

What's Between The Lines

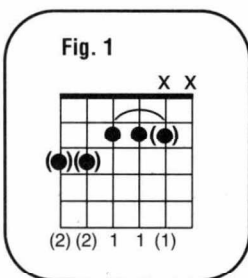


Aerosmith • Sweet Emotion

In 1970, Steve Tyler, Joe Perry, and Tom Hamilton started a rock trio with dreams of conquering the big time. Tyler's poor drumming and excellent frontman skills led to the addition of Joey Kramer at the set, and Joe Perry found a six-string brother in Brad Whitford (Hamilton held down the bottom on bass). Relentlessly gigging while living together in a small apartment in Boston, Aerosmith was signed to Columbia Records and released their self-titled debut in 1973. Local gigs became national tours, and Aerosmith slowly worked their way up to headliner status. The boys were certainly at the top of their game when their third album, *Toys in the Attic*, was released in 1975. It included two classic rockers: "Walk This Way" and this month's offering, "Sweet Emotion."

THE SWEET CENTER

To put "Sweet Emotion" together, we're going to build it up from the center out. After all, it's those hard-hammerin' verse riffs that grab every guitarist's attention first, isn't it? First, let's nail Joe Perry and Brad Whitford's classic '70s guitar attack: strap on a Les Paul switched to the bridge pickup and plug into a Marshall JCM 800 dialed in to Perry's patented "everything on '7'" setting, and you're there. Barring ownership of those rock staples, any humbucker-equipped axe will suffice, and finding an overdriven sound that snarls and sustains without obliterating individual notes will get you a long way towards "emotional ecstasy."



Once your tools are sharpened, start swinging at Riff A1, the heart of the song. Finger the

A5 dyad as an A major chord and add the notes C (5th string, 3rd fret) and G (6th string, 3rd fret) as shown in Fig. 1. It's important to break the cardinal rule of "correct" fretting technique and wrap your thumb around the neck! This will almost automatically cause you to deaden the 1st and 2nd strings. Be sure to emphasize the 5th, 4th, and 3rd strings with your picking hand on the chord stabs; keep the first finger down while honing in on the single-note part of this riff, and you'll feel it fall into place quickly enough.

The next vital ingredient in "Sweet Emotion" is the semi-chromatic instrumental figure marked "interlude." The trick to nailing this figure is in using both the strongest and the most economical fingering possible. Try the fingering shown in Fig. 2A. If you have the luxury of a har-

monizing guitar partner, Fig. 2B will economize the harmony that enters on the third and fourth repetitions of this figure. If you want to cop both parts at once, be daring and try the root-5th dyads shown in Fig. 2C.

THE SUBTLE SURROUNDINGS

Now that you have the sweet filling of "Sweet Emotion," it's time to add the more subtle ingredients—the "pulled back" passages that surround the big riffs, making them seem even bigger. For the song's chorus, it's vital to allow the harmonized lead vocals to take center stage, so begin by getting to know the bass line, arranged for guitar and shown in Fill 1. (This will come in handy for the intro, too.) You can use Fill 1 under the song's first chorus, and then switch to Riff B for subsequent choruses. Dual guitar lineups can use Fill 1 and Riff B simultaneously for the subsequent choruses. Be sure to play these chorus accompaniments with a light touch, and let the vocals shine!

THE ROCKIN' TAIL

As if "Sweet Emotion" didn't have enough goodies, Aerosmith finishes up with a jam in every guitarist's favorite key—E! Riff C begins the outro, and a quick listen will reveal that it's virtually identical to the bass guitar intro we've learned as Fill 1, transposed to E. After four repetitions of Riff C, the solo enters with a tangy b5th dyad, a move any R&B guitarist from the '60s would know cold. A quick reply in open position, another batch of b5ths, and it's "blues box" time, except that notes from the major pentatonic scale slip in as well.

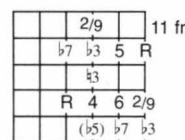
Fig. 3 shows the complete selection of notes in box diagram form, with the notes identified by their function. (The b5th indicated in parentheses is never actually fretted, but rather played as a bend from the 4th.) There are a couple of quick excursions to open position and a brief move down to 9th position, but you'll get plenty of "Sweet Emotion" from this blues-major hybrid alone. ☐

Fig. 2A

Fig. 2B

Fig. 2C

Fig. 3





SWEET EMOTION

As Recorded by Aerosmith
(From the Columbia Recording TOYS IN THE ATTIC)

Words and Music by
Steven Tyler and Tom Hamilton

Transcribed by Adam Perlmutter

Aerosmith—Greatest Hits (00692015, \$22.95) includes note-for-note transcriptions with tab for 15 of their best. To order, call 1-800-637-2852 or visit www.musicdispatch.com

Intro

Moderate Rock ♩ = 96

Gtr. 1 (dist.)

Gtr. 2: w/Fill 1 (14 times)
N.C.(A)

*mf w/talk box
let ring throughout*

TAB: 0, 4, 7

TAB: 0, 0, 3, 4, 4, 2, 0

TAB: 0, 4, (4) 2 4, (4) 2 4, (4) 2 4, (4) 2, 4, 2, 2 (3)

Fill 1
*Gtr. 2
mf

TAB: 0 0 5 0 0 7 0 0 5 0 0 4

*Bass arr. for guitar.

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Sweet Emotion

Chorus

Gtr. 2: w/Fill 1 (8 times)
Gtr. 1 tacet

N.C.(A)

1.

