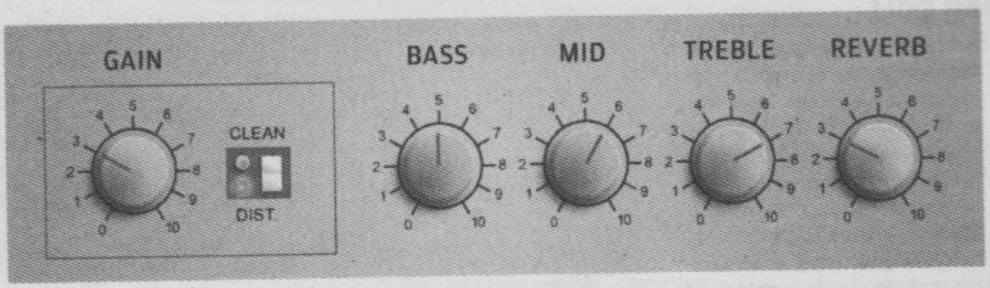
"Just What I Needed" The Cars



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.

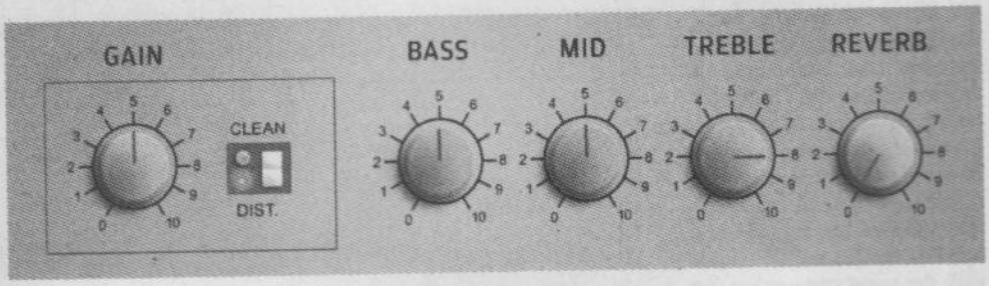
ALBUM
The Cars
(Elektra)

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

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CATFISH BLUES

As Recorded by Jimi Hendrix

(From the MCA Recording BLUES)

Transcribed by Jordan Baker

Words and Music by Robert Petway

Tune down 1/2 step:
(low to high) E♭–A♭–D♭–G♭–B♭–E♭

Intro

Slowly ♩= 66

Freely

Gtr. 1 (dist.)

E7

mf

A tempo

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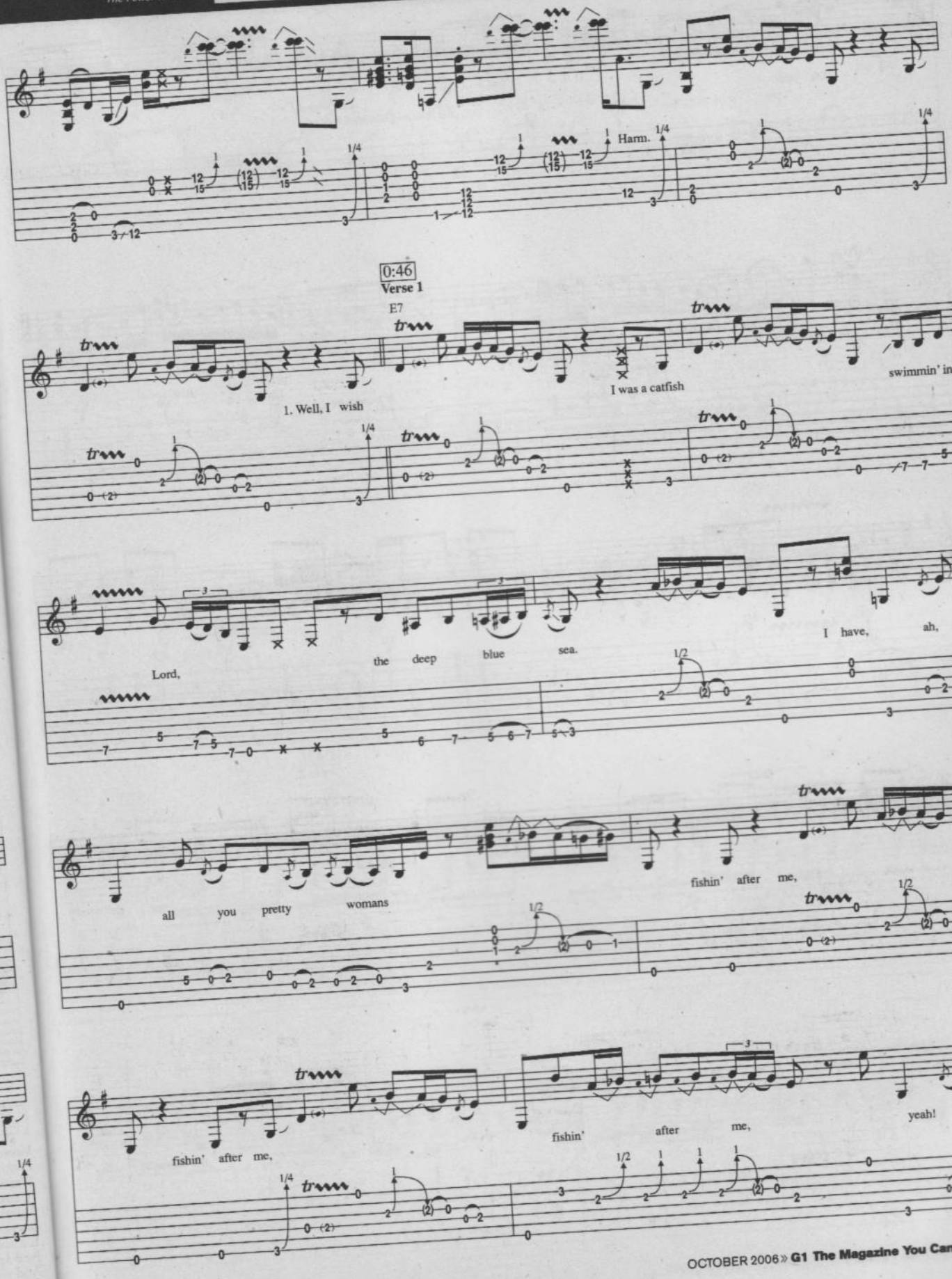
Harm.
0:46
Verse 1
E7
1. Well, I wish
I was a catfish
swimmin' in,
Lord,
the deep blue sea.
I have, ah,
all you pretty womans
fishin' after me,
fishin' after me,
fishin' after me,
yeah!

