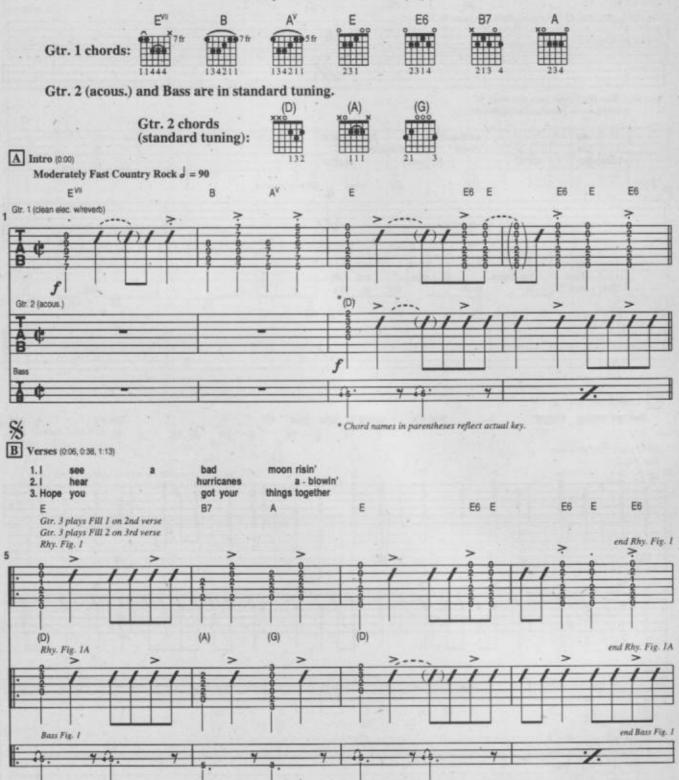
WORDS AND MUSIC BY John Fogerty TRANSCRIBED BY Matt Scharfglass

Gtrs. 1 and 3 are tuned down one whole step (low to high): D G C F A D.

All notes and chords sound one whole step lower than written (key of D).