Sweet e - mo - tion.

2.

Verse

A5

D A5

tion. I.Talk a - bout things and no - bod - y cares, you're

Gtr. 3 (dist.)

Riff A End Riff A Riff A End Riff A

mf

0 4 2 2 2 3 0 3 0 3 2 2 2 3 0 3 0 3

Gtr. 3: w/Riff A1 (6 times)

D A5

D A5

D A5

wear - in' out things that no - bod - y wears. You're call - in' my name, but I got - ta make clear,

D A5

D A5

D A5

I can't say, ba - by, where I'll be in a year.—

Interlude

N.C.

2. Some
4. You

Gtr. 4 (dist.)

mf

5 3 5 0 2 2 3 3 3 4 4 5 2 0 2 2 4 4 5 5 5 1 1 2 2 0 2 2 4 5 1 2

Gtr. 3

5 3 5 0 2 2 3 3 3 4 4 5 5 3 5 0 2 3 4 0

Sweet Emotion

Verse

Gtr. 3: w/Riff A1 (8 times)
Gtr. 4 tacet

D A5 D A5

sweat hog - gin' ma - ma with a face like a gent. Said my
stand in the front just a - shak - in' your ass. I'll

D A5 D A5

get up and go — must have got up and went. — Well, I
take you back - stage, you can drink from my glass. — And

D A5 D A5

got good news, she's a real — good li - ar, 'cause a
talk a - bout some - thin' you can sure un - der - stand, 'cause a

D A5 D A5

back - stage boog - ie set your pants on fire.
month on the road and I'll be eat - in' from your hand.

Interlude

N.C.

Play 4 times

To Coda

Play 3 times

Gtr. 4

Gtr. 3

5 3 5 0 2 2 3 3 3 4 4 5

2 0 2 2 4 4 5 5 5 1 1 2

2 0 2 2 4 5 1 2

5 3 5 0 2 2 3 3 3 4 4 5

5 3 5 0 2 2 3 3 3 4 4 5

5 3 5 0 2 3 4 0

Chorus

Gtr. 2: w/Fill 1 (8 times)
Gtr. 4 tacet

A5

Sweet — e

Gtr. 3

Riff B

End Riff B

5 3 0 3 2 2 4 0 3 0 0 2 2 4 0 3 0 0 2 2 4 0 3

Sweet Emotion

Gr. 3: w/Riff B (6 times)

mo - tion. Sweet

e - mo - tion. 3.I

Verse

Gr. 3: w/Riff A
A5

Gr. 3: w/Riff A1 (7 times)
D A5

pulled in - to town in a po - lice car. Your

dad - dy said I took you just a lit - tle too far. You're

tell - in' her things, but your girl - friend lied. You'

can't catch me, 'cause the rab - bit done died. Ah, yes it did!

D.S. al Coda
(take repeats)

Coda

Gr. 4

E5
Riff C

Play 4 times
End Riff C

2 0 2

grad. bend 1 1/2

5 3 5 0 2 (2)

Sweet Emotion

Outro-Guitar Solo

Gtr. 4: w/Riff C (till fade)

E5

Gtr. 3

15 16 15 16 15 16 15 16 16 16 15 16 15 16 15 16 15

2 (2) 0 0

14 15 16 15 16 15 16 16 16 16 12 15 12 14 12 14 12 12

15 14 12 12 15 14 14 (14) 12 14 12 14 15 14 12 12 15 12 12 14 (14) 12 14 14

3

8va

loco

14 12 14 14 12 13 14 12 13 14 12 14 12 12 15 12 14 12 14 14 14 14 14 14

Begin fade

2 (2) 0 0 0 0 0 0 3 0 3 0 2 (2) 0 3 0 3 0 3 0 3 0 0 1

3

Sweet Emotion

The first system of musical notation consists of a treble clef staff and a bass clef staff. The treble staff contains a melodic line with various note values and slurs. The bass staff contains a bass line with fret numbers (12, 14, 0, 12, 12, 11, 9, 11, 9, 9, 11, 14, 12, 14, 14, 12, 12, 14, 12, 15, 12, 15) and fingerings (1, 1).

The second system of musical notation continues the piece. It features a treble staff with melodic lines and a bass staff with fret numbers (15, 15, 15, 12, 14, 14, 14, 14, 12, 14, 12, 14, 12, 11, 14, 12, 14, 12) and fingerings (1, 1/2, 3). Wavy lines above the treble staff indicate vibrato or tremolo effects.

The third system of musical notation continues the piece. It features a treble staff with melodic lines and a bass staff with fret numbers (15, 15, 15, 12, 14, 14, 14, 14, 12, 14, 12, 14, 12, 14, 12) and fingerings (1, 1/2, 3). Trills are indicated by 'tr' above notes in the treble staff.

The fourth system of musical notation continues the piece. It features a treble staff with melodic lines and a bass staff with fret numbers (15, 15, 15, 12, 14, 14, 14, 14, 12, 14, 12, 14, 12, 14, 12, 14) and fingerings (1, 1/2, 3). Trills are indicated by 'tr' above notes in the treble staff.

The fifth system of musical notation concludes the piece. It features a treble staff with melodic lines and a bass staff with fret numbers (15, 15, 15, 12, 14, 14, 14, 14, 12, 14, 12, 14, 12, 14) and fingerings (1, 1/2, 3). Trills are indicated by 'tr' above notes in the treble staff. The system ends with the text "Fade out".