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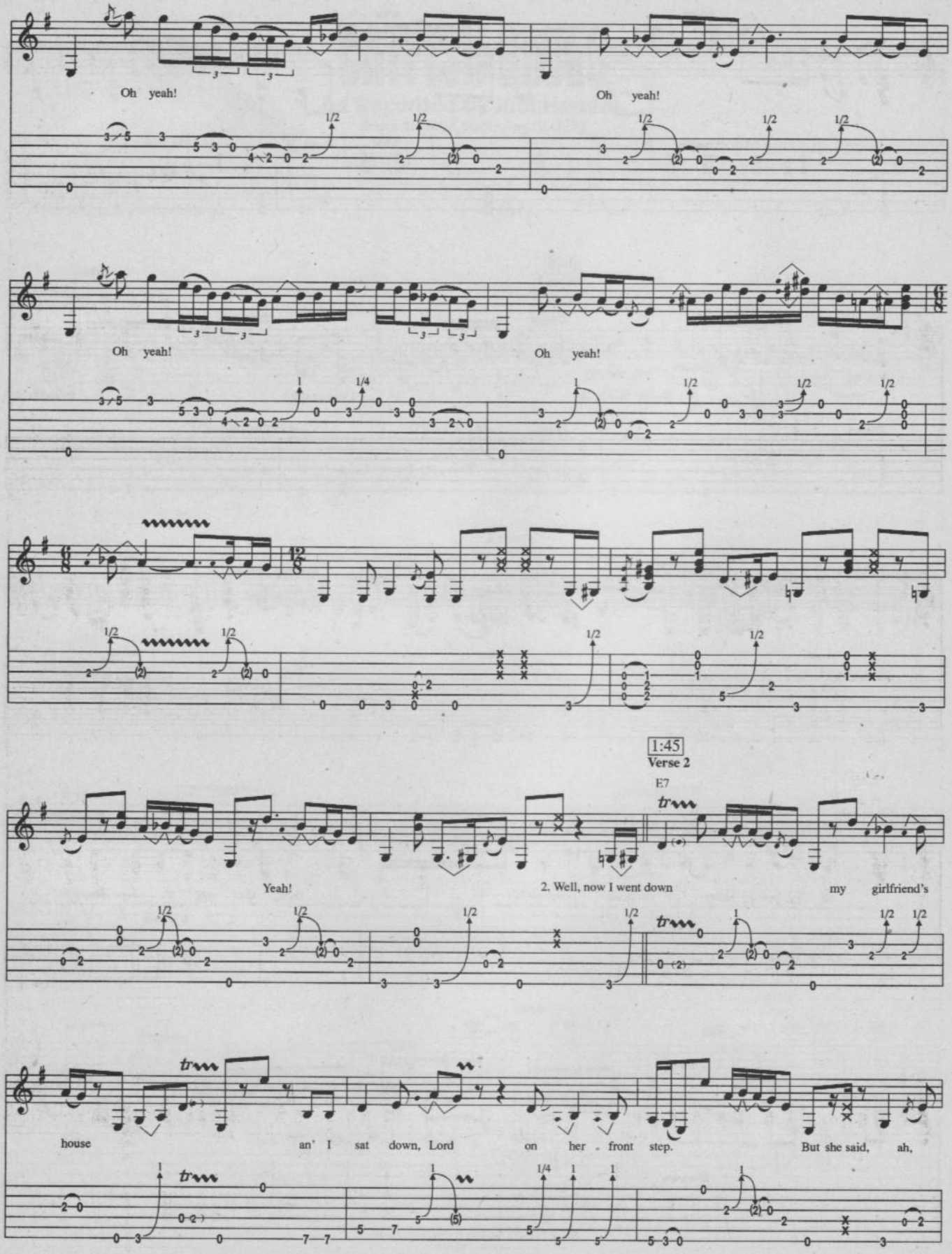

