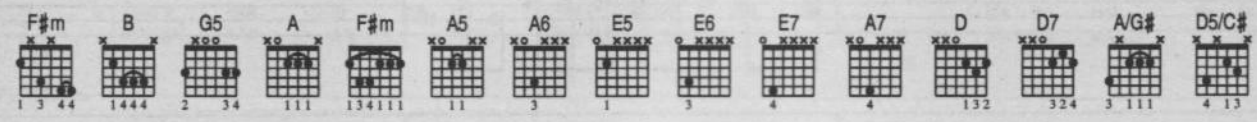
I WANT YOU TO WANT ME **CHEAP TRICK**

WORDS AND MUSIC BY Rick Nielsen **TRANSCRIBED BY** Jeff Jacobson and Steve Gorenberg



A **Intro** (0:05) (0:14)

Fast Rock ♩ = 216

Triplet Feel

spoken: I want you to want me

N.C.(A)

Gtr. 1 (w/dist.)

1 *(drums)* full let ring full

f

Gtr. 2 (w/dist.)

full full full

f

*10-string Bass **w/pick

Bass Fig. 1 *(repeat prev. two meas.)* 2

*see performance notes

**w/light palm muting throughout

G5 D A5

13 full

end Bass Fig. 1

B **1st Verse** (0:23)

