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FAT BOTTOMED GIRLS

As Recorded by Queen

(From the Hollywood Recording JAZZ)

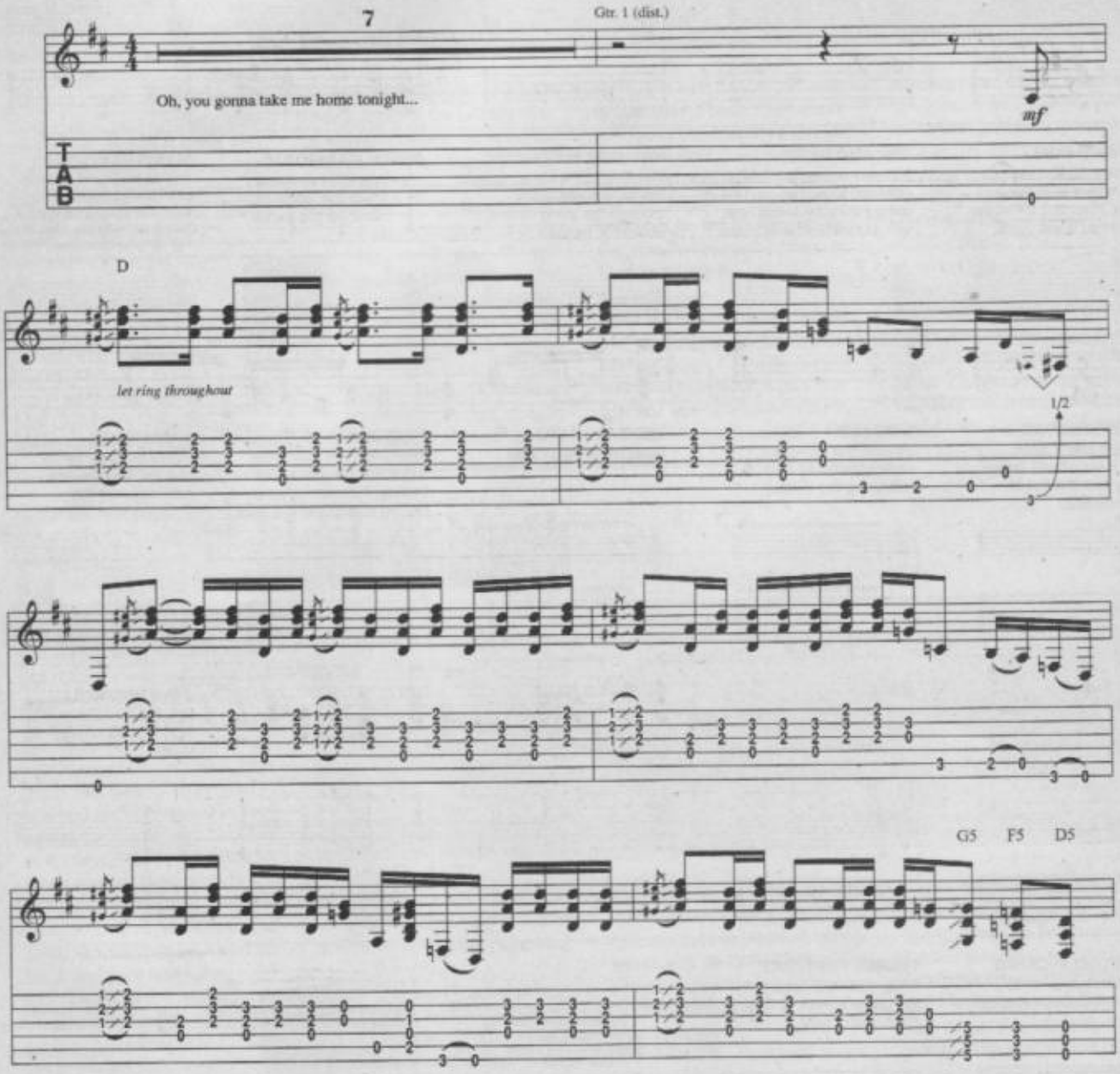
Transcribed by Jordan Baker

Words and Music by Brian May

Drop-D tuning:
(low to high) D–A–D–G–B–E