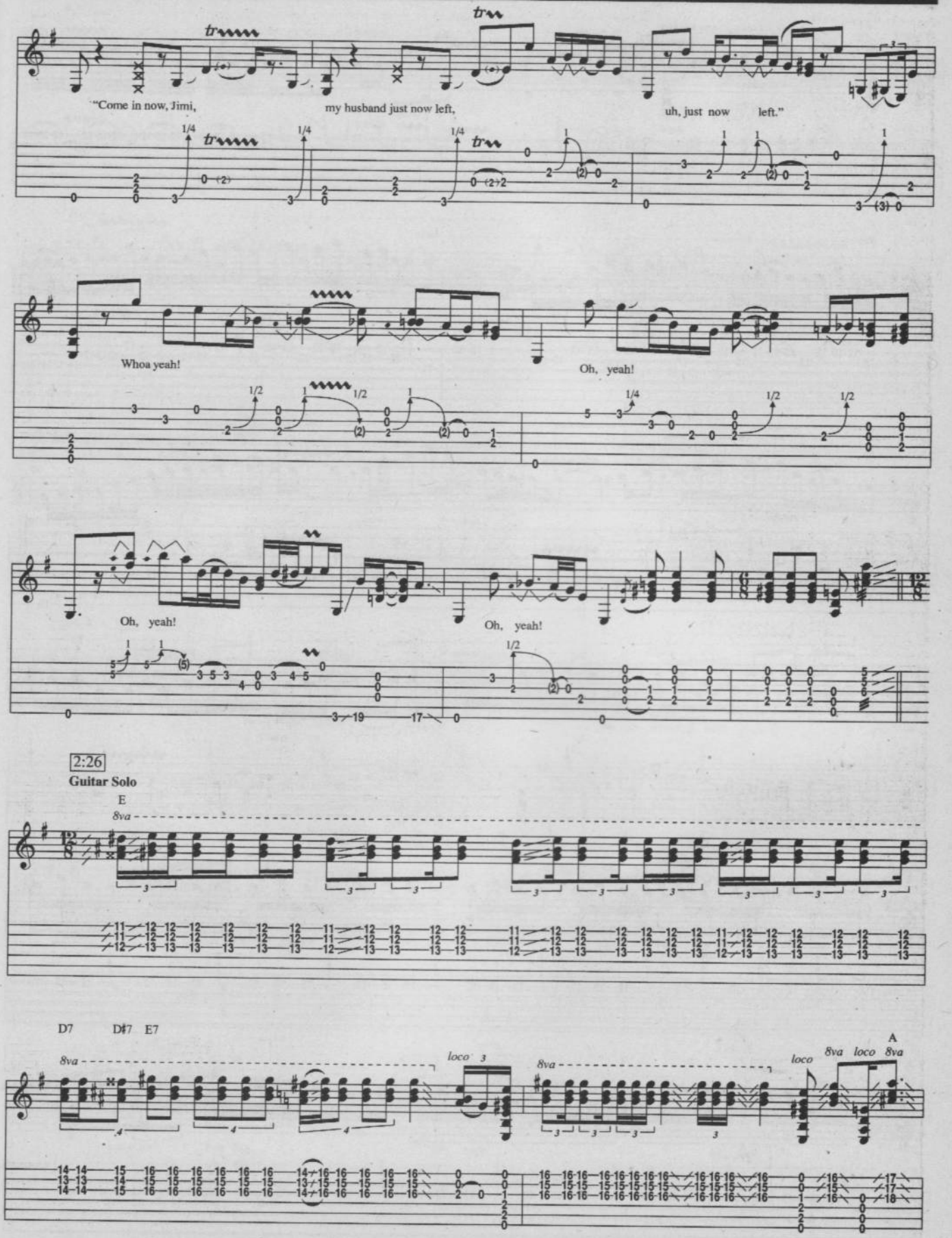
"Come in now, Jimi,
my husband just now left,
uh, just now left."
Whoa yeah!
Oh, yeah!
Oh, yeah!
Oh, yeah!
2:26
Guitar Solo
E
8va
D7
D#7
E7
8va
loco
8va
loco
A
8va
loco
8va

