

# Notation and Tablature explained

## Tuning your Bass

The best way to tune your bass is to use an electronic tuner.

Alternatively, you can use relative tuning—this will ensure that your bass is in tune with itself, but won't guarantee that you will be in tune with the original track (or any other musicians).

## How to use relative tuning

Fret the low E string at the 5th fret and pluck—compare this with the sound of the open A string. The two notes should be in tune- if not, adjust the tuning of the A string until the two notes match.

Repeat this process for the other strings.

## Detuning

If the song uses an unconventional tuning, it will say so clearly at the top of the music, e.g. 'detune bass down by a semitone' or '4 = D' (tune string 4 to D). The standard notation will always be in the key at which the song sounds, but the bass tab will take tuning changes into account. Just detune and follow the fret numbers.

The chord symbols will show the sounding chord above and the chord in which you are actually playing below in brackets.

## Use of figures

In order to make the layout of scores clearer, figures that occur several times in a song will be numbered, e.g. 'Fig. 1', 'Fig. 2', etc.

A dotted line underneath shows the extent of the 'figure'. When the phrase is to be played, it will be marked clearly in the score, along with the instrument that should play it.

## Reading Bass Tab

Bass tablature illustrates the four strings of the bass, graphically showing you where you put your fingers for each note or chord. It is always shown with a staff in standard musical notation above it. The bass tablature staff has four lines, each of them representing a different string. The top line is the high G string, the second line being the D string, and so on. Instead of using note heads, bass tab uses numbers which show the fret number to be stopped by the left hand. The rhythm is indicated underneath the tab staff. The example (below) shows four examples of single notes and two bass chords.

The image shows a musical staff with a bass clef and a corresponding four-line bass tablature staff. The staff contains six measures of music. The first four measures are single notes, and the last two are chords. The notes are: A (1st string, 2nd fret), D (2nd string, open), G (4th string, 3rd fret), and Bb/A# (3rd string, 1st fret). The chords are: Chords (1st fret) and Chords (7th fret). The tablature shows the fret numbers for each note: 2, 0, 3, 1, 7, 9. The rhythm is indicated by a 'T' above the first measure and 'A' and 'B' below the first two lines of the tablature staff.

# BOULEVARD OF BROKEN DREAMS

WORDS AND MUSIC BY BILLIE JOE ARMSTRONG, MICHAEL PRITCHARD AND FRANK E. WRIGHT III

1 bar count in

$\text{♩} = 84$

F<sup>5</sup> A<sup>b5</sup>/F E<sup>b5</sup>/F B<sup>b5</sup>/F F<sup>5</sup> A<sup>b5</sup>/F E<sup>b5</sup>/F B<sup>b5</sup>/F

5 Fm A<sup>b</sup> E<sup>b</sup> B<sup>b</sup> Fm A<sup>b</sup>

1. I walk a lone - ly road, the on - ly one that I — have ev - er known. — Don't know where it goes,  
 2. I'm walk - ing down the line that di - vides me some - where in my mind. On the bor - der - line

Tacet 1°

8 E<sup>b</sup> B<sup>b</sup> Fm A<sup>b</sup> E<sup>b</sup> B<sup>b</sup>

but it's home to me — and I walk a - lone. —  
 of the edge and where I walk a - lone. —

11 Fm A<sup>b</sup> E<sup>b</sup> B<sup>b</sup> Fm A<sup>b</sup>

I walk this emp - ty street, on the bou - le - vard of bro - ken dreams, — where the ci - ty sleeps, and  
 Read be - tween the lines of what's fucked up and ev - 'ry - thing's al - right. Check my vi - tal signs and

# AMERICAN IDIOT

WORDS AND MUSIC BY BILLIE JOE ARMSTRONG, MICHAEL PRITCHARD AND FRANK E. WRIGHT III

Tune all strings down  
by a semitone

2 bars count in

$\text{♩} = 186$

$A^{b5}$   $D^{b5}$   $G^{b5}$   $D^{b5}$   $A^{b5}$   $G^{b5}$   $A^{b5}$   $D^{b5}$   $G^{b5}$   $D^{b5}$   $A^{b5}$   $(A^{b5})$   
 $(A^5)$   $(D^5)$   $(G^5)$   $(D^5)$   $(A^5)$   $(G^5)$   $(A^5)$   $(D^5)$   $(G^5)$   $(D^5)$   $(A^5)$   $((A^5))$

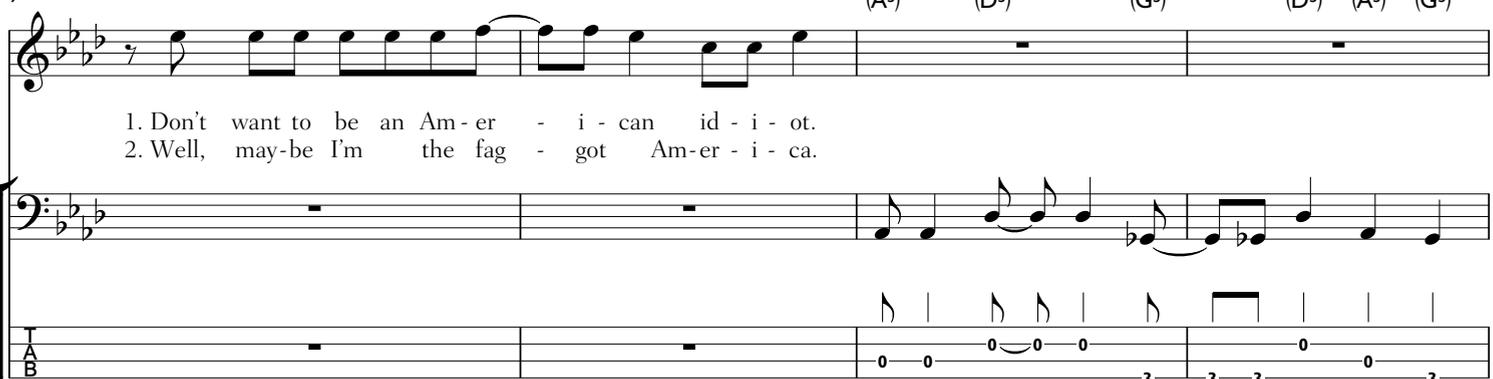


$A^{b5}$   $D^{b5}$   $G^{b5}$   $D^{b5}$   $A^{b5}$   $G^{b5}$   $A^{b5}$   $D^{b5}$   $G^{b5}$   $D^{b5}$   $A^{b5}$  N.C.  
 $(A^5)$   $(D^5)$   $(G^5)$   $(D^5)$   $(A^5)$   $(G^5)$   $(A^5)$   $(D^5)$   $(G^5)$   $(D^5)$   $(A^5)$



9 N.C.  $A^{b5}$   $D^{b5}$   $G^{b5}$   $D^{b5}$   $A^{b5}$   $G^{b5}$   
 $(A^5)$   $(D^5)$   $(G^5)$   $(D^5)$   $(A^5)$   $(G^5)$

1. Don't want to be an Am-er - i - can id - i - ot.  
 2. Well, may-be I'm the fag - got Am-er - i - ca.



13 N.C.  $A^{b5}$   $D^{b5}$   $G^{b5}$   $D^{b5}$   $A^{b5}$   $G^{b5}$   
 $(A^5)$   $(D^5)$   $(G^5)$   $(D^5)$   $(A^5)$   $(G^5)$

Don't want a na-tion un-der the new me-di-a.  
 I'm not a part of a red-neck a-gen-da.

