

This *reinforced bending* technique will give you added strength and control with which to more easily manipulate the string's pitch and vibrato and will also help prevent the string from slipping out from under your ring finger.

Many of Gilmour's lead licks involve the highly-refined application of *bend vibrato*—finger vibrato applied to a note that's already bent—a technique the guitarist uses to create his soulful singing lead melodies. In each case (see bar 1, for example), he first bends a note and proceeds to gently shake it by partially releasing the bend and restoring it to its initial pitch; this is done quickly and repeatedly in an even, measured rhythm. The degree to which the bend is released depends on the type of vibrato sound desired. For a quick, shimmering vibrato, you only need to release the bend about a quarter step while a slower, more sultry bend vibrato sound is achieved with a "deeper" release, perhaps as much as a half-step. (Listen to the final string bend in measure 48 for a great example of this).

As you practice performing string bends with different intervals, it may help our ears to first play the unbent fretted equivalent of the "target" pitch. This will allow you to clearly hear the specific note you're aiming for with your string bend. For example, before playing the "full" bend at the 18th fret on the B string in bar 1, first play the unbent note one whole step above, either at the 20th fret on the same string or at the 15th fret on the high E string. Keep this pitch in mind as you work to perfect your string intonation for the bend. Take a similar approach when working with other string-bend intervals, such as one half step (equivalent to one fret on the same string), one and one half steps (equal to three frets), and even two-step bends (equal to four frets).

The only real way to master Gilmour's licks that involve string *pre-bends*, such as the last note of bar 1 (indicated by a vertical arrow above the tab number), is to spend a lot of time practicing this technique, using

your ears and sense of touch to anticipate how much "push pressure" to apply to the string with your fingers. This is because with a string *pre-bend*, the string is bent before it is picked, forcing you to rely solely on finger "memory."

—Jeff Perrin

Janis Joplin "Piece of My Heart"

As indicated above the tablature in bar 6 of this transcription, the licks heard throughout bars 6–8 are performed "with pick and fingers." This technique, often referred to as *hybrid picking*, in this case involves using the pick to sound notes on the G string with downstrokes while the ring finger plays notes on the high E string. Hybrid picking allows you to easily and efficiently toggle back and forth between two notes located on non-adjacent strings, as well as sounding them simultaneously (see beat two of bar 7) something that is impossible to do with strumming. This technique can also lend a punchy quality to a guitar lick, as the notes picked with the finger can be forcefully "snapped" against the fretboard, creating a popping sound commonly referred to as "chicken pickin'."

In terms of the fretting hand, to cleanly execute the lick in bars 6–8, use your middle finger to fret all the notes on the G string and move your fret hand up and down the neck while alternating between your index and ring fingers for notes played on the high E string.

As you play through this song's rhythm guitar parts (Gtr. 2), be aware that many of the two- and three-note chord voicings you encounter (such as those in bars 3–5) are actually just partially strummed barre chords. If you are unsure as to which barre chord you need to fret at any particular point in the song, simply compare the chord symbol above the tablature with the chord grids shown at the beginning of the transcription.

The chaotic-sounding note bends heard at the climax of the guitar solo are actually the result of the second string getting caught

under the ring finger while it bends the first string. Intentionally trying to recreate the specific bend intervals for the lower string as noted in the tablature is not necessary, as simply catching the string under the finger while you perform the first-string bends will naturally produce the desired effect.

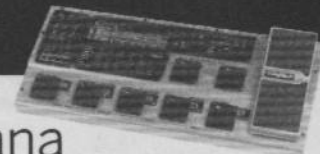
—Jeff Perrin

Nirvana "Smells Like Teen Spirit"

In guitar transcriptions, tablature notes in parenthesis are sometimes used to indicate pitches that are barely audible or sounded unintentionally. Though, for the sake of clarity, we don't usually include such notes in our transcriptions, we've made an exception for "Smells Like Teen Spirit," as the added pitches in some of the song's chords, inadvertent though they may be, are so much a characteristic of the song that it would seem foolish not to put them in. As guitarist Kurt Cobain's playing technique was firmly based in the punk aesthetic, it simply didn't matter if odd notes were sounded by accident—a notion that would prove to be a breath of fresh air in an era (the early Nineties) when chops, speed and precision were the measure of a guitarist's worth. Try playing the song's opening phrase, shown in bars 1–4, without the parenthetical "clunkers," and you'll hear that it's just not quite the same. Similarly, Cobain also employs "all-purpose passing chords" (all open strings) to move from one grip to another, as exemplified in measures 1, 3 and 4.