want you to want me I need you to need

Gtr. 1 A5 A/G# F#m7

17 P.M. let ring

Bass

Bass Fig. 2

As heard on Cheap Trick's Epic recording *Live at Budokan*

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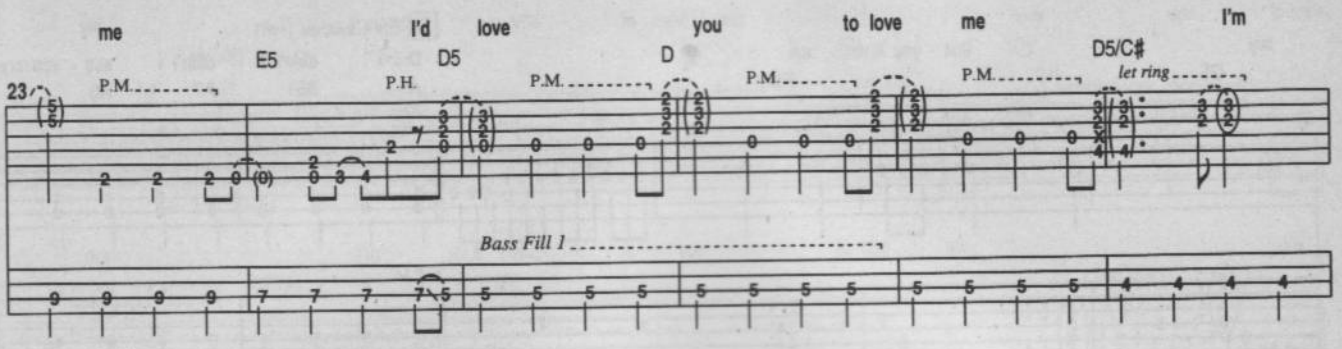
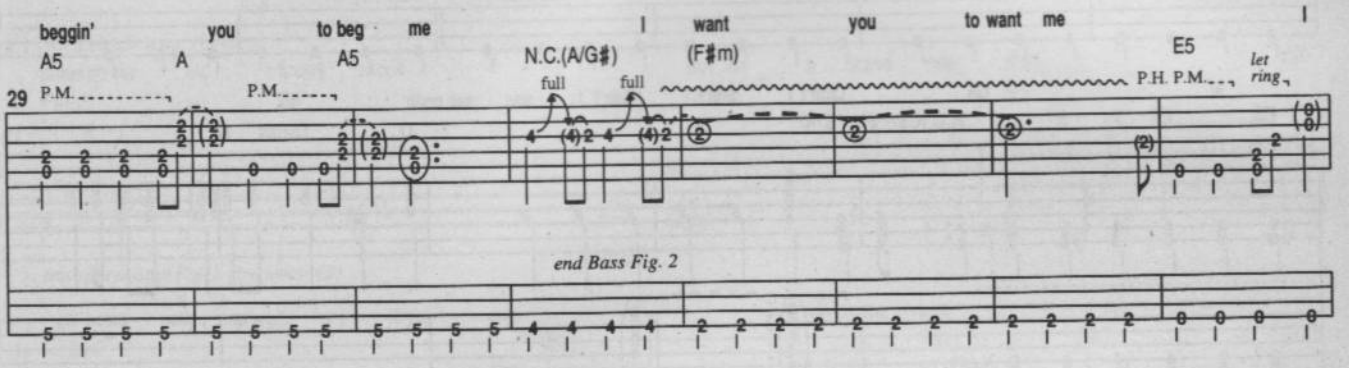
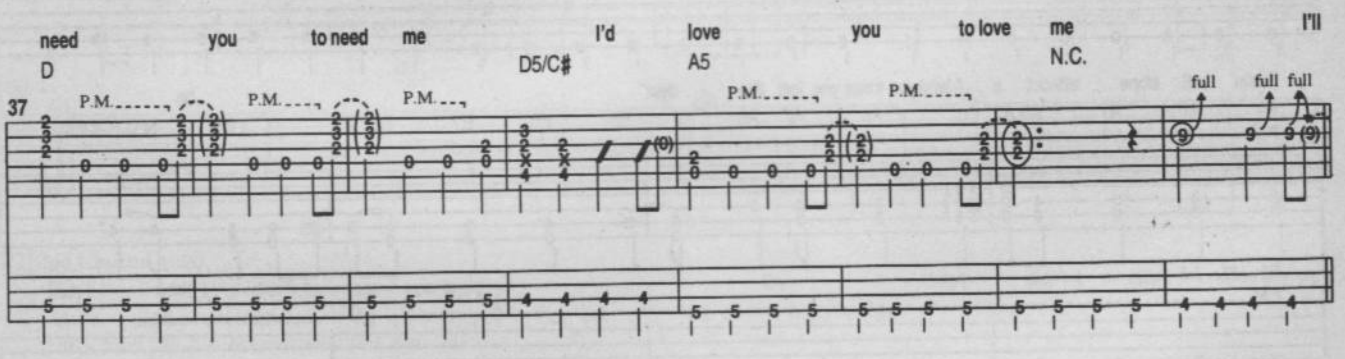
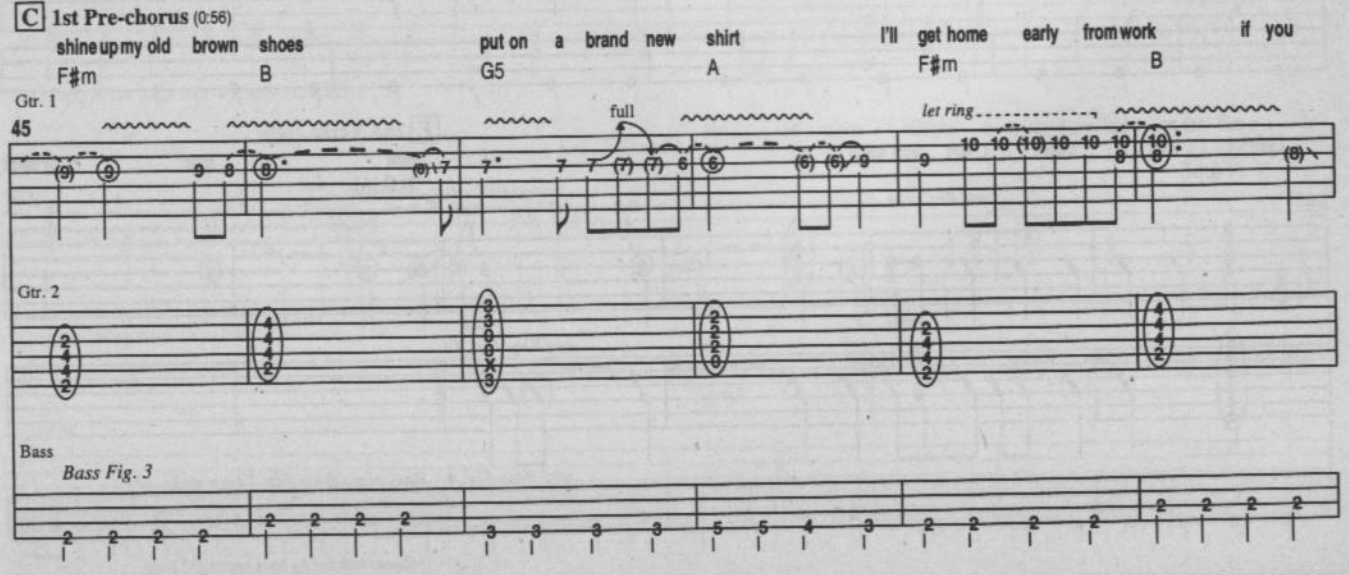
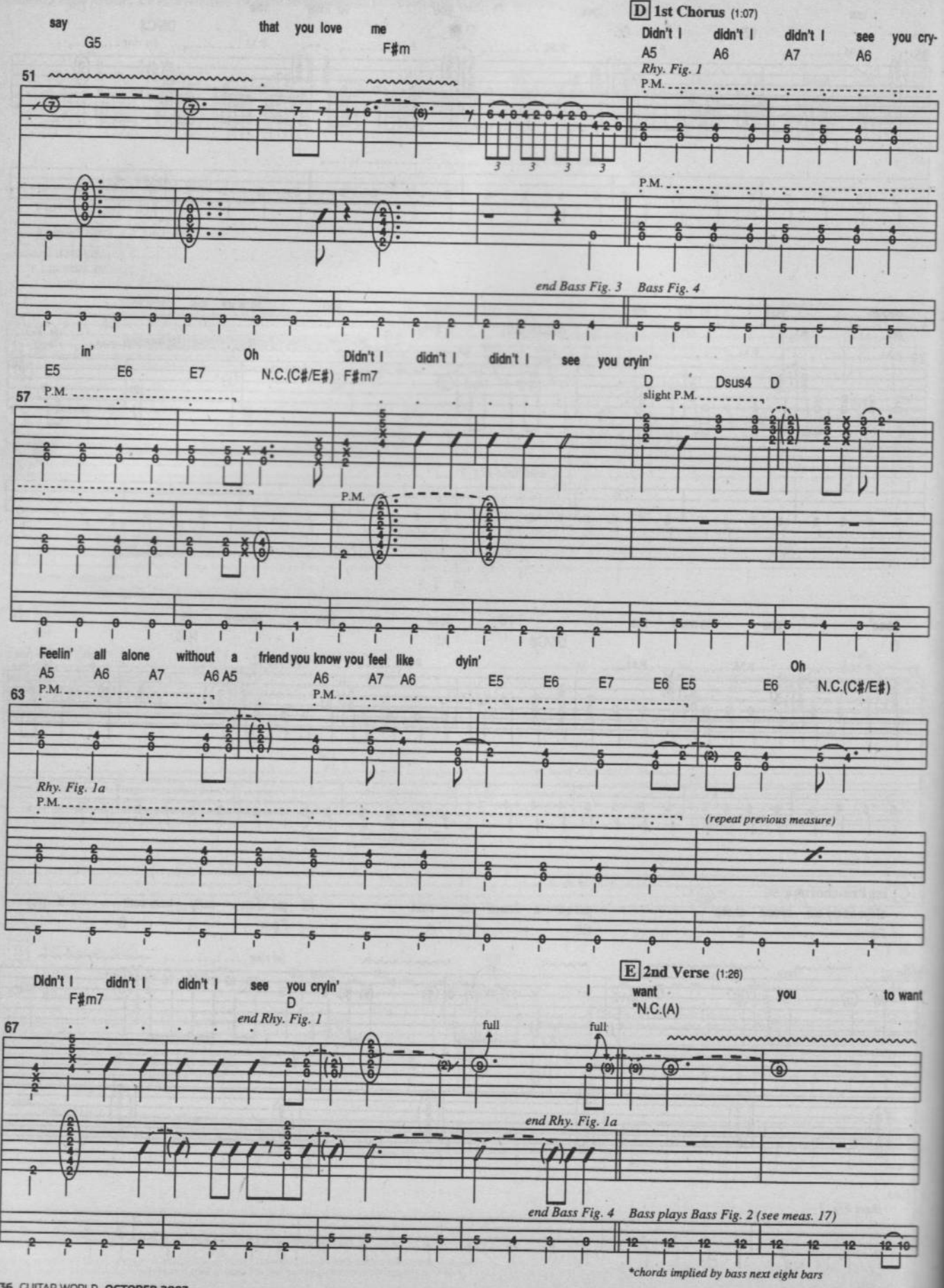