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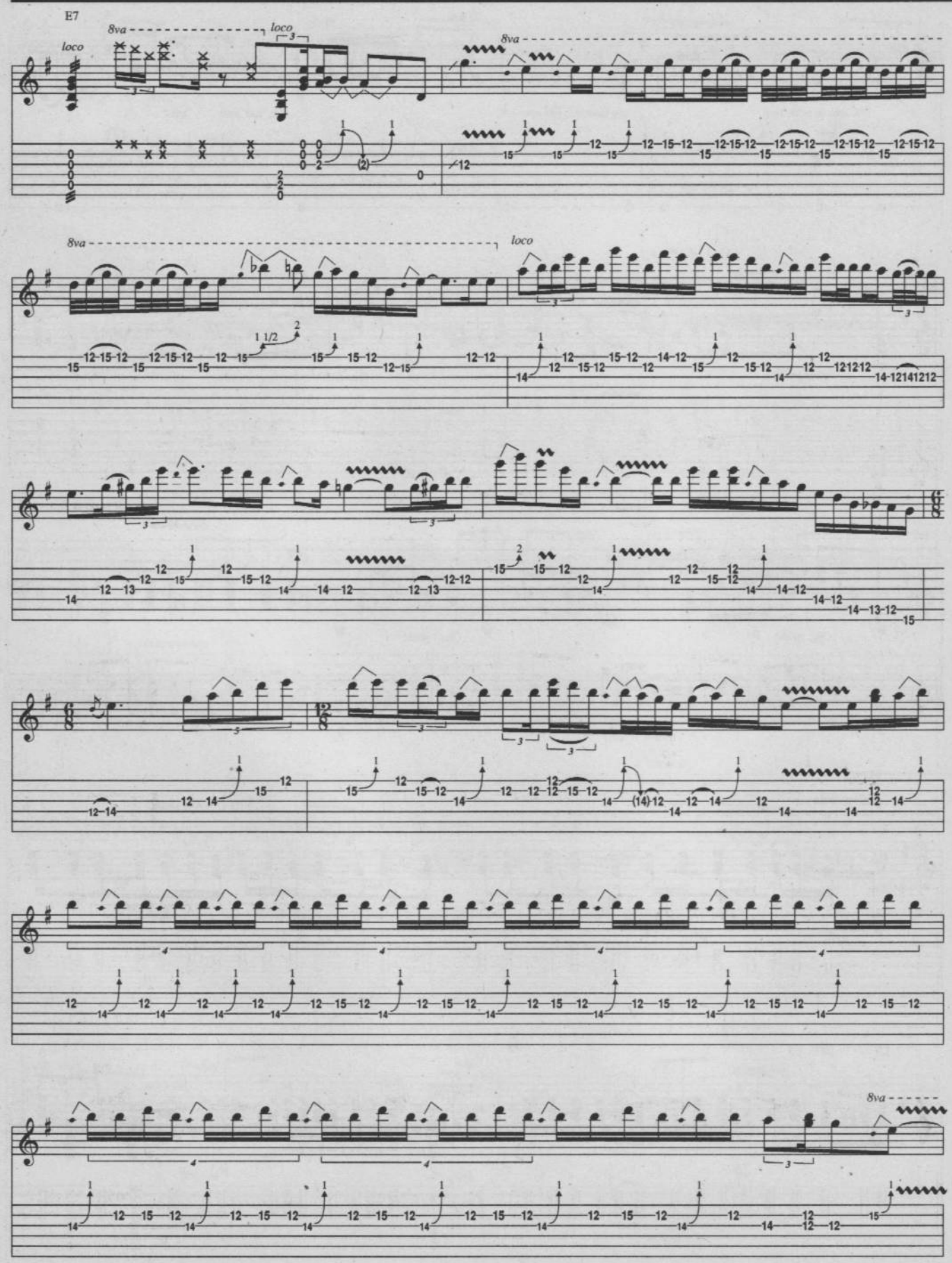