Gir. 3

Gir. 1

Gir. 2

Gir. 2

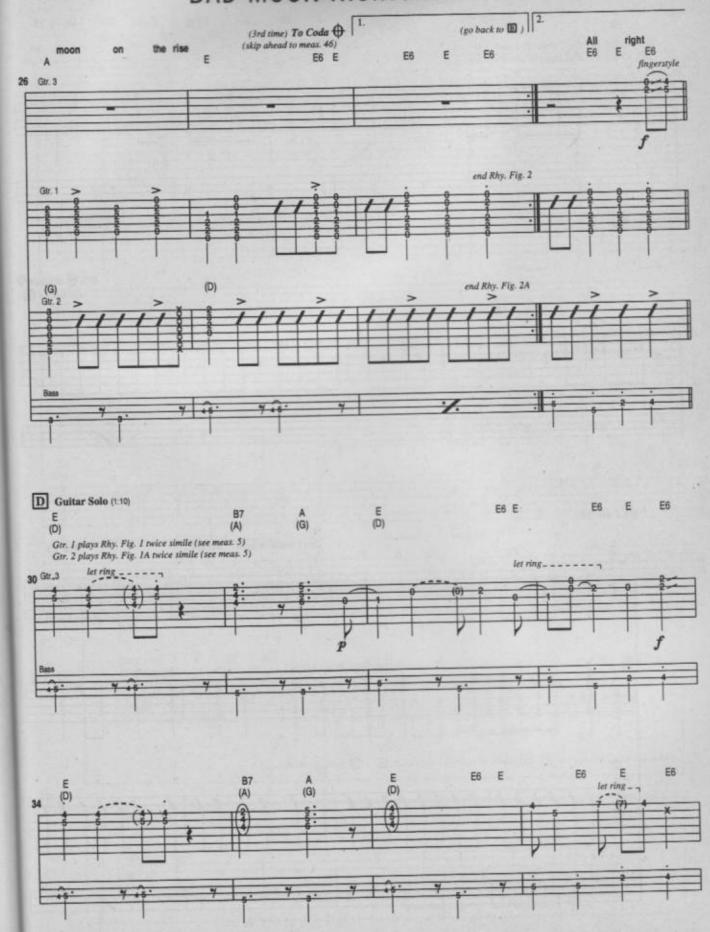
Gir. 2

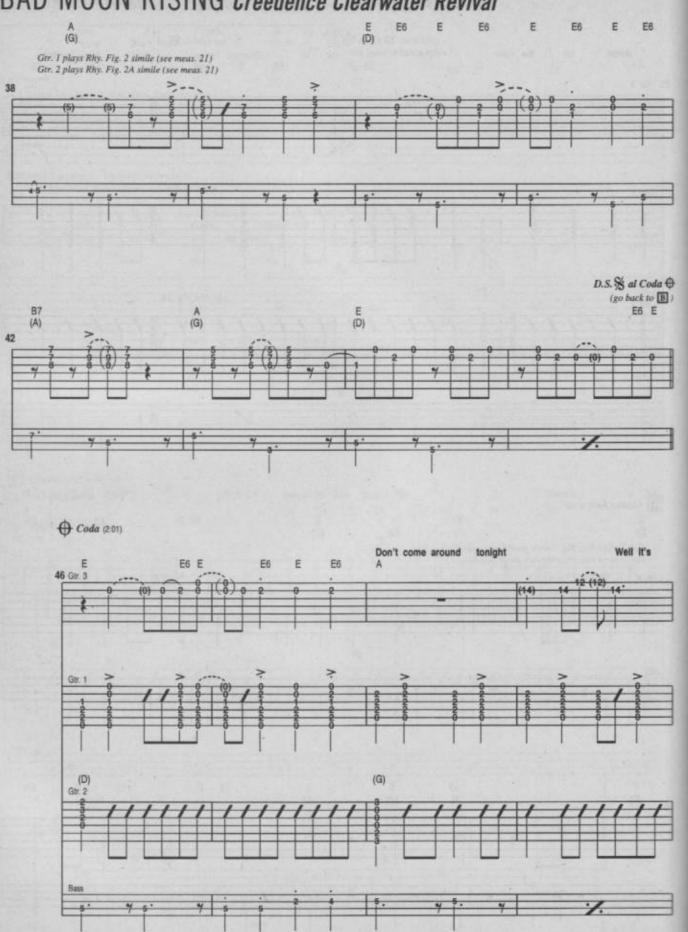
Gir. 2

E (D)
Gtr.
Gtr.
30 Gtr.3

Bass

34 (D)





(D

53 Gtr. 1

(G Gtr. 2



In measure 13, a second cello plays a countermelody that we've arranged for guitar; instead of merely playing the notes, why not emulate the sound of a cello? Start with a distorted tone (for sustain) and add a bit of reverb to simulate room ambience. When dialing in your tone, keep in mind that a cello is a warm-sounding instrument, so you'll probably want to roll off some of the high end and make sure the midrange frequencies don't sound too harsh.

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Now think about how the notes are attacked. When you pluck a stringed instrument, the note is sounded immediately, so the attack is quick. When the string is played with a bow, however, the attack is slower depending on how much weight and speed are applied to the bow. With this in mind, the best way to simulate a bow attack on an electric guitar is to employ volume swells; these can be executed with either a volume pedal or the volume knob on your guitar. Simply start with your volume all the way down, and bring it up while plucking the note. This is fairly easy to do on most guitars, especially Strats; the proximity of the volume knob should be close enough to the strings to allow you to pick the note while turning the volume knob with your pinkie. If this isn't the case, a volume pedal will work just as well.

FIGURE 9 is an exercise in using volume swells. After "bowing" each note, quickly turn the volume knob back down to prepare for the next swell. By the way, this technique also works great for bass, as shown in Bass Fill 4 of the song (3:34).

Creedence Clearwater Revival "Bad Moon Rising"

John Fogerty, Creedence Clearwater Revival's main guitarist and creative force, made it a regular practice to tune his guitar down a whole step because he liked the "bigger" sound that came with detuned strings. In FIGURE 10, two types of E chords are shown. The chord in the first measure is fingered like an open D chord with a capo at the second fret. After you play it, remove the capo and play a regular open E chord as shown in the second measure. The basic chord is the same (E), but the extra strings in measure 2 produce a fuller, richer sound, while the capo-ed four-note voicing in measure 1 sounds brighter.

I recently saw a major country star perform on a late-night talk show. I noticed that he played an acoustic with a capo at the second fret while a second gultarist played an electric

with a capo at the seventh fret; a third electric guitarist played without a capo.

The song was basic pop fare in the key of E, but what made it sound so big land "sweet") was the fact that each guitarist had a special sonic niche to fill: the acoustic with the capo at the second fret carried the song and served as the main part; the electric with the capo at the seventh fret complemented the first part by harmonizing with it in the middle range of the instrument. The guy who was playing without a capo was the lead guitarist, and when he

wasn't soloing he was peppering the song with fills and licks. Together, all three guitars were able to cover low, middle and high parts.

John Fogerty takes advantage of this concept in many of Creedence's songs; in "Bad Moon Rising," his detuned guitar allows him to play fuller-sounding E chord shapes while his band plays in D. It also allows him to play those cool "Scotty Moore" licks during the second and third verses, which would have been much more difficult to play in standard tuning. Wisit Matt's web site at www.mrsgrundy.com.