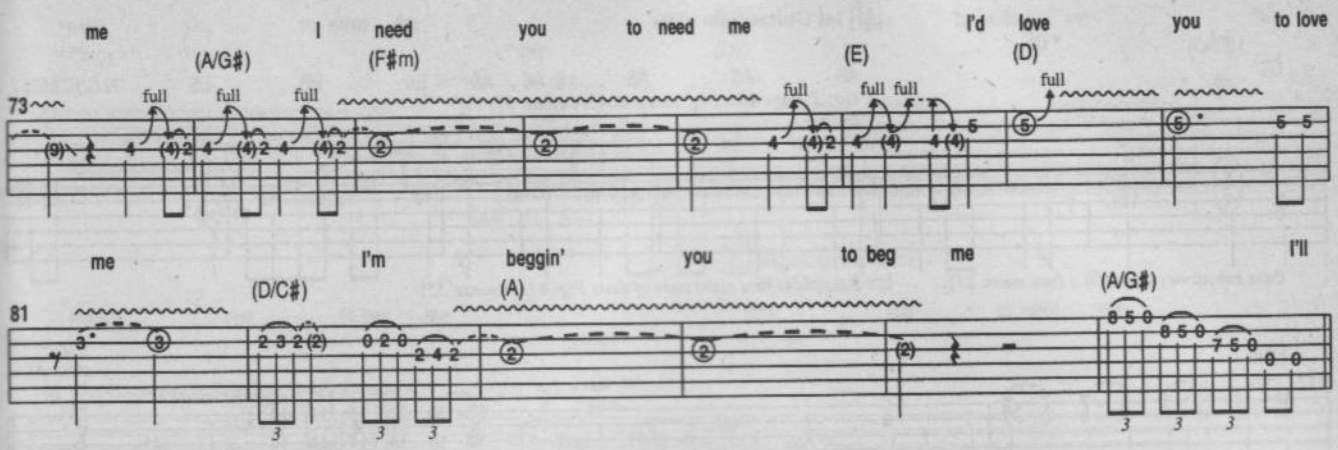




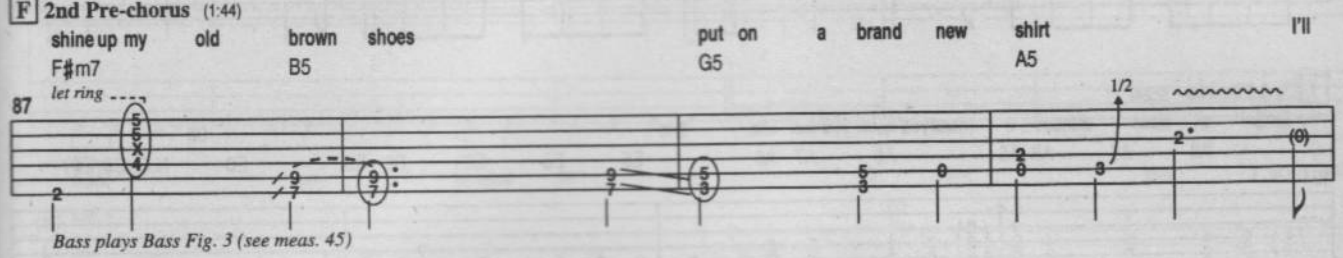


I WANT YOU TO WANT ME **CHEAP TRICK**

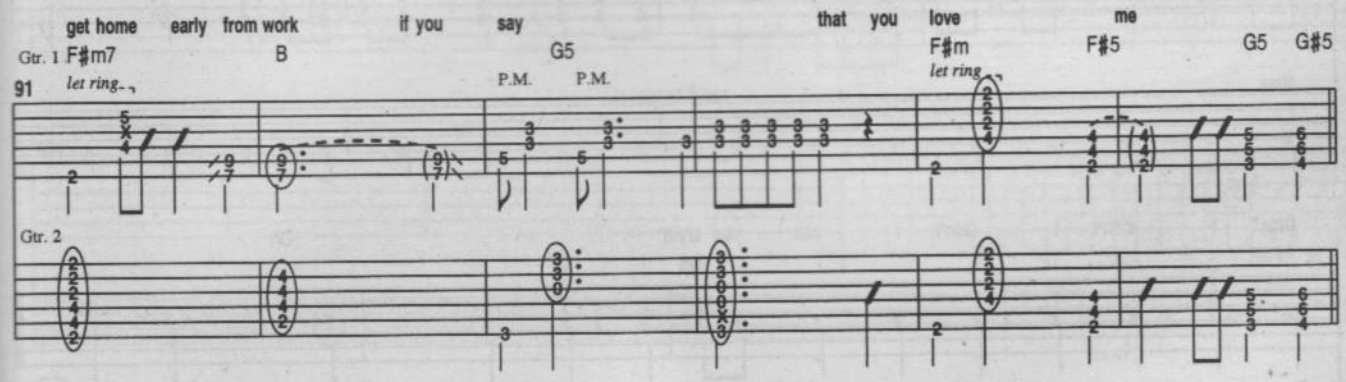




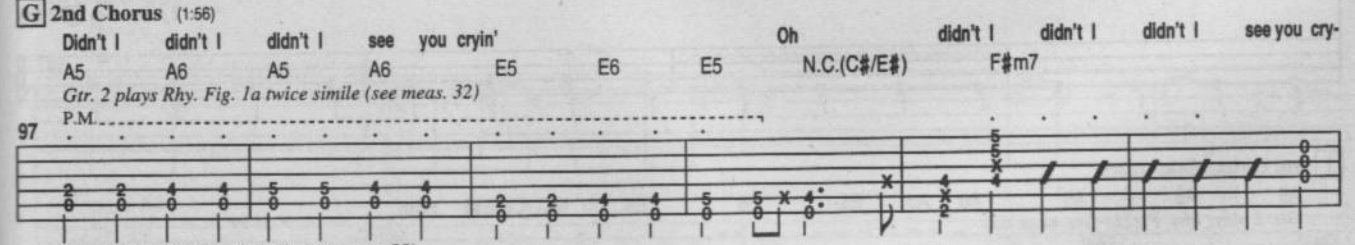
F **2nd Pre-chorus** (1:44)



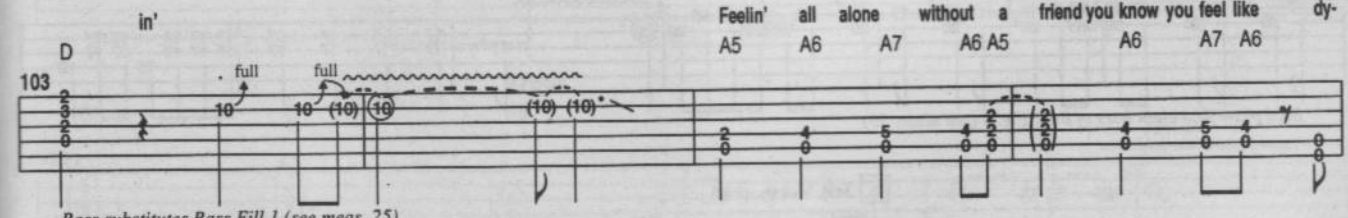
Bass plays Bass Fig. 3 (see meas. 45)