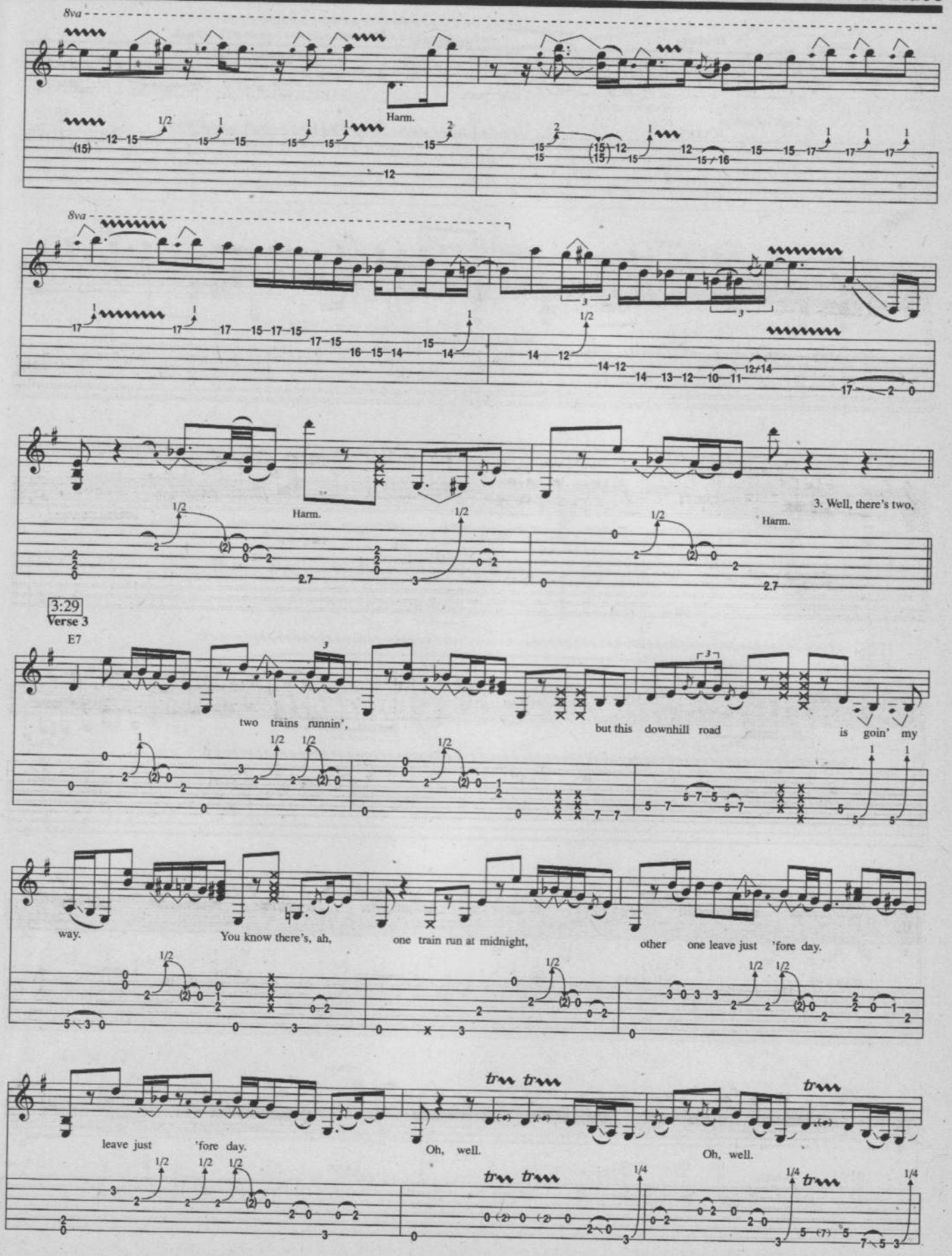
8va
Harm.
8va
Harm.
3. Well, there's two,
Harm.
3:29
Verse 3
E7
two trains runnin',
but this downhill road
is goin' my
way.
You know there's, ah,
one train run at midnight,
other one leave just 'fore day.
leave just
'fore day.
Oh, well.
Oh, well.

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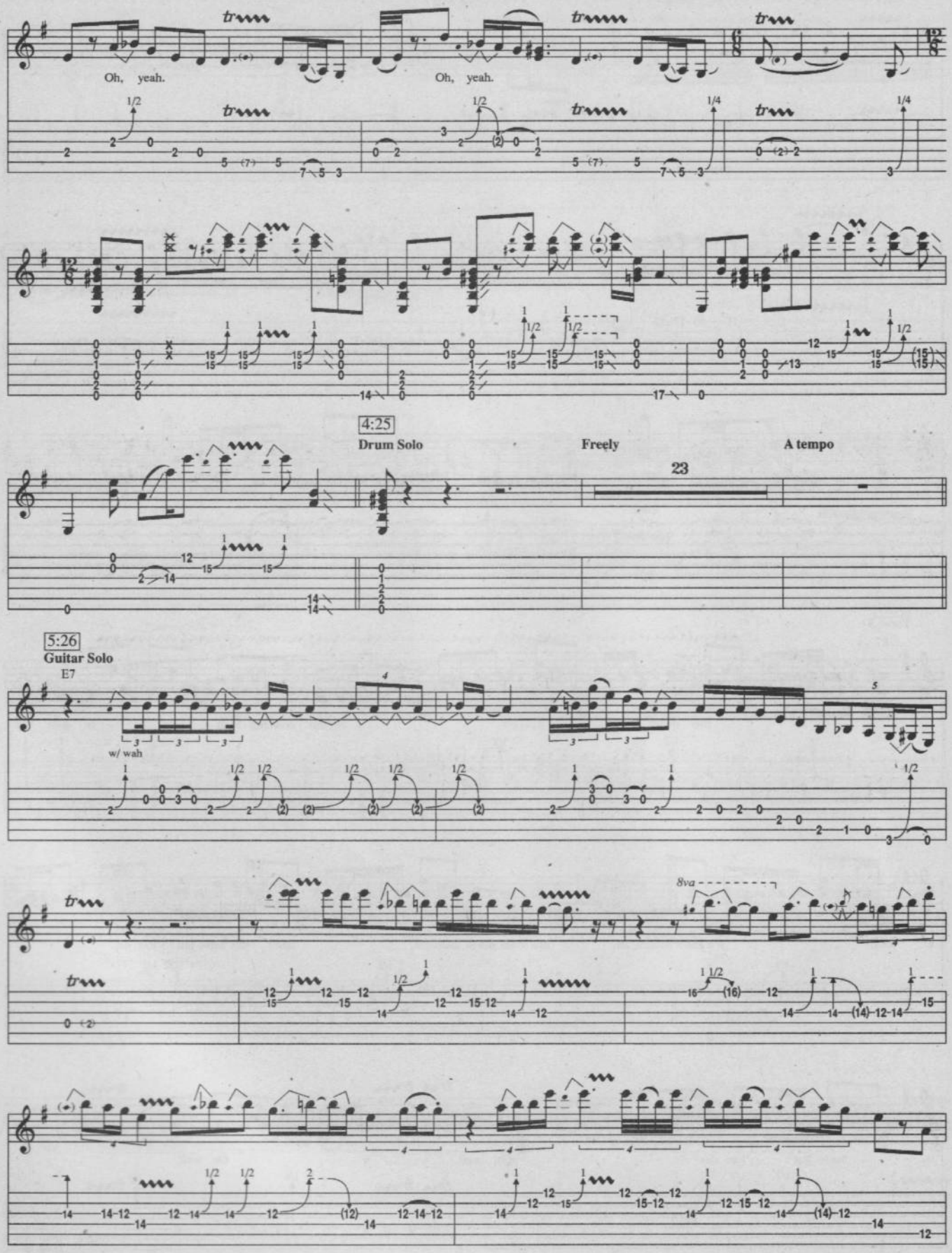

