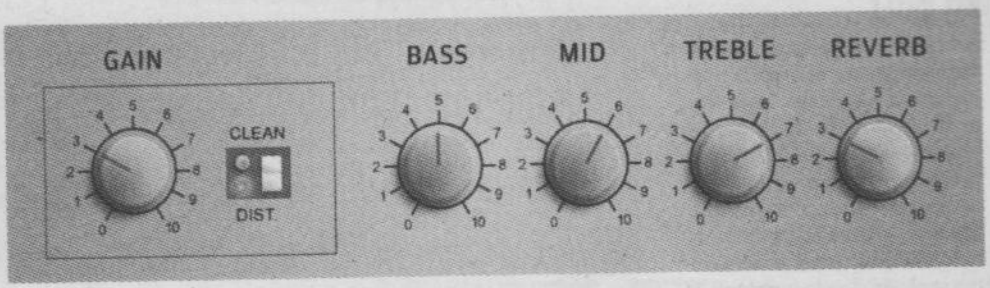
"Just What I Needed" The Cars



KEY NOTES Ric Ocasek's clickity rhythm guitar parts, arranged here for one guitar, are at the heart of this classic tune. Begin with continuous downstrokes, keeping them soft and absolutely even, and mute the strings with the "karate" side of your pick hand. (This is the technique called "palm muting"; it's indicated by "P.M." in the transcription.) Then open up your pick hand for the intro's accents, being sure to close right back down on the following beat. Open up a shade more for the third line of the first verse ("It's not the perfume that you wear...."), still more for the intricate double-stop figures of the fifth ("I don't mind you comin' here...."), and, yes, even more for the synthesizer-led interlude (0:46). The second verse provides some variations, by way of chord accents on beat 1 and palm mutes on beats 3 through 4.

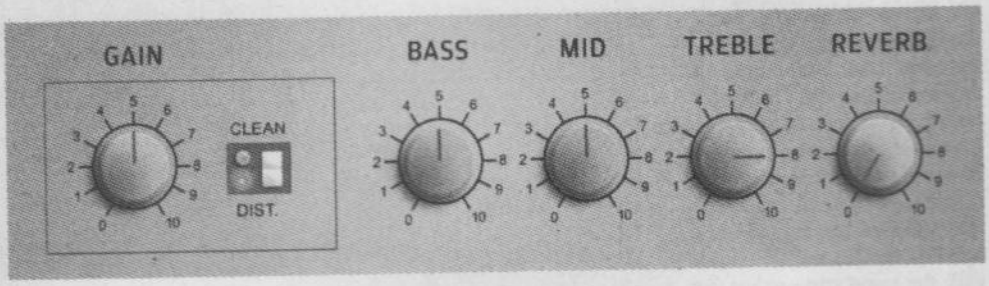
ALBUM
The Cars
(Elektra)

Elliot Easton schools us in melodicism and harmonic continuity with his tasteful fills and lead work. His slip-sliding licks, many of which are built on the interval of a 6th (see the fourth bar of the interlude), are influenced by country and '60s soul and always honor the chord tones of the moment—he even plays a B♯ on the implied G♯ major chord. In the tidy eight-bar solo, notice how Easton adjusts the pentatonic major scale as needed, then pulls out his 6ths-based trick to bring it to a climax. This is a lad who's done his homework.

BIG PICTURE The Cars pilfered just enough from the art rock of the Velvet Underground and the cold intellectualism of Kraftwerk to give their light pop masterpieces a fresh edge. Their skinny-tie couture and concise songwriting was the perfect antidote to the excesses of aging corporate rockers like the Eagles, sunset-era Zeppelin, and Bad Company, and their rhythm guitar tones and energetic power chords were clearly recycled by many a grunge band.