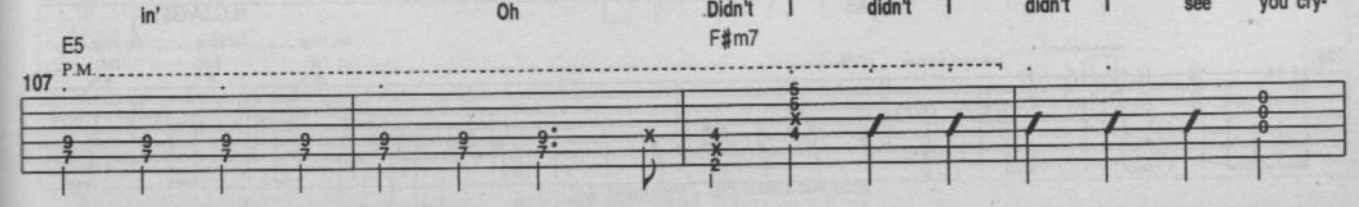
G **2nd Chorus** (1:56)



Bass plays Bass Fig. 4 simile (see meas. 55)



Bass substitutes Bass Fill 1 (see meas. 25)



I WANT YOU TO WANT ME **CHEAP TRICK**

H 1st Guitar Solo (2:15)

in' Oh

D7 A5 A6 A5 A6 A5 E5 E6 E5 N.C.(C♯/E♯)

Gtr. 2 plays Rhy. Fig. 1a simile (see meas. 55)

let ring

111

Bass substitutes Bass Fill 1 (see meas. 25)

Bass plays first eight bars of Bass Fig. 4 (see meas. 55)

F♯m D A5

117 let ring

I 3rd Chorus (2:24)

Feelin' all alone without a friend you know you feel like dyin' Oh

A6 A7 A6 A5 A6 A7 A6 E5 E6 E7 E6 E5 E6 N.C.(C♯/E♯)

121 Gtr. 1

Bass

Didn't I didn't I didn't I see you cryin' Oh

125 F♯m7 D5 D7

**Gtr. 2 plays open ② & ③*

J 2nd Guitar Solo (2:34)

A5 A6 A5 A6 A5 E5 E6 E5 N.C.(C♯/E♯) F♯m

Gtr. 2 plays Rhy. Fig. 1a (see meas. 63)

Gtr. 1

129 full

Bass plays first eight bars of Bass Fig. 4 (see meas. 55)

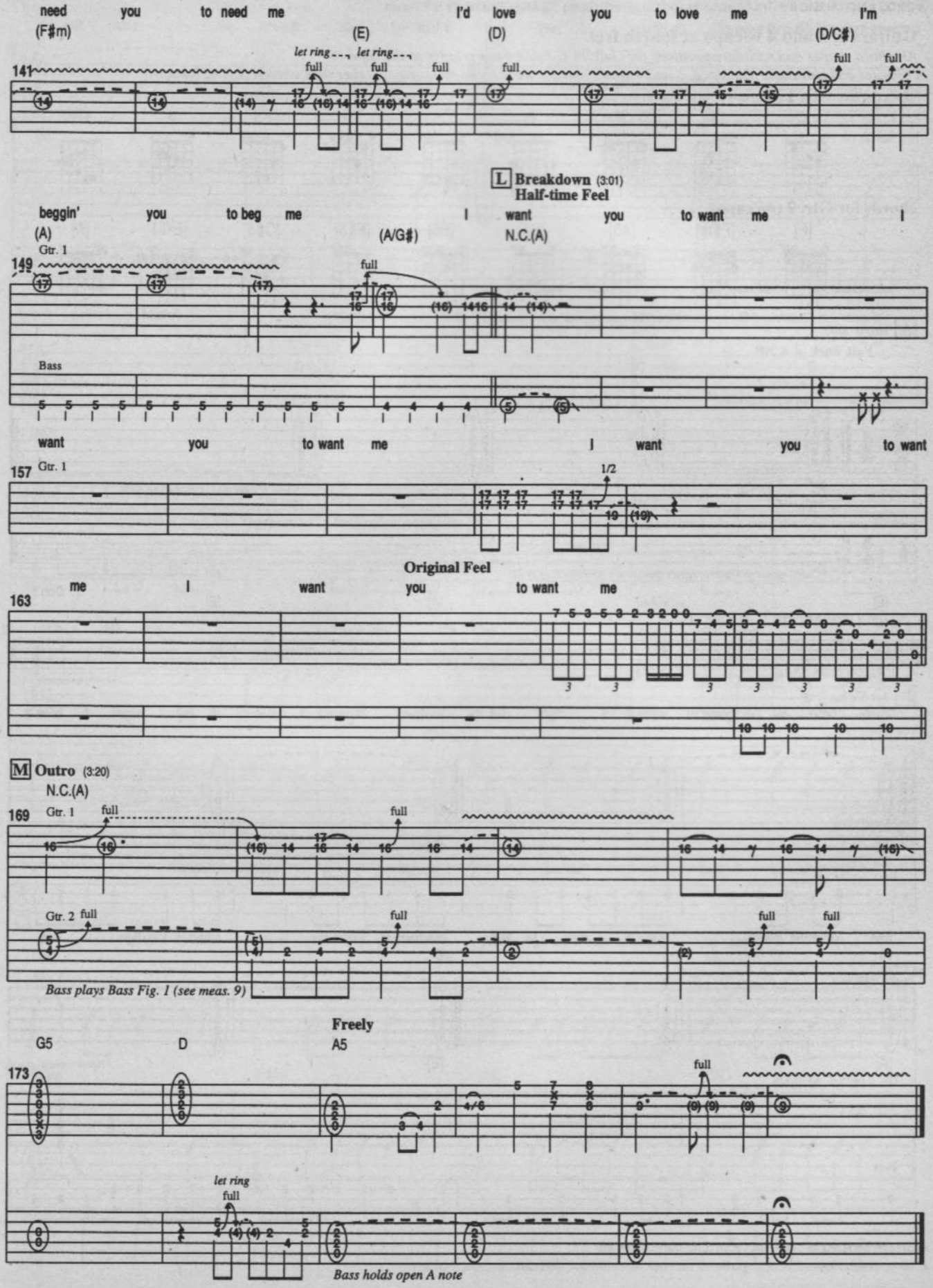
K 3rd Verse (2:43)