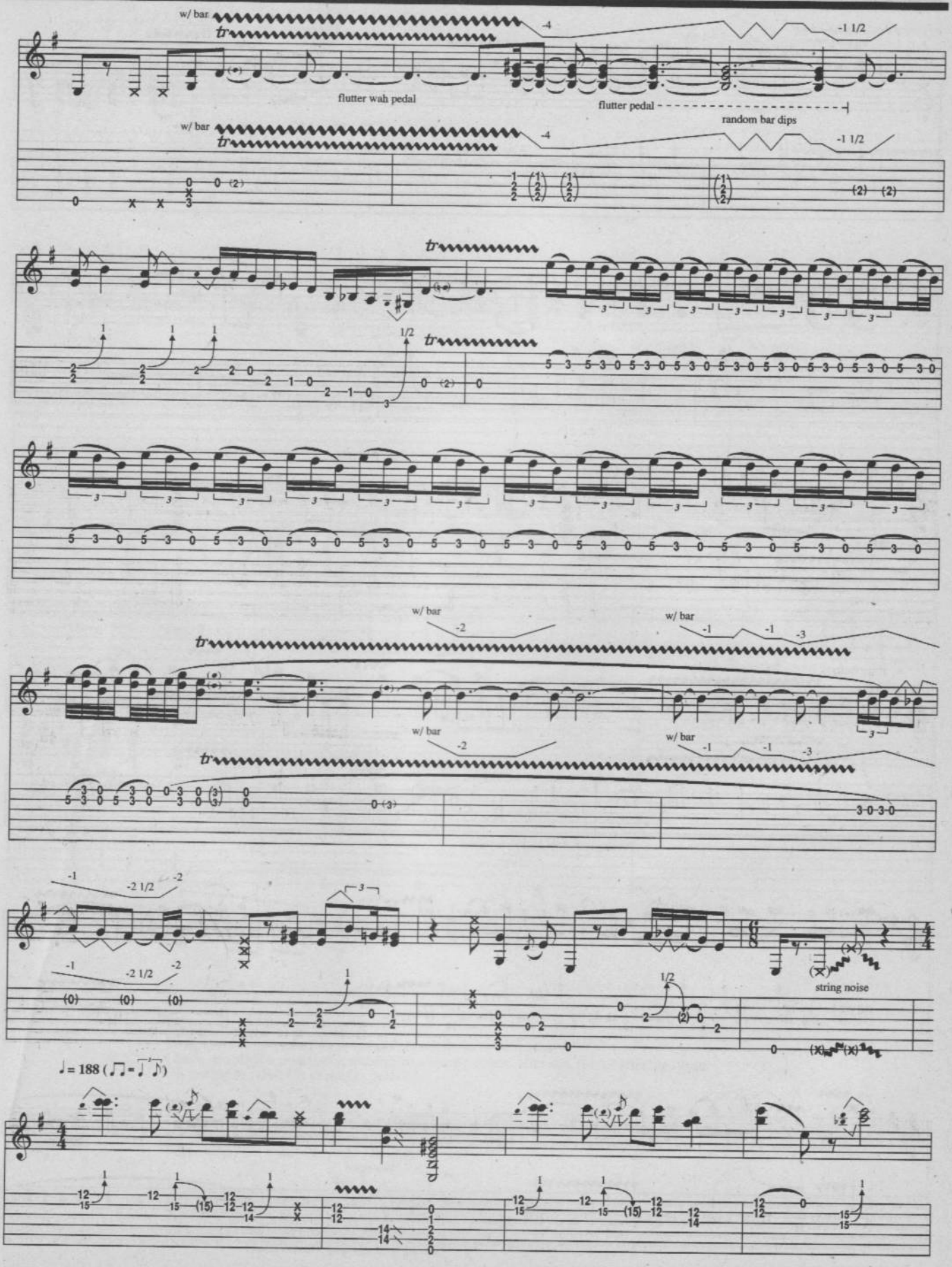
w/ bar
-4
-1 1/2
flutter wah pedal
flutter pedal
random bar dips
w/ bar
-4
-1 1/2
tr
1/2
w/ bar
-2
w/ bar
-1
-1
-3
w/ bar
-2
w/ bar
-1
-1
-3
-1
-2 1/2
-2
string noise
♩= 188 (♫=♩♪)