—DOUGLAS BALDWIN

"Catfish Blues" Jimi Hendrix



KEY NOTES It's not just about a Fender Stratocaster with a wah through a Marshall stack—Jimi Hendrix could have played this on an acoustic guitar and told much the same story. Start by learning the lick that first occurs where the transcription says *a tempo* (which means "at tempo"); prior to this point, Hendrix plays freely. Most important, work on that legato phrase on the G string—the sequence that goes A–B♭–A–G—getting the bend, release, and pull-off to flow like cold beer on a hot Friday night. Also build up your trills (rapid hammer-on/pull-off alternations, marked *tr* and followed by a wavy line in the transcription)—Hendrix could keep one of these going for a minute or more while rapping offhandedly to his audience.

ALBUM
Blues
(MCA)

It's not about pentatonic scales, blues scales, or hybrid (major/minor) scales, either. Hendrix expressed a lot of frustration about his lack of formal musical knowledge, but what he was unquestionably plugged into was a sense of musical voice, demonstrated here by how often he plays and sings in unison. Also vital to his technique was his ability to add half- and whole-step bends to almost every note, as if his guitar were singing what his throat could not. Think *melody* rather than *scale* (and at 5:55, think *flying saucer*) to capture the choice of notes.

BIG PICTURE Almost every major blues artist has cut a track called "Catfish Blues," or at least borrowed some of the lyrics for his own use. Most (including Roger Petway, the song's most frequently credited author) take it as an uptempo workout, but if Hendrix's adaptation can be traced to anyone, it would be Muddy Waters, with his mournful ball-and-chain tempo. Bask in Muddy's "Rollin' Stone" (the most "Catfish"-like of his slow stomps) or "Mannish Boy" to get to the source of Hendrix's mojo.

—DOUGLAS BALDWIN

Download the Tone! GNX4 Guitar Workstation® presets for this song available online @ www.digitech.com DigiTech The Power to Create