Intro

Moderately ♩ = 86



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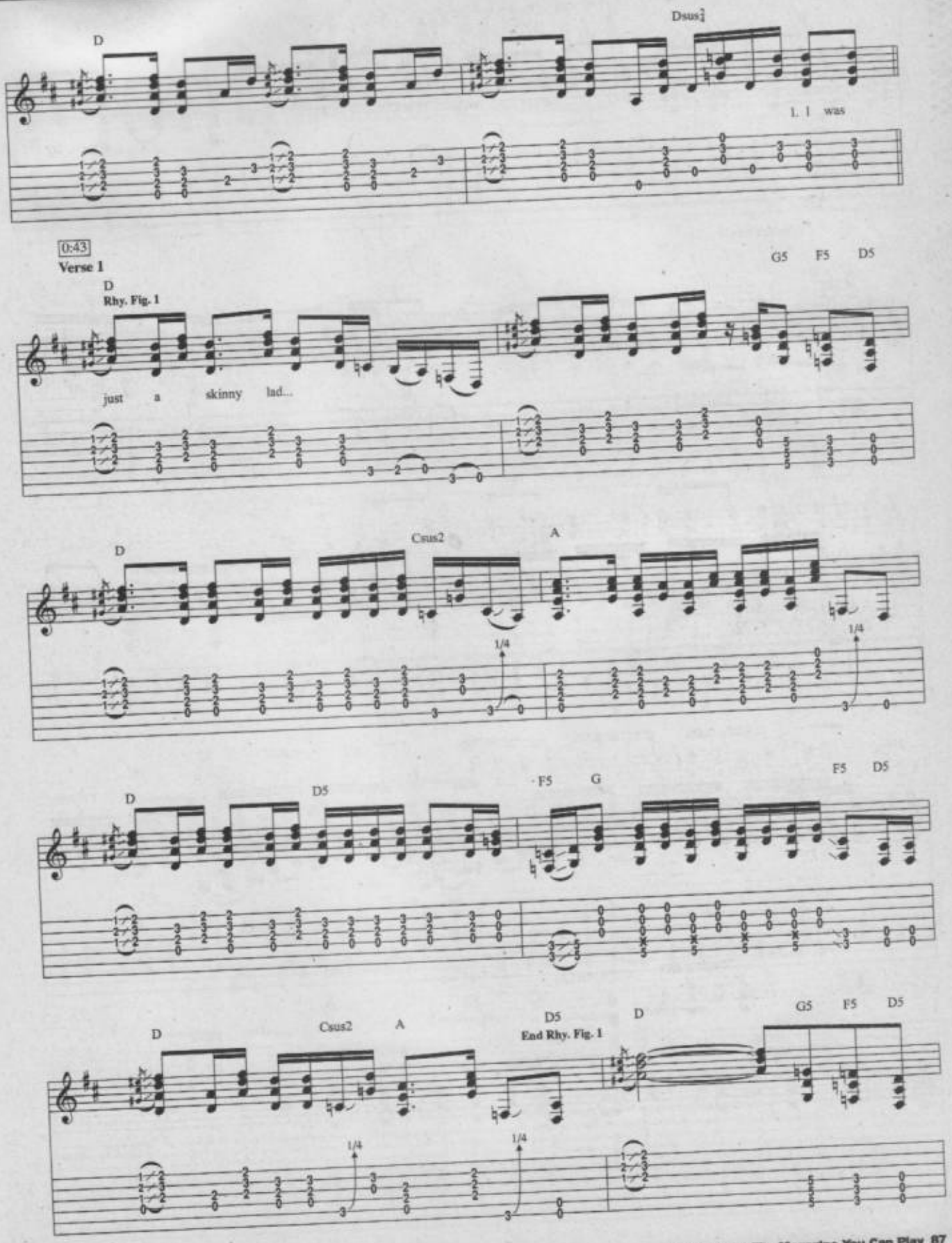
D
Dsus2
1. I was
0:43
Verse 1
D
Rhy. Fig. 1
G5 F5 D5
just a skinny lad...
D
Csus2
A
1/4
1/4
D
D5
F5 G
F5 D5
D
Csus2
A
D5
End Rhy. Fig. 1
D
G5 F5 D5
1/4
1/4