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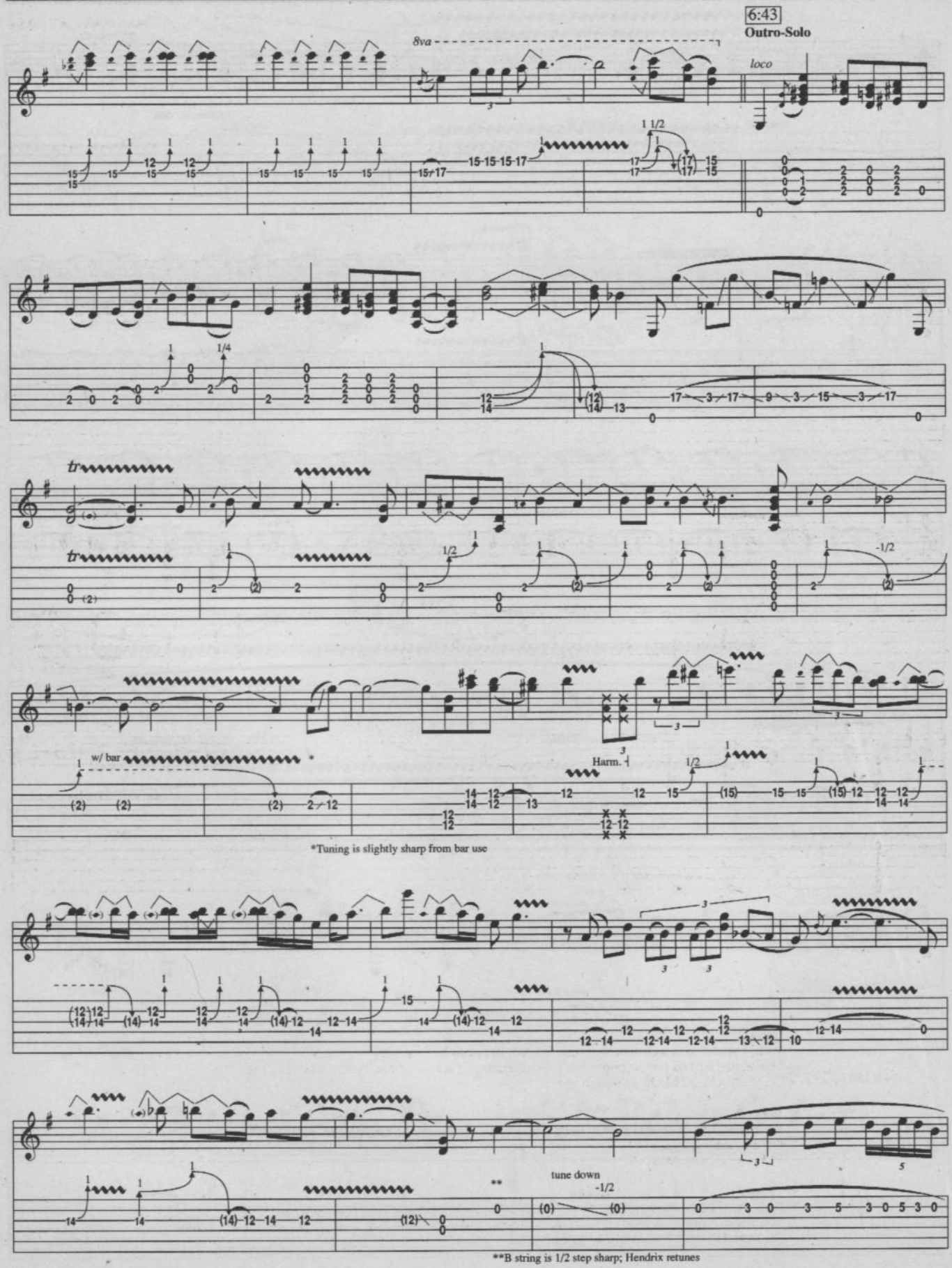