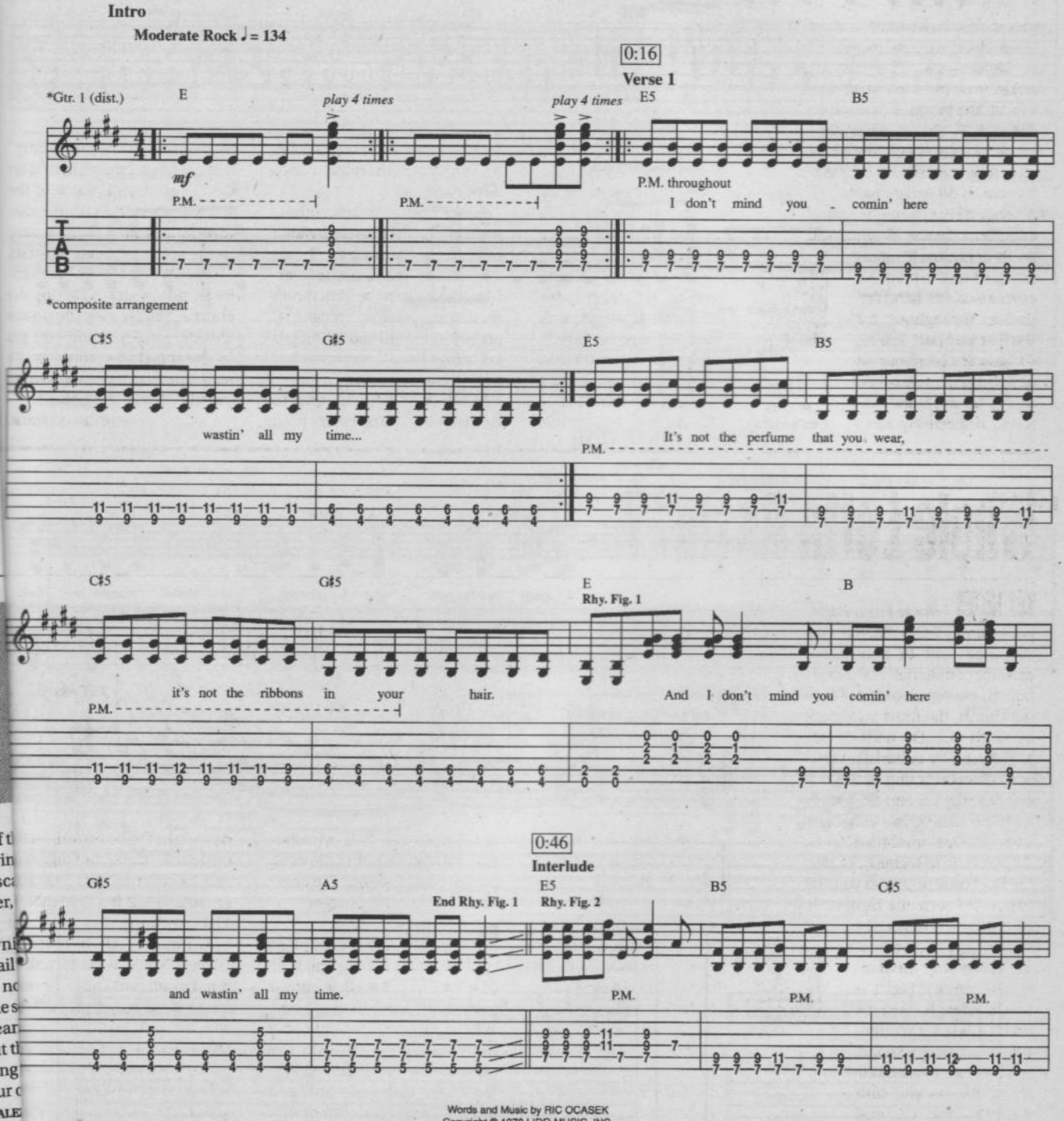
JUST WHAT I NEEDED

As Recorded by The Cars

(From the Elektra Recording THE CARS)

