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I'VE GOT YOU UNDER MY SKIN

As Recorded by Jim Hall

(From the Legacy Recording PROGRESSIONS: 100 YEARS OF JAZZ GUITAR)

Transcribed by Adam Perlmutter

Music and Lyrics by Cole Porter

Guitar Solo

$\text{♩} = 194$ ($\text{♩} = \text{♩}^3$)

Gtr. 1 (clean) Fm7 Bb7 Ebmaj7 Ab7 Gm7 C7

mf

Fm7 Bb7 Ebmaj7 Ab7 Gm7 C7

Fm7 Bb7 Ebmaj7 Ab7 Gm7 C7

Fm7 Bb7 Ebmaj7 Ab7 Gm7 C7

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Fm7 Bb7 Ebmaj7

Fm7b5 Bb7 Ebmaj7 A7

Dm7 G7 Cmaj7

Fm7 Bb7 Ebmaj7 Gm7 C7

Fm7 Bb7 Ebmaj7 Gm7 C7

I've Got You Under My Skin

Fm7 Bb7 Ebmaj7 Fm7 Gb7 Gm7

8 8 9 9 11 11 6 8 9 9 10 10 8 10 7 8 10 10 9 10 9 10 x

Cm7 Bbm6 Am7 Ab7 Gm7 Abmaj7 Gm7 Gb7

10 12 11 10 11 13 11 13 10 13 11 14 13 11 12 11 10 11

Fm7 Bb7 Gm7b5 C7

9 10 9 10 9 7 8 10 8 6 9 8 7 6 6 5 5 6 5 8

Fm7 F#7 Gm7 C7

6 5 4 6 6 7 7 8 4 6 5 4 6 6 8 6 8 5 6 8 9 7 8 11

Fm7 Bb7 Ebmaj7

9 10 9 9 10 6 7 13 13 11 9 10 10 6

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1:07

Piano Solo

Chords: Fm7, Bb13, Bb13, Eb9, Ab7, Gm7, C7#9, Fm7, Gbm7

Chords: F7#9, Bb13, Eb9, Ab6, Gm7, C7, Fm7, Bb7, E7#9

Chords: G7, Db7, C7#9, Fm7, Ab7, A7, Bb7, Bb13, Eb9, Ab7

Chords: Gm7, C7#9, Fm7, Gbm7, Fm7, Bb13, Eb9, Eb9, Ab7, Gm7, C7

Chords: Fm7, Fm7b5, Bb13, Bb13, Eb9, Eb9, Ab13, Eb7, Dm7, Ab7

Chord progression for "I've Got You Under My Skin":

G13 C# Fm7 Em7 Fm7 B13 Bb13 E7#9

Ebmaj9 Ab6 Gm7 Db7 C7 Gb7 Ab/Bb Bb7/9 Bb6

Ab/Bb Bb9 Bb6 Eb7 Dm7 G7

Cm Cm/Bb F Abm6 Gm7 Ab7 Gm7 C7

Fm7 Ab/Bb Bb7/9 Bb6 Ab7/Bb Gm7 C7

The musical score is written for guitar and bass. The guitar part is in the treble clef, and the bass part is in the bass clef. The key signature has two flats (Bb and Eb). The score is divided into four systems, each with a guitar staff and a bass staff. Chords are indicated above the guitar staff, and fret numbers are written below the bass staff. The first system covers measures 1-4, the second system covers measures 5-8, the third system covers measures 9-12, and the fourth system covers measures 13-16. The score includes various chord voicings and techniques such as bends and slides.

I've Got You Under My Skin

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Fm7 A^b7 A^b7 B^b7 D^b7⁹ C7⁹

Fm7 G^b7 F7⁹ B^b13 E^b7 A^b6 Gm7 C7

2:09

Head

Fm7 G^bm7 Fm7 B^b7 E^b7 E^b7 A^b6 Gm7 C7

Fm7 G^bm7 Fm7 B7 B^b7 E^b7 E^b7 A^b6 Gm7 C7 Fm7 B^b7

B^b7 E7⁹ E^b7 D7⁹ D^b7⁹ C7⁹ Fm7 G^bm7 Fm7 B13 B^b13

I've Got You Under My Skin

Chords: Eb9, A13, Ab13, Db7#9, C7#9, Fm7, Ab6, Bb9, Bb7#9, Eb9, Ab6

Chords: Gm7, C7#9, Fm7b5, B13, Bb13sus4 Bb13, Eb9, A13, Eb7#9

Chords: Dm7, Ab13, G13, Db7#9, C#9, Em7, Fm7, B13

Chords: Bb13, Bb9, Ab/Bb, Bb7#9

Chords: Bb9, Ab/Bb, Bb7#9, Eb9, A13

I've Got You Under My Skin

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Chord progression for "I've Got You Under My Skin":

Ab13 G7 Cm Cm/Bb F Abm6 Gm7 Ab7 Gm7 Gb7

Fm7 Ab/Bb Bb7b9 Gm7 Db7 C7#9 Cb7b9 Fm7 Ab6

A7 Bb7 D7#9 C7#9 Fm7 B13 Bb13

Gm7 Db13 C13 Gb7#9 Fm7 B13 Bb13 E7#9

Gm7 Db13 C13 Gb7 Fm7 B13 Bb13 Bbmaj7 D/Eb

3:11 Tag

The image displays a guitar tablature for the song "I've Got You Under My Skin". It consists of four systems of music, each with a treble clef staff showing the melody and a six-string guitar staff showing the fret numbers. Chord names are written above the corresponding measures. The first system covers measures 1-8, the second system measures 9-16, the third system measures 17-24, and the fourth system measures 25-32. The fourth system includes a "Tag" section marked with a box containing "3:11". The tablature uses various fret numbers, including 4, 5, 7, 9, 10, 11, and 12, and includes bar lines to separate measures.