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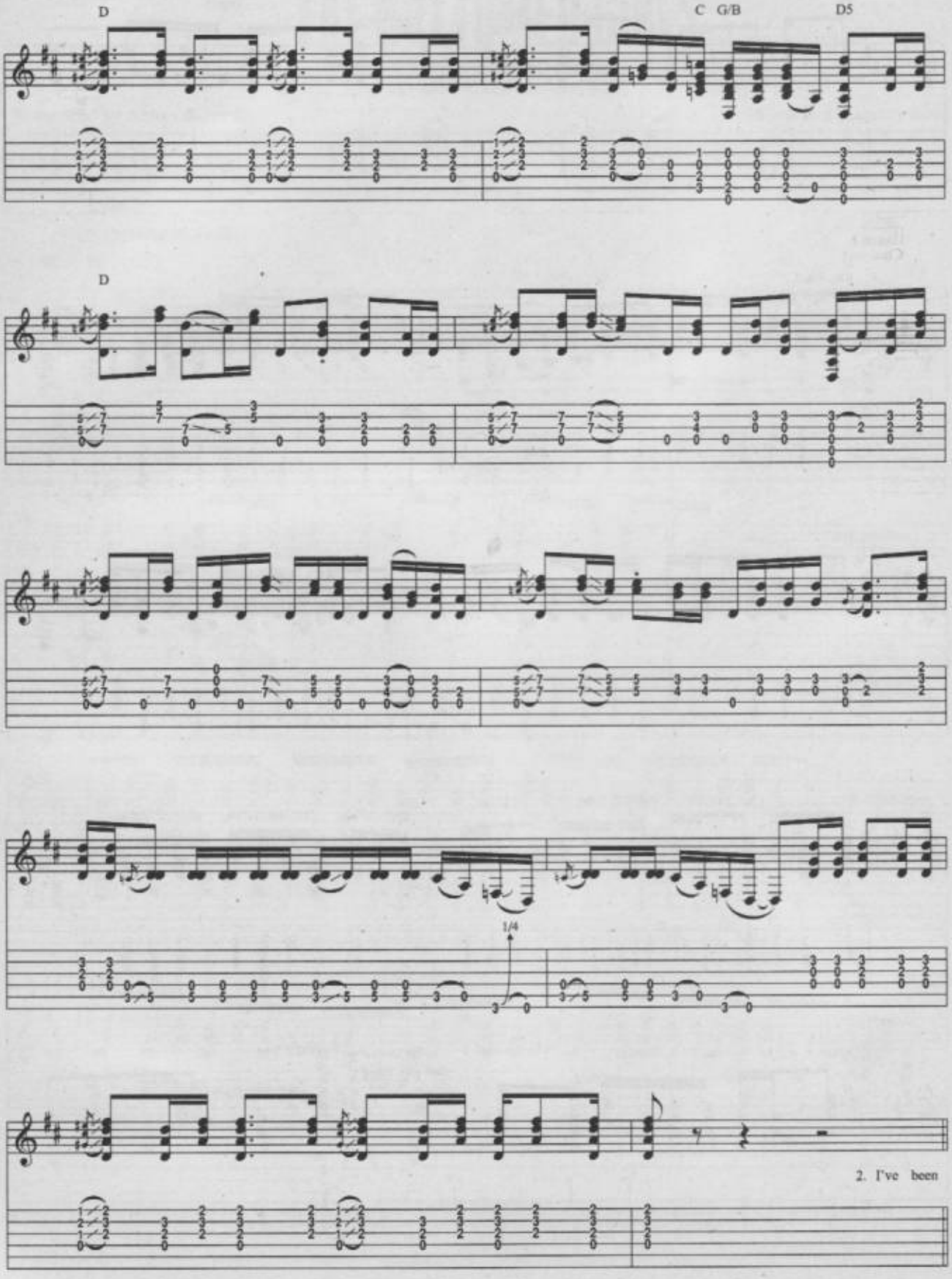

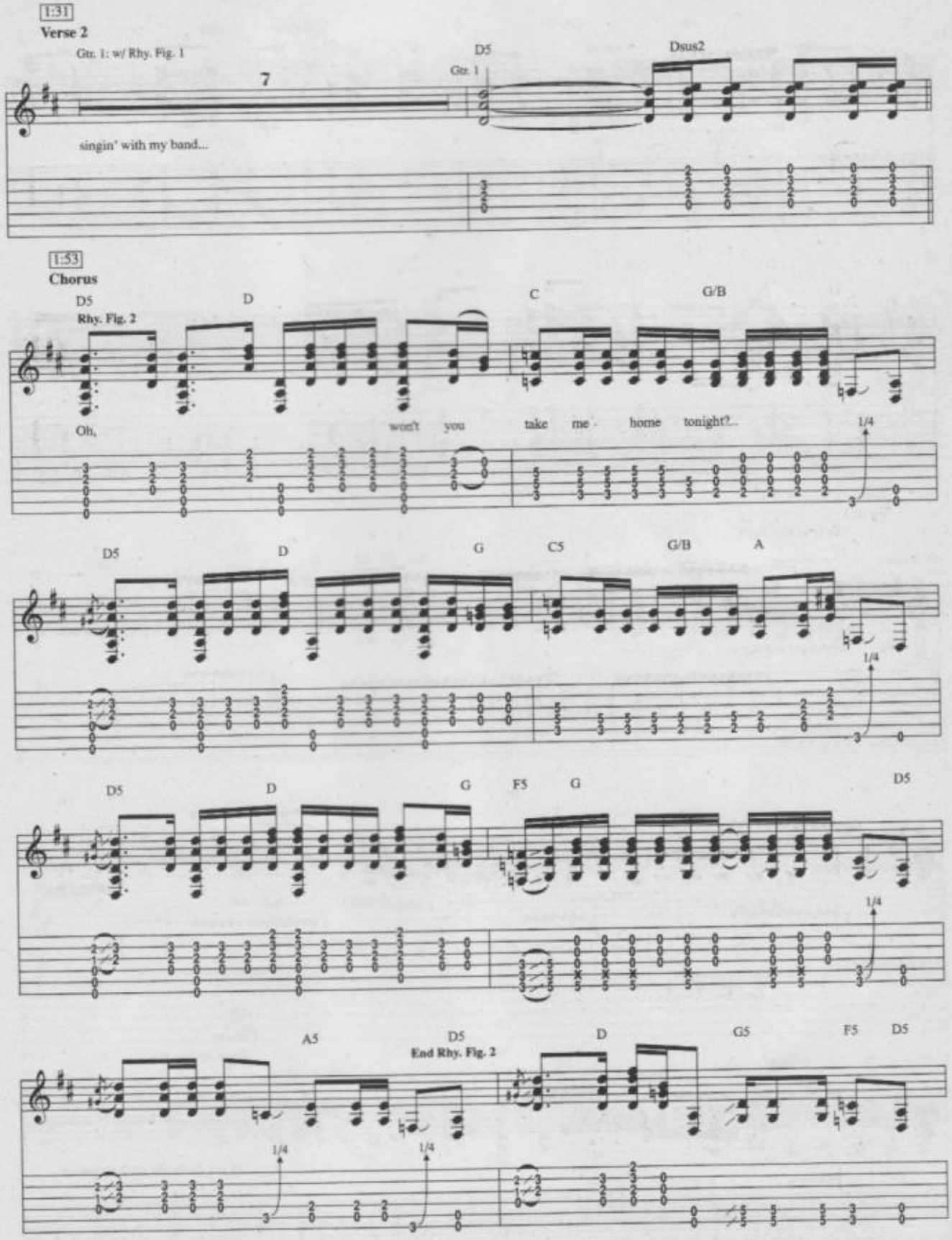
1:31
Verse 2
Gtr. 1: w/ Rhy. Fig. 1
D5
Dsus2
Gtr. 1
7
singin' with my band...
1:53
Chorus
D5
D
C
G/B
Rhy. Fig. 2
Oh,
won't you take me home tonight?...
1/4
D5
D
G
C5
G/B
A
1/4
D5
D
G
F5
G
D5
1/4
A5
D5
End Rhy. Fig. 2
D
G5
F5
D5
1/4
1/4