I want you to want me I

D A5 N.C.(A/G♯)

135 P.M. let ring full

Bass plays Bass Fig. 2 (see meas. 17)


need you to need me I'd love you to love me I'm
(F♯m) (E) (D) (D/C♯)
let ring
full
141
L Breakdown (3:01)
Half-time Feel
beggin' you to beg me I want you to want me I
(A) (A/G♯) N.C.(A)
Gtr. 1
149
Bass
want you to want me I want you to want
157
Gtr. 1
1/2
Original Feel
me I want you to want me
163
M Outro (3:20)
N.C.(A)
169
Gtr. 1
Gtr. 2
Bass plays Bass Fig. 1 (see meas. 9)
Freely
G5 D A5
173
let ring
Bass holds open A note

BY MATT SCHARFGLASS

How to Play This Month's Songs

METALLICA "FOR WHOM THE BELL TOLLS"

Those Metallica fans who respond angrily to the lack of guitar solos on the band's latest album, *St. Anger*, may well be reminded of the fact that (with all due respect to Kirk Hammett) it's James Hetfield's mastery of the almighty power chord riff that propels many of the band's classics; "For Whom the Bell Tolls" is a prime example. Sure, there are a few single-note melodic figures sprinkled throughout, such as *Riff A* (see the bottom of page 131), *Riff B* (established at measure 44 in the transcription) and the phrases contained in bars 50–55 (we'll get to all of these shortly), but it's indeed Hetfield's intimidating wall of thick-toned guitars that drives the song. The rules here are simple: crank up the distortion, play "in the pocket" (meaning lock in tightly with the bass and drums) and dig into those palm mutes. To keep up with Hetfield's nimble power chord shifts throughout the song, be sure to follow the fret-hand fingerings shown beneath the chord frames at the beginning of the transcription; using the pinkie (instead of the ring finger) to fret the upper note of each two-note power chord will provide better fret-hand leverage. One final note regarding Hetfield's rhythm work in this song: all power chord shifts should be seamless—don't allow any gaps or audible slides between chords. This is especially important when playing the menacing eighth-note figures in measures 9–12.

The triplet figures heard in *Riff A* and *Riff B* (played by Guitar 2) and measures 50–55 (Guitar 4) are based on the *E Dorian mode* (E F# G A B C# D), which is an E minor scale with a *major* sixth (C#) replacing the usual minor sixth (C). **FIGURE 1** illustrates this scale pattern as it is used in the context of this song; the major sixth is shown in italics among the note names under the tablature.