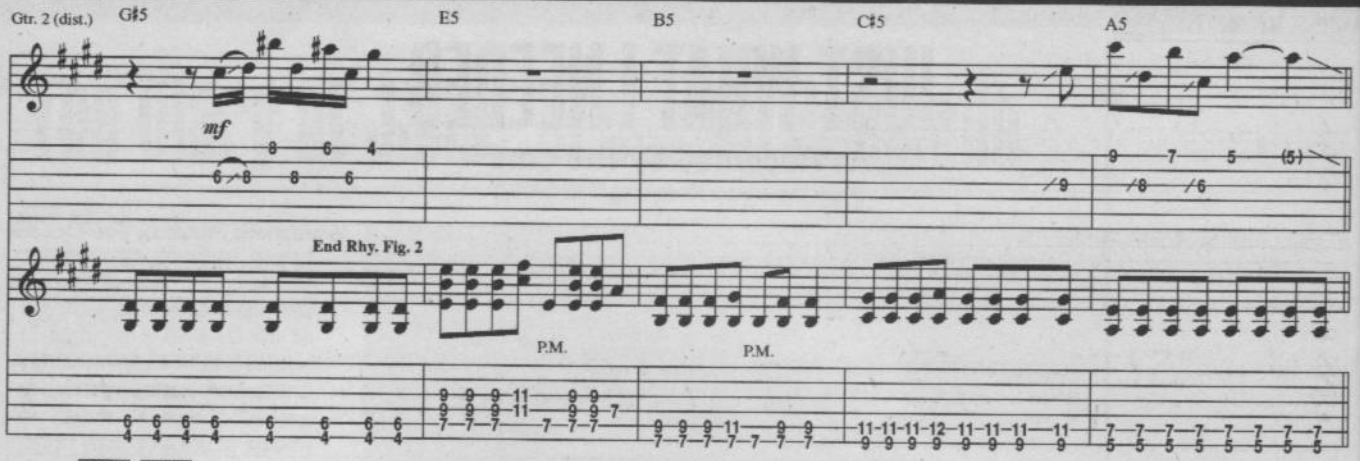
Transcribed by Adam Perlmutter

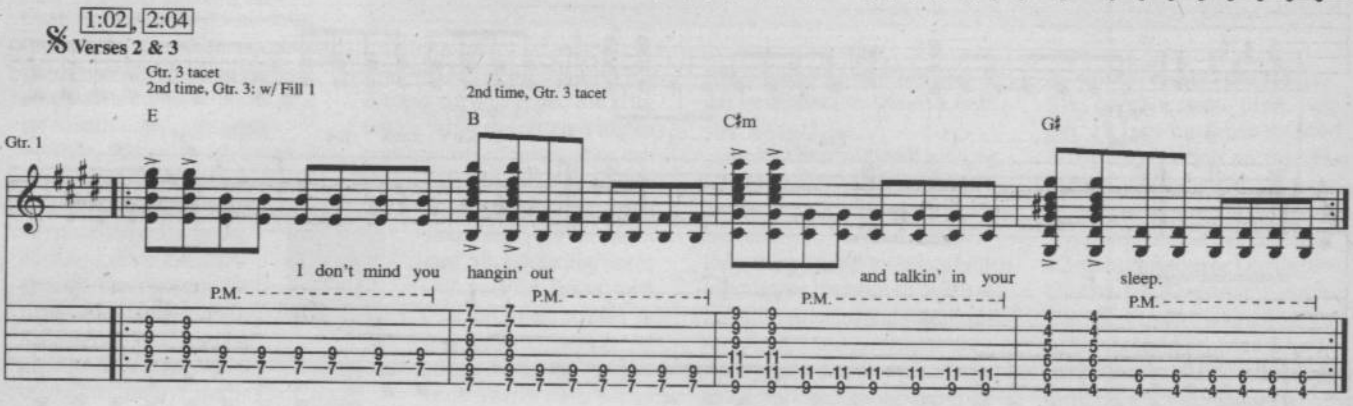
Words and Music by Ric Ocasek

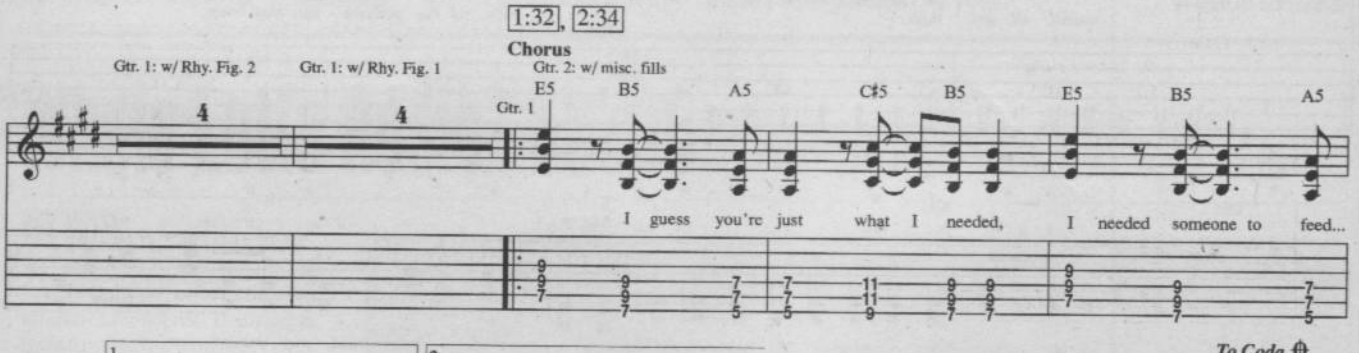


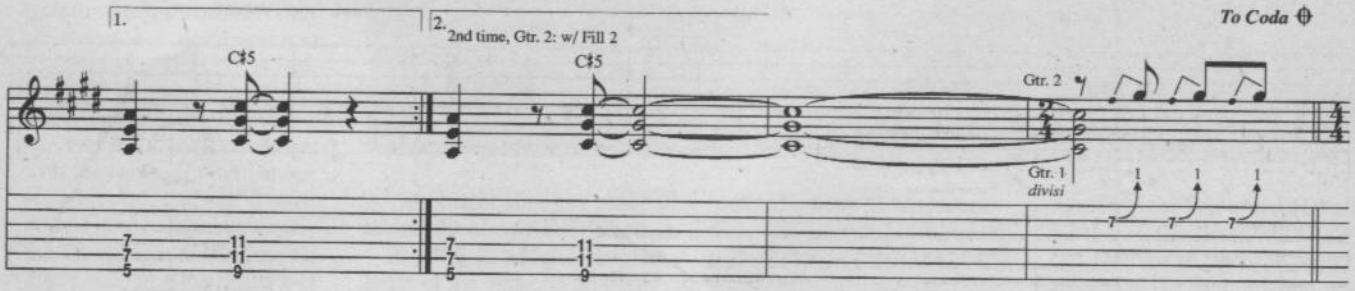
Words and Music by RIC OCASEK
Copyright © 1978 LIDO MUSIC, INC.
All Rights Reserved Used by Permission

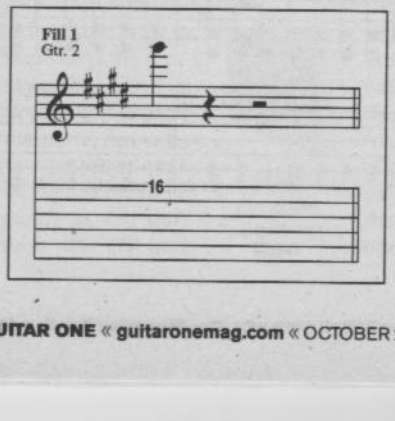
GNX4 powered
download Guitar Workstation™ presets @ www.digitech.com