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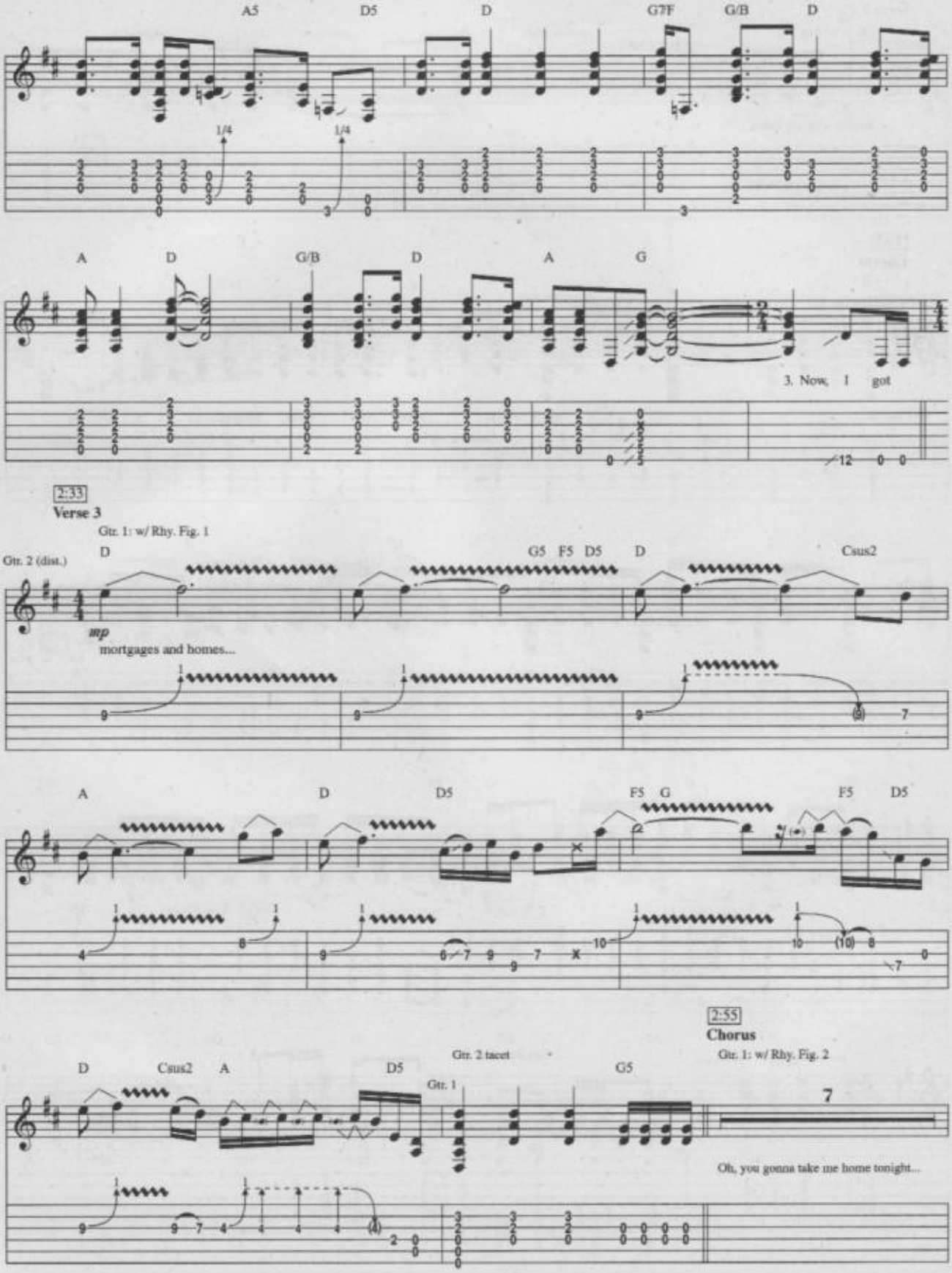