Cobain also makes abundant use of *16th-note pendulum strumming*, where the picking hand moves up and down consistently in an up-and-down (pendulous) motion. Any chords falling on eighth-note downbeats are strummed with downstrokes, while those falling on eighth-note upbeats are strummed with upstrokes. Simply keep your picking hand moving up and down over the strings in time with the 16th-note pulse (down on the downbeats and up on the upbeats)—even if there are the rests.

—Matt Scharfglass



"SMELLS LIKE TEEN SPIRIT" Nirvana

As heard on *Nevermind* (DGC)

Words and Music by Kurt Cobain, Krist Novoselic and Dave Grohl • Transcribed by Andy Robyns and Michael DuClos

F5 1 4 4(4)	Bb 1 4 4 4	Ab5 1 4 4(4) 4 fr	Db 1 4 4 4	Bb5 1 4 4	Db5 1 4 4	Gb5 1 4	Bb5^{VI} 1 4	G5 1 4	Bbsus4 1 4 4 4
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Notes in parenthesis are sounded randomly and unintentionally.

A Intro (0:00)

Moderately ♩ = 120

F5 Bb Ab5 Db Bb5 F5 Bb5

Gtr. 1 (clean elec.)

1

* repeat previous chord

4

Ab5 Db (w/dist.) F5 Bb5 1., 2., 3. Ab5 Db5

Gtr. 1

Bass w/pick Bass Fig. 1

B (0:25, 1:39)

Ab5 Db5 N.C.(F5) (Bb5) (Ab5) (Db5)

(w/clean tone, chorus and reverb)

let ring

7

Bass Fig. 2

C 1st and 2nd Verses (0:33, 1:47)

1. Load up on guns bring your friends It's fun to lose and to pretend
2. I'm worse at what I do best and for this gift I feel blessed

(F5) (Bb5) (Ab5) (Db5)

let ring

(repeat previous two measures)

10

Gtr. 1

Bass plays Bass Fig. 2 four times (see meas. 8)

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Digital Equipment Corporation

"SMELLS LIKE TEEN SPIRIT"

34 F5 Bb5 Ab5 Db 1/2 F5 Bb5 Ab5 Db 3/4

38 F5 Bb5 Ab5 Db F5 Bb5 Ab5 Db

42 F5 Bb5 Ab5 Db F5 Bb5 Ab5 Db

G 3rd Verse (3:33)

(3:25) And I forget just why I taste

46 Gtr. 2 N.C.(Bb5) (Ab5) (Db5) (F5) (Bb5) (Ab5) (Db5) (F5) (Bb5) (Ab5) (Db5)

Gtr. 1 pitch: C

Bass plays Bass Fig. 2 twice (see meas. 8)

Bass plays Bass Fig. 2 eight times (see meas. 8)

Oh yeah I guess it makes me smile I found it hard it's hard to find Oh well whatever never mind

52 Gtr. 2 (F5) (Bb5) (Ab5) (Db5) (F5) (Bb5) (Ab5) (Db5) (F5) (Bb5) (Ab5) (Db5)

pitch: E

H (4:28)

A denial a denial a denial

58 Ab5 Db F5 Bbsus4 Ab5 Db

Bass plays Bass Fig. 1 four times (see meas. 5)

a denial a denial

61 F5 Bbsus4 Ab5 Db (play 3 times) F5 fdbk.

pitch: C

Bass plays Bass Fill 2 (see previous page)