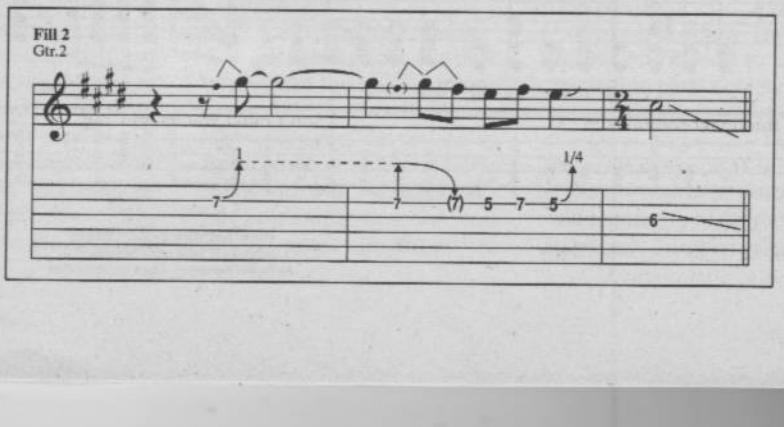


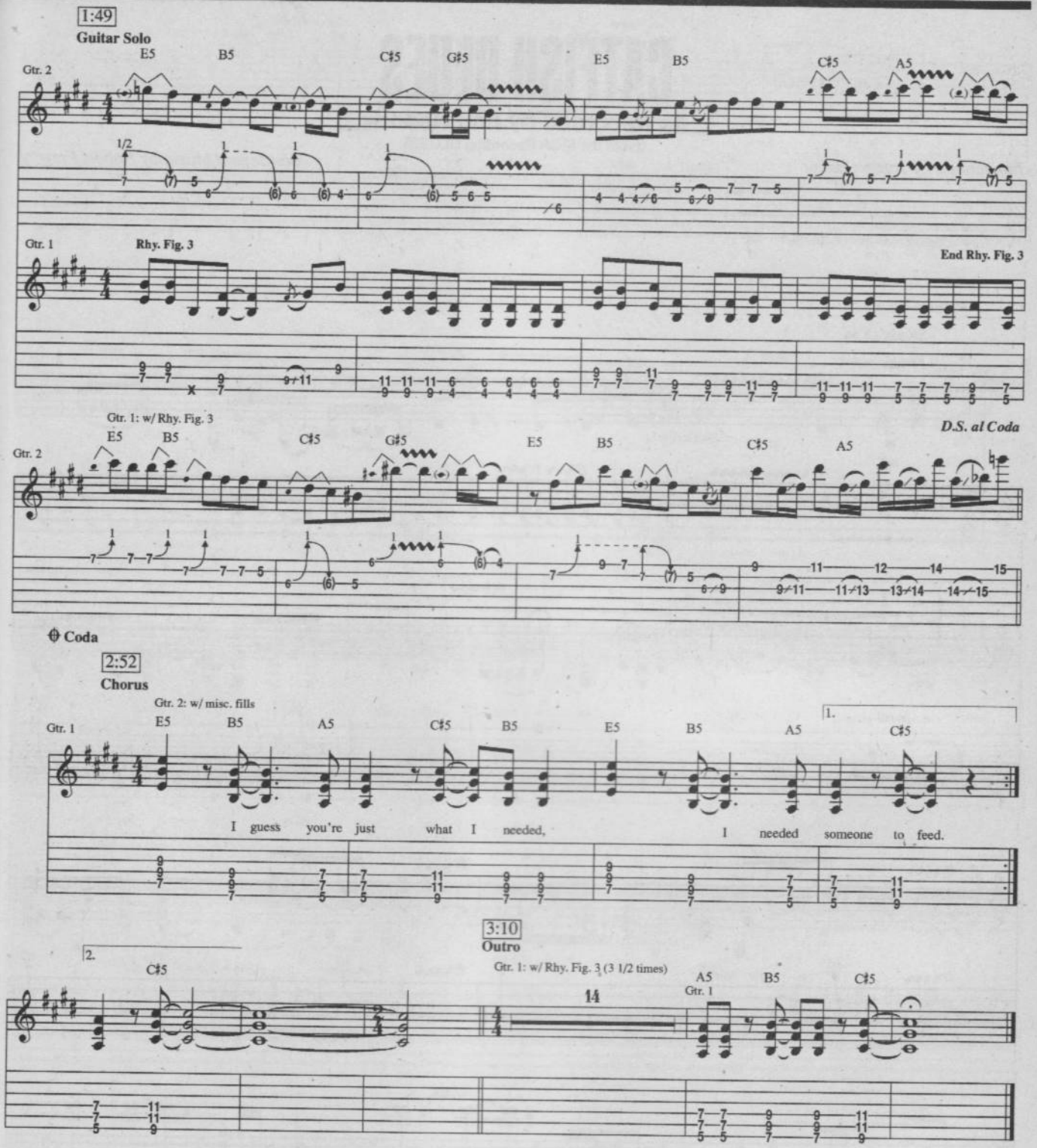












Lyrics

Verses 1 & 3
I don't mind you comin' here
Wastin' all my time.
'Cause when you're standin' oh so near,
I kinda lose my mind.
It's not the perfume that you wear,
It's not the ribbons in your hair.
And I don't mind you comin' here
And wastin' all my time.

Verse 2
I don't mind you hangin' out
And talkin' in your sleep.
It doesn't matter where you've been
As long as it was deep, yeah.
You always knew to wear it well and
You look so fancy I can tell.
And I don't mind you hangin' out
And talkin' in your sleep.

Chorus
I guess you're just what I needed,
I needed someone to feed.
I guess you're just what I needed,
I needed someone to bleed.