (14) 19 14 (14) 12 14 14 (14) \*bend and tap

## How to Play This Month's Songs

### Pearl Jam "Alive"

In this classic song's outro chorus/guitar solo, guitarist Mike McCready employs a time-honored lead-playing technique called *unison bending* to cut through the rhythm section's roar and craft a memorable melodic statement. Unison bending is a maneuver in which you play two notes that are a whole step apart, either on the G and B strings or the B and high E strings, and bend the lower note up a whole step to match the higher note's pitch. The result is a doubling of the higher note that creates a natural chorusing effect and a knife-edge tone that penetrates like a laser beam through fog. Probably the two most well-known examples of unison bending are the beginning of Jimi Hendrix's solo in "Manic Depression" and Jimmy Page's lead melody in the closing bars of Led Zeppelin's "Stairway to Heaven."

McCready uses unison bends in measures 73–76 of "Alive" to emphasize an ascending melodic idea by doubling each note. To properly execute the first unison bend in bar 73:

- Fret the B string at the 12th fret with your index finger.
- Fret the G string at the 14th fret with your ring finger. To reinforce the ensuing bend, place your middle finger on the same string at the 13th fret.
- Pick both strings in a single down-stroke. You should hear two notes, A and B.
- Upon picking, immediately push the G string away from the B string with both fingers (ring and middle), bending the A note up to B. If done correctly, the two pitches should blend as one. Listen carefully and use your sense of touch to determine how much push pressure to apply to the G string.
- While holding both notes, pick the strings again. (This is known as a *unison pre-bend*, represented by a vertical arrow in the tablature.)
- As indicated by the vibrato symbol (that squiggly horizontal line above the tab), proceed to shake the bent note by partially releasing and restoring the whole-step bend

in a quick, even, repeating fashion. This will have the somewhat jarring effect of throwing the two B notes out of and back in tune.

Use this step-by-step procedure as a guide to performing the remaining unison bends in the song, employing the same three fingers each time and shifting them up and down the fretboard and moving them over to the top two strings as indicated. —*Jimmy Brown*

### Social Distortion "Ball and Chain"

This tune may appear to be a simple "three-chord-strummer," but performing it faithfully and accurately requires that you play its eighth-note rhythms with a *shuffle feel* (a.k.a. *swing feel*), as graphically indicated beside the tempo marking at the beginning of the transcription. You may find it takes time to get used to playing these *swing eighth notes*, as they're called. A good way to master their rhythmic feel is to play along with the recording. When doing this, balance your guitar's volume with that of the CD player so you can hear whether or not you're playing in sync with the guitar parts on the recording.

In theoretical terms, swing eighths are based on the eighth-note triplet subdivision—three evenly spaced notes per beat—and correspond to the first and third notes of the triplet, with the middle note omitted. The result is a laid-back, almost lopsided feel.

Another thing that contributes to this song's loose, relaxed feel is the way guitarist Mike Ness (or Dennis Danell) strums two or more open strings on the last eighth-note upbeat before each chord change in the acoustic guitar part (Gtr. 1). This open-string "all-purpose passing chord" is a very common and useful rhythm guitar-playing device. It buys a player valuable time to switch from chord to chord, while it introduces a splash of dissonance to an otherwise harmonically tame chord sequence.

When playing the guitar solos in "Ball and Chain," you'll find that most of the fast, triplet-based licks are best performed using a partial index finger barre across two or three

strings. For example, the licks in the first two beats of measure 15 are easily played by barring the D and G strings at the seventh fret and simply allowing the ring finger to perform the two hammer-ons to the ninth fret. A similar approach is used throughout measure 19, in this case with an index finger barre applied across the top two strings. For the Chuck Berry-style licks heard in the song's outro guitar solo (see section F), maintain a barre across the top two strings at the 10th fret while your ring finger performs the B-string hammer-ons and repeating whole-step bends on the G string. —*Jeff Perrin*

### Ozzy Osbourne "Crazy Train"

Randy Rhoads' intro riff to "Crazy Train" (first stated in section B of the transcription) endures as one of metal's most definitive and memorable musical statements. Using every note of the F# natural minor scale (F# G# A B C# D E), the guitarist creates an aural picture of the song's urgent subject matter over the course of a simple two-bar phrase. For the verses (section C), Rhoads shifts gears and modulates to the relative-major key, A, playing another two-bar figure that combines single-note palm mutes on the open A string with accented triads (see bars 11 and 12). A phrase such as this requires some pick-hand finesse—make sure you don't pick any adjacent idle strings while chugging out those palm-muted open A notes.

After Ozzy sings the first line of each of the songs' three choruses (section E), Rhoads answers him with deceptively simple two-bar fills that, due to the guitarist's fondness for double-tracking his parts, sound larger-than-life. The first fill occurs in measures 37 and 38 and comes straight out of the second-position F# minor pentatonic box pattern; Rhoads adds a flatted fifth (C) for a bluesy effect. The second time around (see *Fill 1* on the bottom of page 124), he launches into a series of chromatically ascending arpeggiated triads (11 total); the first three are minor, and the rest are major. For the third go-round, Rhoads combines the approaches of these two previous fills by