"I've Got You Under My Skin" Jim Hall

KEY NOTES This interpretation of "I've Got You Under My Skin" was originally released on *Intermodulation* (Verve, 1966), a duo record by guitarist Jim Hall and pianist Bill Evans that stands as one of the most beautiful in the jazz canon. Whereas most standards have a 32-bar AABA form, in which each section is eight bars long, "I've Got You Under My Skin" has a 56-bar AABC form, in which the A and C sections are 16 bars each and the B section is eight bars. And while the typical jazz interpretation follows a head-solo-head arrangement, Hall and Evans's version is guitar solo-piano solo-head. Before you delve into the transcription, make



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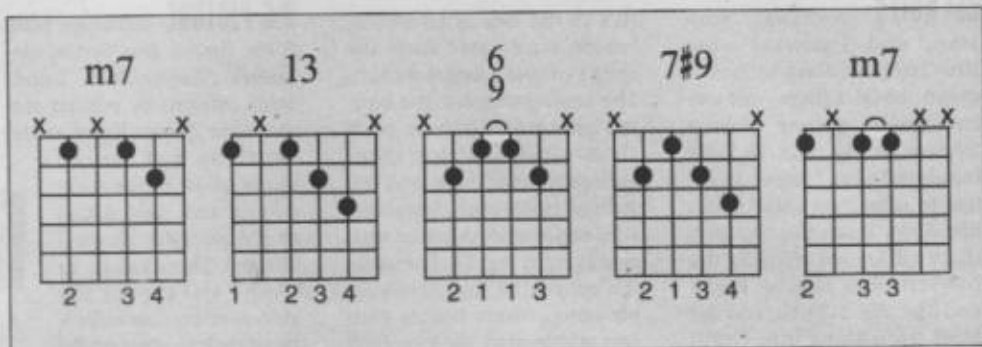
sure you've internalized this structure. Also, it'd be beneficial to learn the melody as composed by Cole Porter—check out a fakebook and compare it to the lines in Hall's solo.

BIG PICTURE For this transcription, we've

included Hall's comping, as it provides an excellent lesson in rhythm guitar. Aspiring jazzers often get too harmonically ambitious and reach for complex voicings that are beyond their grasp, sacrificing rhythm in the process. But in "I've Got You Under My Skin," Hall uses only a few basic grips, the bulk of which are shown in Fig. 1,

and still swings like mad. Note that he often approaches a chord by playing just its root, or a muted scratch; or, to make things sound hip, he'll target a chord from a half step above or below, as with the B13-B♭13 move in bars 1-2 of the piano solo and the A♭7-A7 move in bar 13.

—ADAM PERLMUTTER



"Nemesis" Arch Enemy

KEY NOTES To play Riff A's furious stream of 16th notes, you might need to hit the woodshed. Take things slowly, and use the pickstrokes shown in Fig. 1. Also, make sure that the picked notes sound at a volume equal to that of the slurred notes. At the verse, Rhy. Fig. 1 will sound chunkiest if played entirely with downstrokes; this part shouldn't be too much of a problem once you've mastered Riff A. A looser strumming motion will work for the octaves in the chorus, as no palm muting is required there. If you pay attention to these points, the rhythm parts should fall into place relatively quickly. In the breakdown, the crawl up the neck at the end of Riff C might seem a bit thorny



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at first. So don't be afraid to slow it down and learn each three-note arpeggio as its own lick, shifting position to begin each sequence, as seen in the fret-hand fingerings of Fig. 2.

BIG PICTURE Modal experimentation is a great way

to find new sounds when writing and improvising. In the intro and verse of "Nemesis," a dark mood is created by the use of the D Phrygian mode (D-E♭-F-G-A-B♭-C), which can be thought of as the D natural minor scale (D-E-F-G-A-B♭-C) with a flattened 2nd. While Riff A continues during the first two guitar solos, the leads are

built from the D Phrygian dominant mode, which is derived from the notes of G harmonic minor and has a major 3rd rather than a minor 3rd (D-E♭-F♯-G-A-B♭-C). The augmented 2nd between E♭ and F♯ gives an exotic sound and proves that it's OK to break the rules and blend different modes in the same piece. —JORDAN BAKER

Fig. 1

*Tune down 2 steps:
(low to high) C-F-B♭-E♭-G-C



*both figures

Fig. 2



fret-hand
fingerings:

2 1 4 2 1 4 2 1 4 1 4 3 1 3 1