

"Even Flow" Pearl Jam



By Douglas Baldwin

Pearl Jam has danced with delicious unpredictability through the past decade-plus of popular music. To some, their first album, *Ten*, which contains "Even Flow," cast the band as one-hit wonder cashing in on the "grunge" phenomenon; to others, the release was merely the debut from a solidly centrist arena-rock band. Either way, guitarists Stone Gossard and Mike McCready, bassist Jeff Ament, and drummer Dave Krusen (the first in a Spinal Tap-like revolving door of drummers), accompanied Eddie Vedder in relentlessly side-stepping the often fatal tango of mass media prostitution.

GETTING A GRIP ON AN OPEN TUNING

Although alternate and dropped

tunings have been around as long as the guitar itself, the Seattle Mafia (Pearl Jam, Nirvana, Soundgarden, et al.) have branded them as distinctly grunge. Our transcription's Gtr. 1 is played in open-D tuning, so named because the open strings, when played all at once, sound as a D major chord. Low to high, tune your low E string down to D; keep the A and D strings the same; tune the G string down to F#; tune the B string down to A; and tune the high E string down to D. Guitars with tremolo systems may need to be tuned several times before stabilizing.

"Even Flow," like much of *Ten*, is infused with the spirit of classic rock. The one-chord groove and wah-wah guitar work make the song feel like a perfect amalgam of Hendrix's "Voodoo

Child" and Led Zeppelin's "Immigrant Song." Inventing new chords and riffs on a retuned guitar, however, can be confusing. One option in open-D tuning is to play major chords by barring across the neck, as Gtr. 1 does during the chorus; another is to find riffs on a single string, as in the interlude. One alternative is to explore different scales in the new tuning. The D minor pentatonic scale, the D Mixolydian mode, and the D hexatonic blues scale are shown, on the lower strings, in Figs. 1A-C. It's likely that an exploration of the hexatonic blues scale led to Riff A in "Even Flow."

WAH?

A third guitar jumps to the fore in the second verse, engaging in a call-and-response with the vocal. The chosen notes all fit comfortably within the minor pentatonic scale and are played almost exclusively with the most common fingering pattern; in the key of D, this lands within the 10th-position box, shown in Fig. 2. This particular pattern of the scale is so common that it draws yawns from most advanced beginners and intermediate-level players. So how does it come alive in "Even Flow?" Simple: Wah! The foot-driven active tone control we call "wah," or "wah-wah," adds loads of expression to the tune's bluesy lines, especially since it's used in a flowing, vocal-like manner, rather than in a repet-

itive "wakka-wakka" pattern. If you listen closely to the slow open-and-close rocking of the pedal beneath the sustained notes, you'll often hear notes or overtones within the resonant feedback.

Yet another powerful move employed in "Even Flow" is the change in volume during the final interlude. Simply put, Pearl Jam manages to sound original by playing softly before launching into the final chorus. This kind of restraint, coupled with the general jam-like quality of this section of the song, is just one of the landmarks of a band that has maintained its longevity by dodging the expected. **B**



Figs. 1A-C Open D tuning: (low to high) D-A-D-F#-A-D

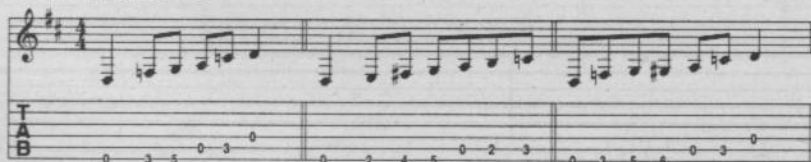
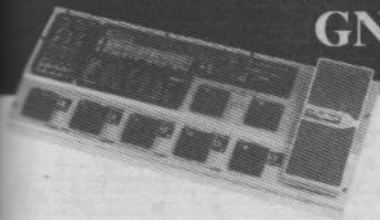


Fig. 2



TONE ZONE

GUITAR 1: Solidbody
PICKUP/POSITION: Humbucker/Bridge
GAIN: 8
EQ: Bass/Mid/Treble: 6/4/6
GUITAR 2 & 3: Solidbody
PICKUP/POSITION: Single-coil/Bridge
GAIN: 8
EQ: Bass/Mid/Treble: 6/6/5
FX: Wah pedal



EVEN FLOW

As Recorded by Pearl Jam

(From the Epic Recording TEN)

By Stone Gossard and Eddie Vedder

Gtr. 1, open D tuning:
(low to high) D-A-D-F[♯]-A-D

Intro

Moderate Rock ♩ = 108

Gtr. 1 (dist.)

D7
Riff A

play 3 times

End Riff A

Riff B

End Riff B

[illegible]

TAB

16 7 0 3 X 5 5 0 6 5 3 0 5 3 6 5 3 0 3 5

*Gtr. 2 (dist.)

Riff A1

End Riff A1

Riff B1

End Riff B1

A musical score for the song 'The Rose Tree'. The score is written on a single staff with a treble clef and a key signature of one sharp (F#). The time signature is 4/4. The melody begins with a quarter rest, followed by a series of eighth and sixteenth notes. There are several measures with chords indicated by 'x' marks. The score ends with a double bar line and a repeat sign.

TAB

. X X X X 7 7 7
 . / 7 X X X 7 7 7 6 5 8 5 7 5 6 5 8 5 8 5

*standard tuning

The first system of the musical score is written on a single staff in treble clef. The key signature has one sharp (F#) and the time signature is 4/4. The melody consists of eighth and quarter notes, with some notes beamed together. There are three measures in this system. The first measure starts with a quarter rest, followed by a quarter note G4, an eighth note A4, and a quarter note B4. The second measure has a quarter note C5, an eighth note B4, a quarter note A4, and a quarter note G4. The third measure has a quarter note F#4, an eighth note E4, a quarter note D4, and a quarter note C4. The system ends with a double bar line.