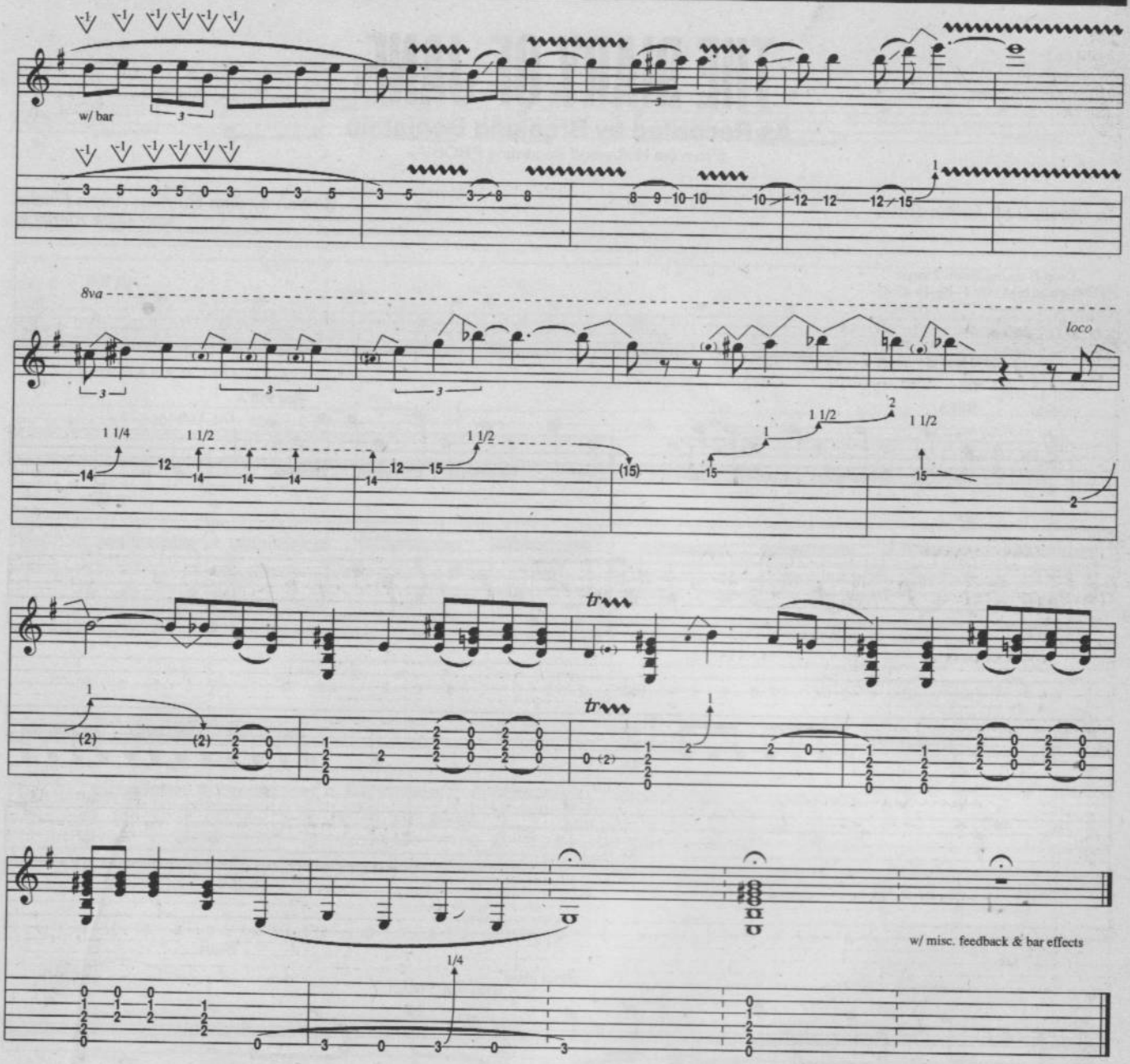

Lyrics

Verse 1
Well, I wish I was a catfish swimmin', Lord, the deep blue sea.
I have, ah, all you pretty womans fishin' after me, fishin' after me, fishin' after me, yeah!
Oh yeah! Oh yeah! Oh yeah! Oh yeah.

Verse 2
Well, now I went down my girlfriend's house, an' I sat down, Lord, on her front step.
But she said, ah, "Come in now Jimi, my husband just now left, uh, just now left."
Whoa yeah! Oh yeah! Oh yeah! Oh yeah.

Verse 3
Well there's two, two trains runnin', but this downhill road is goin' my way.
You know there's, ah, one train run at midnight, other one leave just 'fore day, leave just 'fore day.
Oh well. Oh well. Oh yeah. Oh yeah.