

# HINTS & TIPS

## Born To Hand Jive

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This song by **Sha Na Na** was featured in the film *Grease*, which has one of the most popular movie soundtracks of all time. The 'hand jive' is a 50s' dance which involves clapping, thigh slapping and other hand moves, which normally follow the percussion line of the song.

- This line should be played with alternating finger-style technique. Accurate timing is important for the jive, so listen to the rhythm-guitar part (which has the same rhythm) and try to 'lock' with it.
- There is some call for improvisation here, whether supporting the guitar solo (where the verse pattern will work but some variation will add interest) or in the bass breaks. Various resources may be used for this, including A major pentatonic, A minor pentatonic and the A blues scale.

## Exo-Politics

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This song is from the album *Black Holes And Revelations*, the general theme of which centres on dystopian politics and the possibility of alien invasions on Earth. **Muse** front-man Matt Bellamy says "It is about a trade agreement between the US government and extraterrestrials, about the use of new technologies." Bear all that in mind whilst playing the song!

- This part may be played using either fingers or plectrum technique.
- Rhythmic accuracy and articulation are important to this style, so for performance purposes use whichever technique delivers the best result. Continuous  such as those in the chorus can often sound uneven with under-developed finger-style technique. Improving this is a worthwhile goal in itself, even if you opt to perform using the plectrum.
- Watch out for the syncopated  in the pre-chorus section – it is easy to rush here. Most of this line can be played in strict second position (first finger at the second fret) with a few shifts to first position.

## Hard To Explain

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This was the first single to be released from New York indie band **The Strokes**, and also featured on their debut album *Is This It*. In one year (2001) the band went from recording their demo in a basement to headlining the UK's massive Reading Festival and being tagged as 'the saviours of rock and roll'. *Is This It* was hailed as an instant classic.


- This line should be played using a plectrum for maximum attack and to facilitate an even  flow.

- The grungy quality of the original (and the backing track) may suggest a fairly overdriven bass sound, and by all means try this. However, depending on your equipment you may find that a relatively clean sound works better as there is more contrast with the guitar.

## Know Your Enemy

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Taken from the rock-opera album *21st Century Breakdown*, **Green Day** singer Billy Joe Armstrong wanted this song to be "A rallying song. It's about liberating yourself from the rubbish you see on TV."

- This bass line generally acts as an extension of the rhythm guitar part, so accurate timing is important.
- A clean, 'chunky' sound should be the aim here so that the bass is distinct from the distorted guitar.
- This part can be played using either plectrum or finger-style technique; either way, go for an even  flow, lightly accented on the beat.

## Left Of Center

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**Suzanne Vega** is an American singer-songwriter, who became a leading figure of the folk revival of the early 80s. This song was written for the classic 80s' film *Pretty In Pink*, with the original recording featuring Joe Jackson on piano.

- This pop bass line should be played using the fingers, aiming for a smooth tone and even feel in terms of both volume and timing.
- The main idea is the moving root-fifth-octave figure; many players will find this most comfortable using the first, third and fourth fingers. This type of figure could easily be too obtrusive in the mix, hence the *mp* indication.
- Though the bridge is marked *mf*, be careful to maintain a smooth, round tone. Playing as far away from the bridge as possible will help.

## Lovely Day

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**Bill Withers** has written some classic songs, such as 'Lean On Me', 'Ain't No Sunshine', 'Just The Two Of Us', 'Lovely Day' and many more. However, Withers was a reluctant star, and retired from music after only 12 years, citing a distaste for the industry. He was often criticised for not writing 'like a professional'. In response, Withers said: "I don't know if anyone can teach you how to write. I think that's a gift. Trust me, there's always somebody that's trying to tell you how to do whatever it is you're doing. I mean, I have a name for A&R. I call it 'antagonistic and redundant'."



# LEFT OF CENTER

Words and Music by Suzanne Vega and Stephen Addabbo

$\text{♩} = 144$  **Folk Pop** 2 bars count-in

## Intro

Bm A Gmaj<sup>7</sup> A Bm A Gmaj<sup>7</sup> A

(Keyboard & acoustic guitar cue)

TAB

## Verse I

5 Bm A Gmaj<sup>7</sup> A Bm A Gmaj<sup>7</sup> A

If you want me you can find me, left of cen - ter off of the strip.

TAB

9 Gmaj<sup>7</sup> A Bm A/C<sup>#</sup> Gmaj<sup>7</sup> A Bm A/C<sup>#</sup>

In the outskirts, and on the fringes, in the corner out of the grip.

TAB

## Verse 2/Guitar Solo

13 Bm A Gmaj<sup>7</sup> A Bm A Gmaj<sup>7</sup> A

*mp* If you want me you can find me, left of cen - ter off of the strip.

D<sup>♯</sup>: gtr solo (8 bars)

TAB

17 Gmaj<sup>7</sup> A Bm A/C<sup>#</sup> Gmaj<sup>7</sup> A Bm A/C<sup>#</sup>

In the out - skirts and on the frin - ges, in the cor - ner out of the grip.

TAB

Demo 18  
BT 19

# TOKYO (VAMPIRES & WOLVES)

Words and Music by Matthew Murphy, Daniel Haggis and Tord Knudsen

♩ = 148 **Pop** 2 bars count-in

## Intro

Am C Dm Em F G

Keyboard cue

5 Am C Dm Em F G

TAB

9 Am C Dm Em F G

*mf*

TAB

5 5 5 5 5 3 5 5 5 5 5 3 5 7 5 5 5 5 5 7 8 8 8 8 7 8 5

13 Am C Dm Em F G

We're self-im-

TAB

5 5 5 5 5 3 5 5 5 5 5 3 5 7 5 5 5 5 5 7 8 8 8 8 7 8 5

## Verse I

17 Am C Dm Em F G

- plod - ing, un - der the weight of your ad - vice. I wear a

TAB

5 5 5 5 3 5 5 5 5 3 5 7 5 5 7 7 7 8 8 8 8 7 8 5