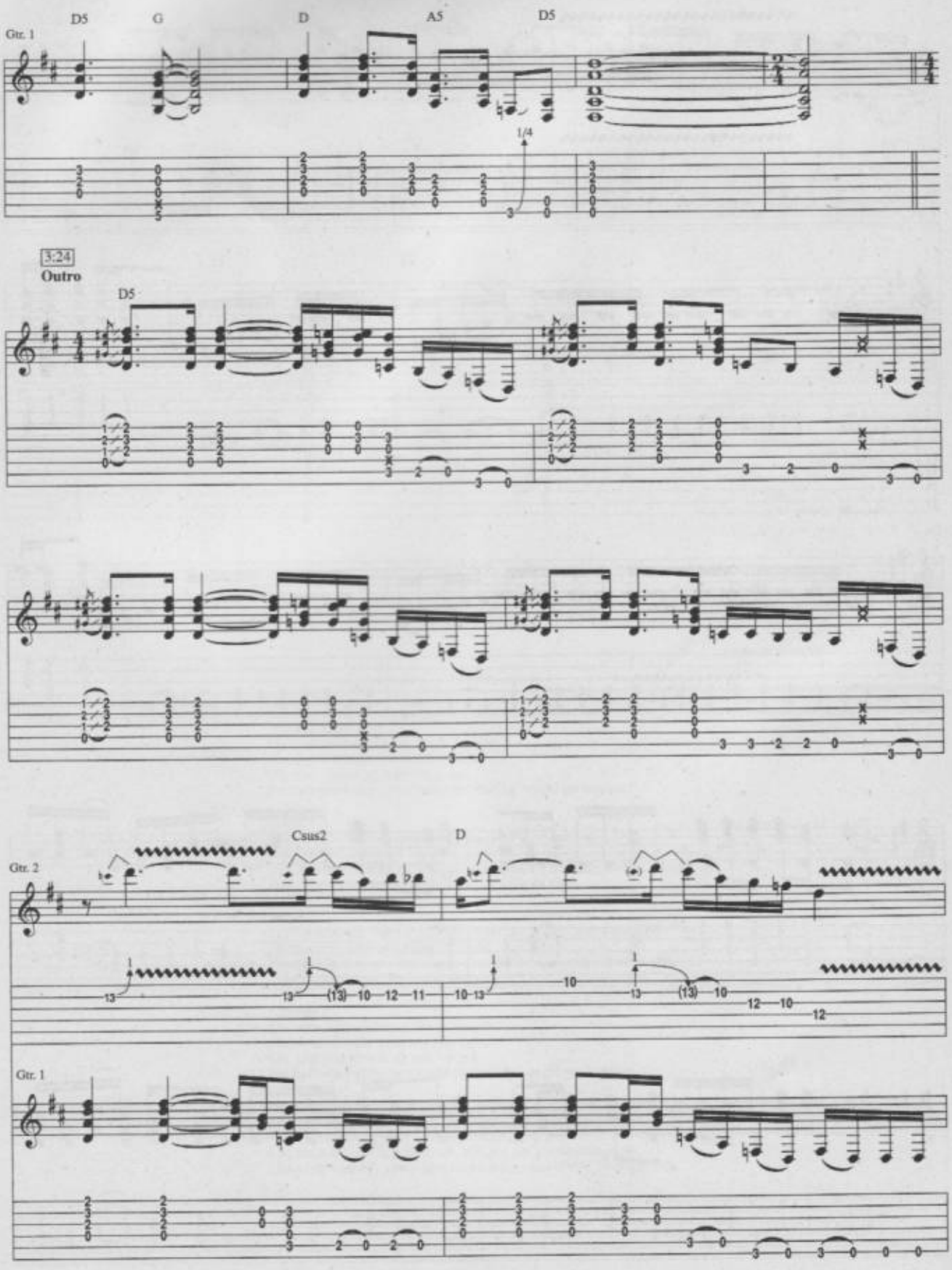
D5
G
D
A5
D5
Gtr. 1
1/4
3:24
Outro
D5
Csus2
D
Gtr. 2
Gtr. 1