FIGURE 1 E Dorian scale

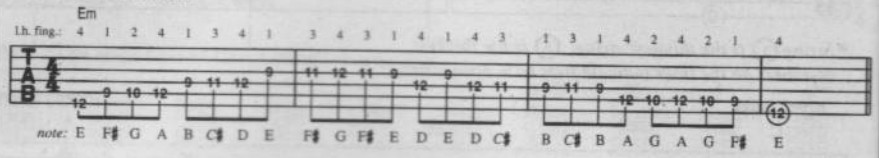


FIGURE 2

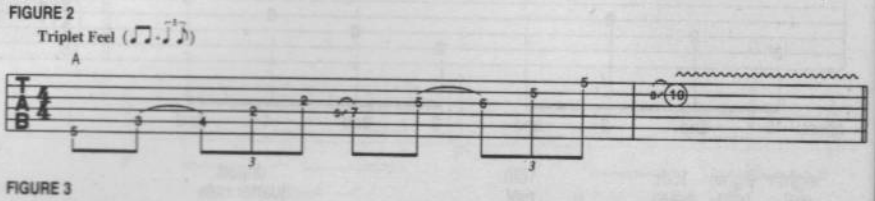


FIGURE 3

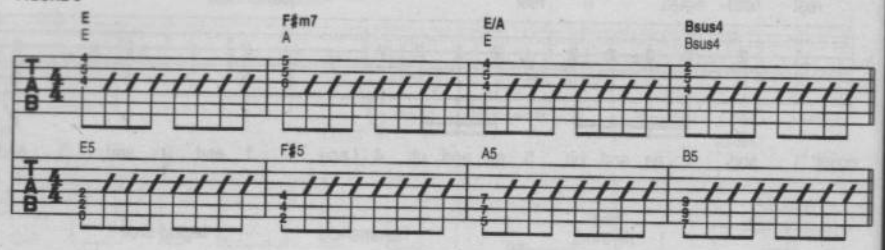
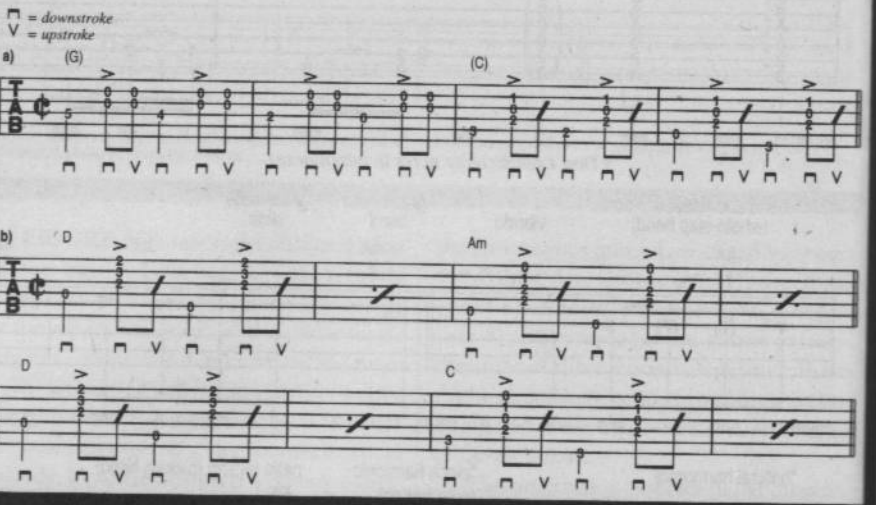


FIGURE 4



CHEAP TRICK "I WANT YOU TO WANT ME"

Each verse, pre-chorus and chorus of Cheap Trick's classic live performance of "I Want You to Want Me" features loose, fluid, supportive guitar parts with short, unobtrusive melodic flourishes added here and there. Guitarist Rick Nielsen's performance is an excellent study in what I like to refer to as "playing all over the song." Although "I Want You to Want Me" follows a basic verse/pre-chorus/chorus pop template, Nielsen doesn't confine himself to specific rhythm figures or riffs, preferring instead to improvise over the song's chord changes; the result is that he never plays any section of the song the same way twice.

Nielsen (playing the part labeled Guitar 1 in the transcription) makes use of many tried-and-true rock guitar staples throughout the song. In measures 15 and 16, he executes a tasty blues-influenced lick that starts off in the second position and repeats itself an octave higher; Jimmy Page can be heard playing something similar to this at one point during his unaccompanied guitar solo in the middle of Led Zeppelin's "Heartbreaker." Check out **FIGURE 2** for an extended look at this type of lick; play it as fast as you can and you'll understand why it's so popular.

The bottom end of Rick Nielsen's sound (as well as that of frontman/guitarist Robin Zander) is beefed up by Tom Petersson's trademark 12-string bass. On this unique instrument, the 12 strings are divided into four groups of three, and each group is tuned like a conventional 4-string (E A D G from low to high). These string groups consist of one thick string that serves as the main pitch, while the remaining two strings are thinner

and tuned an octave higher. The combination of octaves plus the slight detuning effect of having two adjacent strings tuned to the same note makes for a mighty, rumbling effect; the two higher strings also reinforce the bottom notes played by the guitars.

RANCID "FALL BACK DOWN"

Rancid guitarists Lars Frederiksen and Tim Armstrong create a strong wall of sound in "Fall Back Down" by employing different voicings of the same chords. This is accomplished by Guitar 1's use of a capo at the fourth fret, giving the song's opening E-F#m-A-E chord progression a higher-pitched, sparkly quality, while Guitar 2 plays the lower-pitched "regular" versions of these chords underneath. In **FIGURE 3**, two guitars explore this idea further as one plays an upper-voiced E in the fourth position, an A in the fifth position and a Bsus4 in the second position while the other grinds away at some power chords underneath. Both guitars work together to create an overall bigger tonality (indicated on top in bold typeface).

NIRVANA "YOU KNOW YOU'RE RIGHT"

Kurt Cobain starts off "You Know You're Right" with a four-bar figure consisting of notes that are picked behind the nut, near the tuning pegs. Due to factors such as the length of the headstock and the distance from the nut to each string's tuning post, the actual pitches that were produced from playing in this manner are unique to the guitars Cobain favored at the time: either Fender Mustangs or Jaguars. Since both of these guitars are fairly rare, we've taken the liberty of arranging the notes produced in this fashion as though they were played in a conventional manner. As indicated right above measures 1–4 in the transcription, *lightly* palm-mute this phrase to emulate the sharp attack and quick decay heard on the recording. Since the notes in question are played on the higher strings, excessive palm muting may cause the notes to not be sounded at all.