0 3 0 0 5 5 0 / 7 0 0 7 x 3 x 5 5 0 / 7 0 0

The first staff of music is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It contains a single measure with a half note on the G line (G4) and another half note on the G line (G4) in the next measure, connected by a slur.

5	

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Verse

D7

1. Freez

2. E

ing,
ven,

rests his head on a pil-low made of con-
look - ing through the pa - per, though he does - n't know to read.

Riff C

End Riff C

P.M. -

Riff C1

End Riff C1

Gtrs. 1 & 2: w/ Riffs C & C1 (6 times)
2nd time, Gtr. 3: w/ Fill 1

2nd time, Gtr. 3 tacet

crete,

Oh, yeah.
yeah.

Oh, feel
Oh, pray ing
ing

2nd time, Gtr. 3: w/ Fill 2

may - be he'll see a lit - tle bet - ter sad - der days,
now to some - thing that has nev - er showed him an - y - thing.

mm, yeah.

Whoa,
Whoa,

Fill 1
Gtr. 3 (dist.)

mf w/ wah-wah

12 10 12-10 12

12 10 19

Fill 2

Gtr. 3

8va

1 w/ wah-wah

15 15 (15)-13 13 (13)

Even Flow

2nd time, Gtr. 3 tacet

2nd time, Gtr. 3: w/ Fill 3

head down, feel - ing, fac - es that he sees come a - gain - ain't that fa - mil - iar, ooh,
un - der - stands the weath - er or the win - ter's on its way.

2nd time, Gtr. 3 tacet

yeah. Oh, girl - friend he can't have when he's hap - py looks in - sane.
Oh, ceil - ings, few and far be - tween all the le - gal halls of shame.

2nd time, Gtr. 3: w/ Fill 4

To Coda 1

Mmm.
Yeah.

Gtr. 1

Guitar 1 staff with notes and fret numbers.

Gtr. 2

Guitar 2 staff with notes, fret numbers, and w/ wah-wah effects.

Fill 3

Gtr. 3

Fill 3 staff with notes, fret numbers, and w/ wah-wah effects.

Fill 4

Gtr. 3

Fill 4 staff with notes, fret numbers, and w/ wah-wah effects.

Interlude

Gtr. 1 & 2: w/ Riffs A & A1
2nd time, Gtr. 3 tacet

Gtr. 1 & 2: w/ Riffs B & B1

Gtr. 2: w/ Rhy. Fill 1A
Rhy. Fill 1

End Rhy. Fill 1

Chorus

D B \flat

D5 C5

E - ven - flow, thoughts ar - rive like but - ter - flies. Oh,

Rhy. Fig. 2

Gtr. 1

End Rhy. Fig. 2

Rhy. Fig. 2A

Gtr. 2

End Rhy. Fig. 2A

Gtr. 1: w/ Rhy. Fig. 2 (1 1/4 times)
Gtr. 2: w/ Rhy. Fig. 2A

D B \flat

D5 C5

he don't know, so he chas - es them a - way.

Rhy. Fill 1A
Gtr. 2

Even Flow

D B \flat

Oh, some-day yet, he'll be-gin his

Rhy. Fig. 2B

Gtr. 2

life a-gain, life a-gain, life a-gain

Gtr. 1: w/ Rhy. Fill 2

D5 C5 D5 C5 D5 C5

life a-gain, life a-gain, life a-gain

D.S. al Coda 1

End Rhy. Fig. 2B Rhy. Fig. 2C

End Rhy. Fig. 2C

P.M. - -

life a-gain, life a-gain, life a-gain

Coda 1

Chorus

Gtrs. 1 & 2: w/ Rhy. Fills 1 & 1A

Gtr. 1: w/ Rhy. Fig. 2 (2 1/4 times)

Gtr. 2: w/ Rhy. Fig. 2A (2 times)

Gtr. 3 tacet

D5

C5

D

B \flat

E-ven flow, thoughts ar-rive like

D5 C5 D B \flat

but-ter-flies. Oh, he don't know,

D5 C5

so he chas-es them a-way. Oh,

Rhy. Fill 2

Gtr. 1

so he chas-es them a-way. Oh,

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Gtrs. 1 & 2: w/ Fills 5 & 5A

Gtrs. 1 & 2: w/ Rhy. Figs. 2 & 2A (1st 2 meas.)

Gtr. 1: w/ Rhy. Fill 2 (2 times)
Gtr. 2: w/ Rhy. Fig. 2C (2 times)

Interlude

Riff D

End Riff D

2nd time, To Coda 2 ⊕

Gtr. 2

Fill 5
Gtr. 1

Gtr. 1

Fill 5A
Gtr. 2

Gtr. 2

Guitar Solo

Gtr. 2

D7
8va

w/ wah-wah

15 15 15 15 15 15 15 15 x x 15 1.1/2

x x x x x x 0 0

[illegible]

Gtr. 1: w/ Rhy. Fig. 3 (5 times)

Gtr. 2 8va -----

hold bend

10 12 10 12 10 12 13 10 13 10 12 12 (12) 10 12 10 12 10 12 10 12 10 12 (12) 10 10

The first system of the musical score for 'The Bird Song' consists of two staves. The upper staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains a melodic line with various note values, including eighth and sixteenth notes, and rests. The lower staff is a bass clef and contains a bass line with similar note values and rests. The system concludes with a double bar line.

Interlude

Gtr. 1: w/ misc. string muting, next 4 meas.

4th time, D.S.S. al Coda
(take repeat)

play 4 times

Gtr. 1

*Gtr. 2

*w/ ad lib on repeats

⊕ Coda 2 Outro

Gtr. 1: w/ Riff D (4 times)

A7

Gtr. 2