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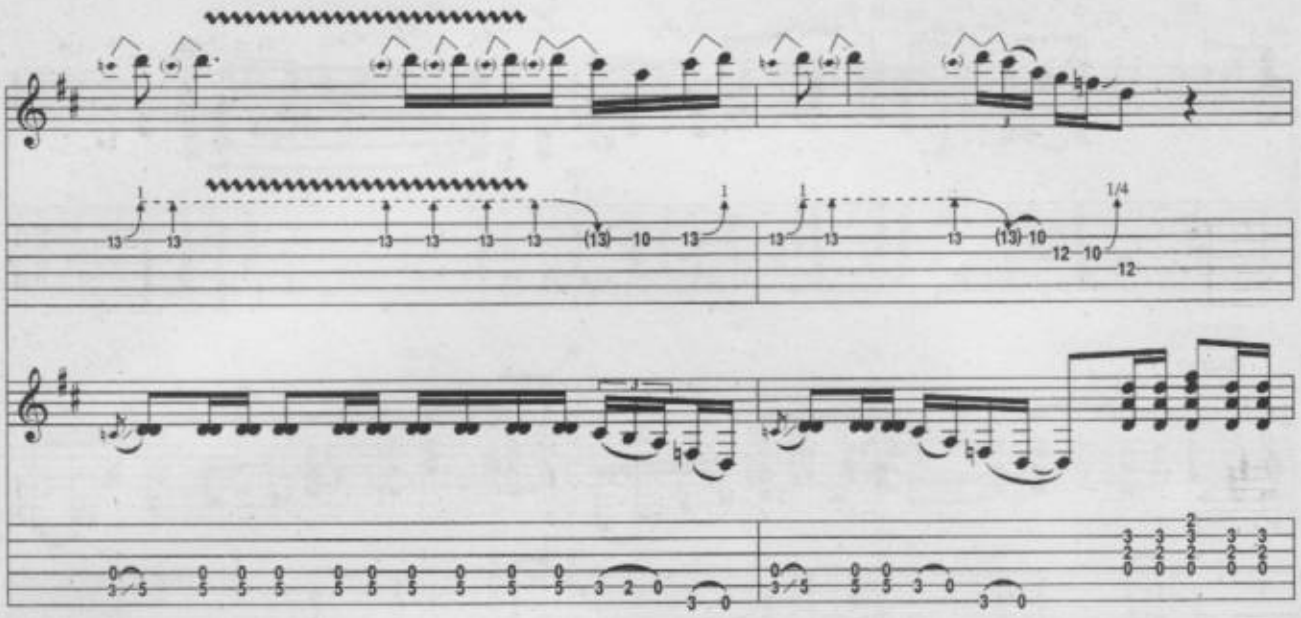
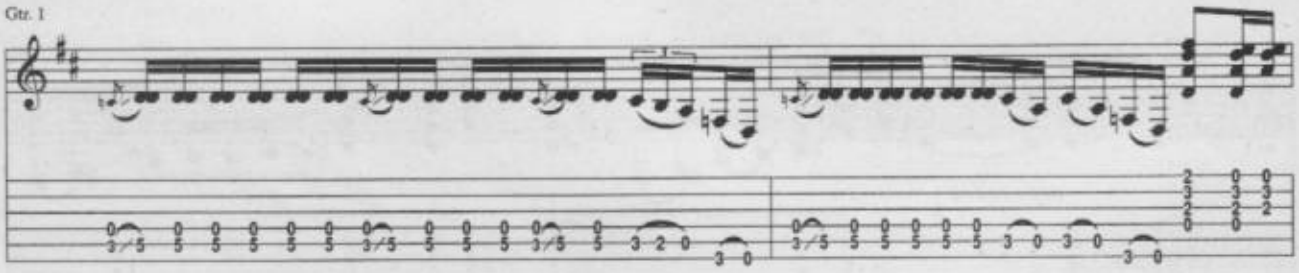
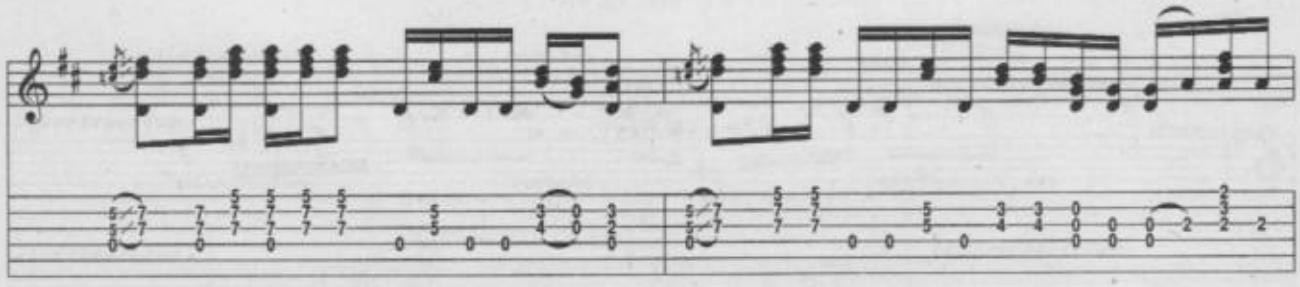
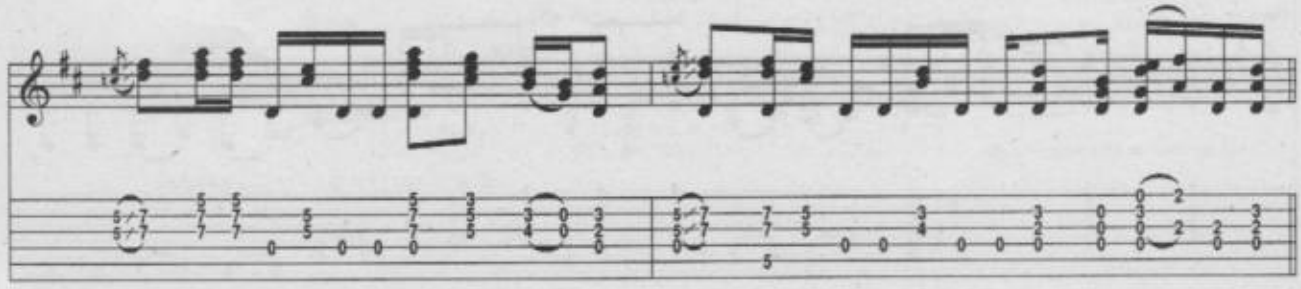