At section B, Cobain establishes the song's main groove, an F# power-chord motif that is rhythmically similar to the song's picked-behind-the-nut intro. In a case such as this, where it's obvious that a loose strumming pattern is being alluded to, it's not as important to nail every note seen in the transcription as it is to capture the *feel* or vibe of the song.

Despite all the lumps Cobain took for his relative lack of technical prowess as a guitarist, his detractors would be hard-pressed to say his playing wasn't emotional, at the very least. Whatever Cobain may have been missing in the chops department was more than made up for in his sense of *dynamics* (volume contrasts) and artistic use of noise in the context of controlled chaos. The former is evident, for example, in the dramatic, exaggerated soft/loud/soft transition from the first verse into the first pre-chorus (measures 12 and 13), which quickly leads into the second verse (measure 15). The latter is apparent in Cobain's use of feedback in measures 27–30, and later in bars 64–67.

THE GRATEFUL DEAD "FRIEND OF THE DEVIL"

The main acoustic guitar part in the Grateful Dead's "Friend of the Devil" (labeled Guitar 1 in the transcription) features a melodic bass line mixed with chords. This "bass line" is simply a descending G major scale (G F# E D C B A G) played beneath the top notes of either a G chord (for the first four notes of the scale) or C chord (the last four notes). This figure is used for the intro and all the verses.

Considering the dense arrangement (two guitars, bass, drums, plus mandolin), it's apparent from the transcription that each member of the band is deliberately playing in a sparse manner to avoid stepping on each other's toes, resulting in each guitar part not really standing up when taken on its own. With all these considerations in mind, **FIGURE 4a** illustrates a simplified version of the verse motif, while **FIGURE 4b** is a summation of what is played during the choruses and bridges. Note the bluegrass-fueled strum pattern indicated, and be sure to observe the accents.

KILLSWITCH ENGAGE "FIXATION ON THE DARKNESS"

Killswitch Engage guitarists Joel Stroetzel and Adam Dutkiewics employ copious amounts of distortion to enhance the many palm-muted chords and single-note figures in "Fixation on the Darkness." When playing this style of music, I suggest using a thick pick for two reasons: (1) your palm mutes will sound crunchier, and (2) it facilitates faster alternate picking. For example, check out *Riff A* (played by Guitar 1 in measures 5–8); due to the relatively fast tempo of the song, the palm-muted 16th notes can only be played in a quick down-up picking sequence. A thinner pick that bends on contact with the string will not only make you sound like a wuss but can actually slow you down. This is because thicker picks offer stiffer resistance, thus helping your right hand to attack the string at the precise moment your brain tells it to.

In the first verse (section B), scream-like *pinch harmonics* (P.H.) jump out of the mix on the last beats of measures 10, 12 and 14. A pinch harmonic is executed by holding (or pinching) the pick near the tip, and lightly touching the string with the edge of the thumb as the pick attacks the string. Using heavier amounts of distortion will increase the intensity of the harmonic sounded. For this song, strive to produce the pinch harmonics in such a way that *only the harmonics themselves* can be heard, instead of the harmonic plus the fundamental (original note). For pointers on how to get good pinch harmonics, follow the sage advice of a master of the technique in this issue's Brewtality column with Zakk Wylde (page 120).

Killswitch Engage set themselves apart from the typical ultra-heavy, dark, thrashy metal mold not only in the positive sentiments expressed in their songs but also by not being afraid to be brazenly *melodic*, as demonstrated in "Fixation's" chorus (section E). Here, drummer Tom Gomes and bassist Mike D'Antonio lock into a tight half-time groove, while Stroetzel and Dutkiewics fill in the rest of the space with shimmering, arpeggiated chords. Be sure to allow this guitar part to flow; observe the "let ring" direction above the music.

SMILE EMPTY SOUL "BOTTOM OF A BOTTLE"

The opening rhythm figure of Smile Empty Soul's "Bottom of a Bottle" (see measures 4 and 5 in the transcription) consists of one-finger power chords, courtesy of dropped-D tuning, played on the bottom three strings. Guitarist/frontman Sean Danielsen plays this part *seamlessly*, allowing absolutely no sonic gaps between chords. Note the A5 chord frame at the top of the first page of the transcription—you'll notice that underneath it there are two options for its fret-hand fingering. This is because for the first two beats of measure 5, the A5 is fretted with the index finger (having been slid into from the G5 chord right at the beginning of the bar). At the end of the third beat, when the A5 chord is shifted from the seventh fret up to a B5 at the ninth fret, coming back down to the G5 at the end of the measure becomes cumbersome if all three chords are fretted with the same finger. To get around this, use your pinkie to fret the A5 chord (as indicated under the A5 chord frame) after the "dead" notes in the third beat of measure 5.

Check out Matt's web site at mrsgrundy.com.