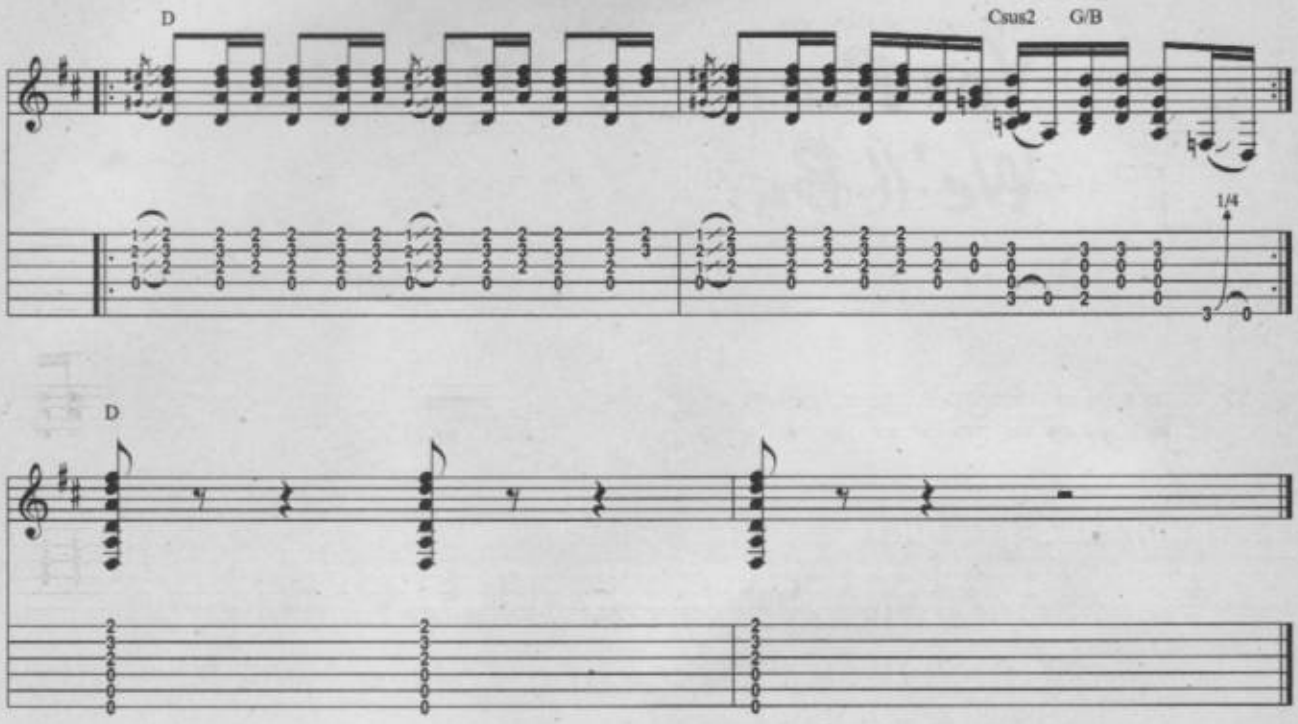
Gtr. 2 tacet

Gtr. 1









Lyrics

Intro & Chorus 2
Oh, you gonna take me home tonight,
Oh, down beside that red fire light,
Oh, you gonna let it all hang out,
Fat bottomed girls, you make the rockin' world go 'round.

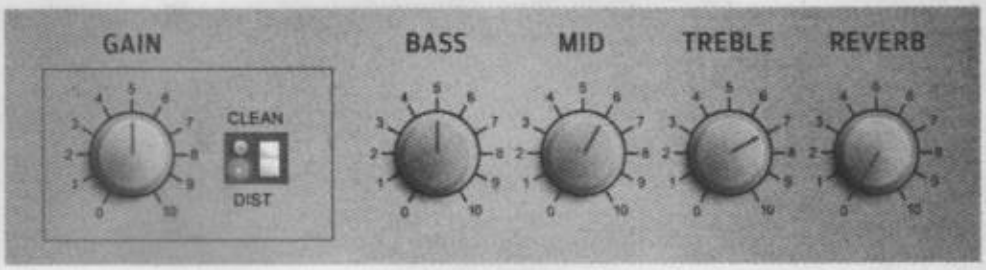
Verse 1
I was just a skinny, never knew no good from bad,
But I knew life before I left my nursery.
Left alone with big fat Fanny, she was such a naughty nanny,
Heap big woman, you made a bad boy out of me.

Verse 2
I've been singin' with my band, 'cross the water, 'cross the land.
I seen every blue-eyed floozy on the way, hey.
But their beauty and their style went kind of smooth after a while.
Take me to them dirty ladies every time.

Chorus 1
Oh, won't you take me home tonight?
Oh, down beside your red fire light.
Oh, and you give it all you've got.
Fat bottomed girls, you make the rockin' world go 'round.

Verse 3
Now I got mortgages and homes, I got stiffness in my bones,
Ain't no beauty queens in this locality, I tell ya.
Oh, but I still get my pleasure, still got my greatest treasure.
Heap big woman, you gonna make a big man of me. Now get this.

"Fat Bottomed Girls" Queen



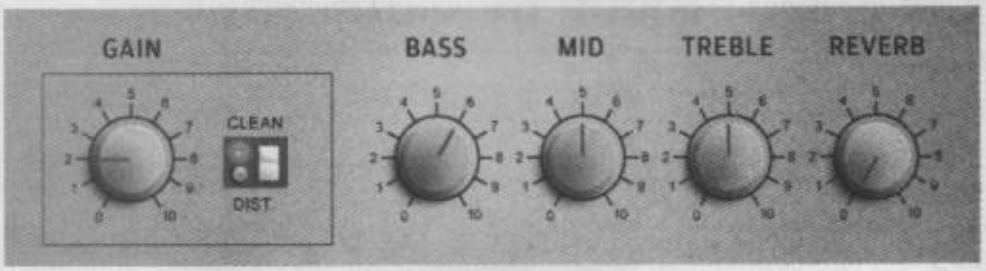
KEY NOTES This is rural Appalachian country music, slowed down a bit and played on an electric rather than an acoustic guitar. The drop-D tuning supports the tonal center of D, and although the vocal intro clearly announces D major, the guitar plays riffs based on the D Dorian mode (D–E–F–G–A–B–C), adding a touch of blues via low C and F notes bent slightly sharp. Most of the guitar lines are played in open position, with the 1st, 2nd, and 3rd fingers. This style demands that you pick only the strings indicated—no slop allowed!—and execute the numerous slides and pull-offs with as much volume and rhythmic accuracy as the picked notes. The instruction "let ring throughout" means that you should hold fretted notes as long as possible—in other words, don't deaden them with your pick hand. Follow this mandate, and you'll find that your 3rd finger will pretty much remain glued to the note D (B string, 3rd fret) while your 1st and 2nd fingers work their magic on the bottom three strings.

ALBUM
Jazz
(Hollywood)

BIG PICTURE By the time Queen had recorded "Fat Bottomed Girls," the trend toward playing rural styles in slowed-down, amped-up settings had been well established—most famously by Led Zeppelin and their boozy brand of blues. Queen's take is notable for its British-music-hall vocalizing—a feat they could pull off just as well live in concert as in the studio with multiple overdubs. If you want to hear the real deal in Appalachian country music, check out the soundtrack to *O Brother, Where Art Thou?* and follow the trail of Ralph Stanley's banjo work with both the Stanley Brothers and the Clinch Mountain Boys.

—DOUGLAS BALDWIN

"How High the Moon" Joe Pass



KEY NOTES With 1973's *Virtuoso*, the first of four remarkable solo albums on the Pablo label, Joe Pass, after having spent decades in obscurity, established himself as a major musical force; he also rewrote the book on playing jazz guitar without accompaniment. His improvisatory style, which involved playing melodies, chords, and bass parts simultaneously, can be heard to especially great effect on "How High the Moon." The clinic begins immediately—notice how Pass places the melody at the top of the smartly voiced C/D, F♯7, F♯7♯9, and Gmaj7 chords in bars 1 and 2. Then hear, in bar 3, how he fills in the spaces between the melody's notes with some seemingly effortless single-note flurries that outline the underlying harmony. Also noteworthy is Pass's jaw-dropping command of walking bass lines, which can be heard in bars 28–32 of the third chorus, and bars 13–16 of the sixth chorus. To cop Pass's precise execution here, use hybrid picking. Also, let the bass notes ring for their full duration; this will create the illusion of more than one guitar being played at once.

ALBUM
Virtuoso
(Pablo)

BIG PICTURE Since there's no rhythm section providing any sense of a consistent pulse, Pass plays his first chorus very freely. Listen carefully to how he stretches the time throughout this section. Be aware that the rhythms are approximate; they have been notated to conform to the original rhythms of the chord progression. Since this is the case, don't worry about copping the rhythms exactly—just go for the overall feel. For the remainder of the tune, Pass tightens up the time with a hard-driving swing feel, alternating between single-note lines and chord melodies, in order to keep the arrangement sounding full and interesting. To get his mellow yet snappy tone, it's best to use a hollow-body archtop (set to the neck pickup), flat-wound strings (.011 or heavier), and a small jazz pick (like a Dunlop III). A solid-state amp with no reverb is also ideal. —CHRIS BUONO