

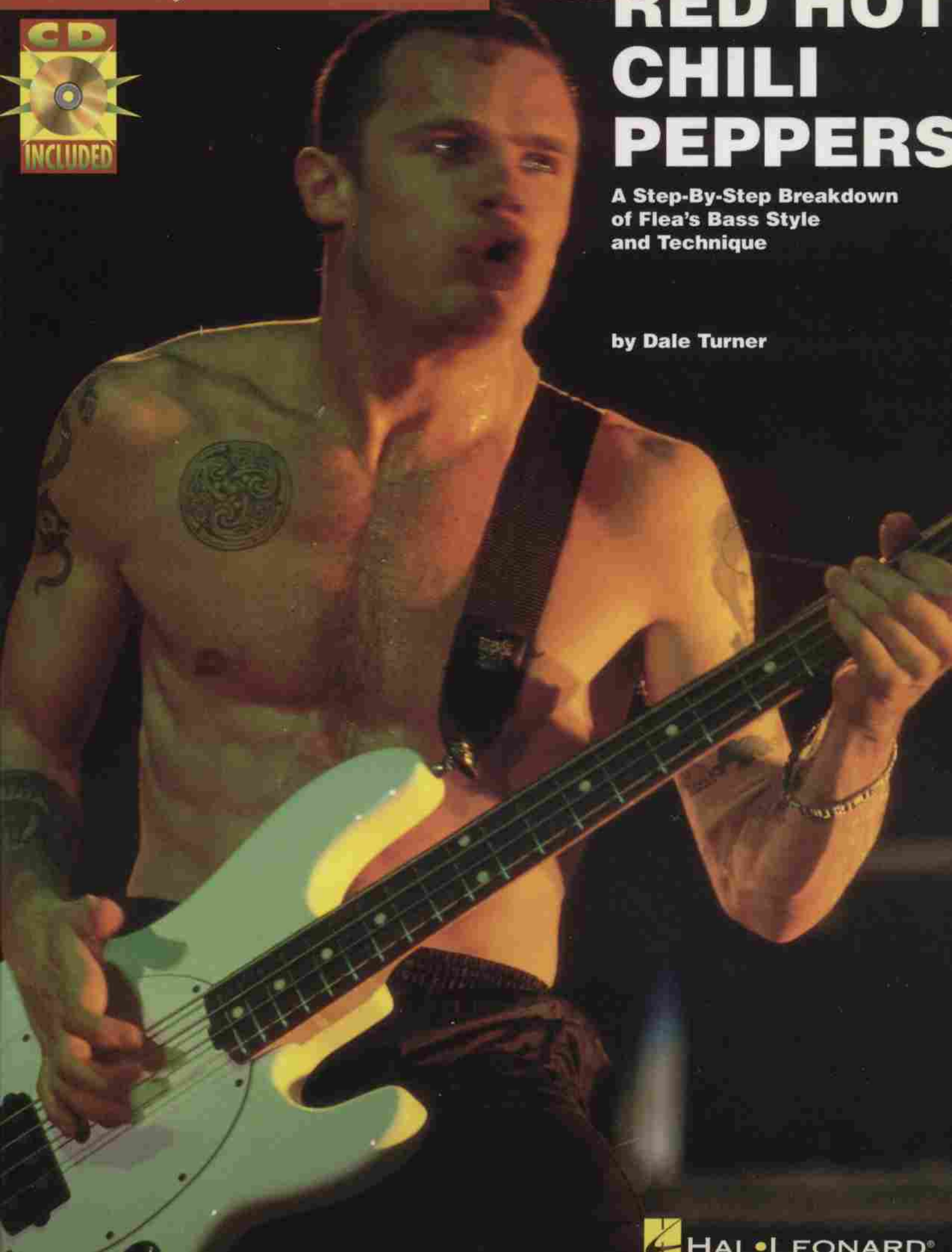
BASS *signature licks*



# THE RED HOT CHILI PEPPERS

A Step-By-Step Breakdown  
of Flea's Bass Style  
and Technique

by Dale Turner



BASS *signature ticks*

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# INTRODUCTION

The Red Hot Chili Peppers have consistently been successful in their fusing of funk, punk, rap, and rock into a uniquely marketable hybrid that countless fans have long viewed as the “alternative to the alternative,” paving the way for the success of a handful of funk-oriented hardcore bands in the Chili Peppers’ hometown and across the country (e.g., Fishbone, Firehose, Living Colour, and Faith No More). Each recorded effort by the Red Hot Chili Peppers documents their continuing evolution, both as musicians and as distinctive personalities.

If you’re a fan of Flea and his brilliant bass work, you’ve come to the right place! Proceed with caution as you flip through the following pages of *Red Hot Chili Peppers: Signature Licks for Bass*. You’re about to be treated to a smorgasbord of Flea’s funkiest, punkiest, most-rockin’ bass figures—even a couple of his mellower contributions to RHCP’s acoustic classics! Selections from *Freaky Styley*, *The Uplift Mofo Party Plan*, *Mother’s Milk*, *BloodSugarSexMagik*, *One Hot Minute*, and a special soundtrack section have been included, bringing the song total to twelve tunes in all! Many of these songs have been mainstays in the Red Hot Chili Peppers’ live set for years. You’ll also find this book chock-full of Flea facts and Peppers’ history.

# THE RECORDING

The CD included in this book was recorded on a Roland VS-880V2 digital 8-track hard-disk recorder, using its internal VS8F-1 expansion board for all digital effects (compression, chorus, delay, etc.), simulated guitar amplifier tones (e.g., Matchless, Soldano, 5150, etc.), and microphone enhancements.

A Yamaha BBN411 bass guitar was used to recreate all of Flea's bass lines, while the drums were programmed onto an AKAI MPC 2000 Studio Plus. In addition, two different Tom Anderson strats were used to cover all electric guitar parts, while a Larivée 6-string (equipped with a Highlander pickup) and a Taylor 12-string were played on the acoustic songs. Both electric guitars were strung up with D'Addario EXL110s, while the 6-string acoustic featured D'Addario EJ17s. All bass, drum, and guitar tracks were then mixed down to an Otari DTR-8S DAT recorder.

I would like to extend my thanks to Erik Hanson at Roland Corporation US, Greg Romano at J. D'Addario & Company, Inc. for the strings and picks, Derek Snyder and Alexander Kelly at West L.A. Music, Joe Jewell for lending me his Taylor 12-string, and everybody at Hal Leonard Publishing Corporation. I would also like to thank bassist Dave Keif and guitarist Tom Kolb for lending their outstanding musicianship skill to the following tracks: "Jungle Man," "Behind the Sun," "Higher Ground," "Knock Me Down," and "Aeroplane" (bass solo).

## ESSENTIAL FLEA FACTS

Put simply, Flea is one of the most eclectic funk-rock bass players on the planet. On the subject of the evolution of his unique bass style, Flea responded as follows in an interview conducted by Joe Gore of *Guitar Player* magazine:

*"It was just elements of all the things that I loved. It was what I liked, what I listened to, and what I was able to play. It was never really conscious. When I picked up my bass and started wailing by myself, that was the kind of shit I played. I liked playing funk, but the natural me was very aggressive. I liked that feeling of beating the shit out of the bass, but doing it in a funky way."*

Before he was known as "Flea," Michael Balzary (b. October 16, 1962) spent the first four years of his childhood in his birthplace of Melbourne, Australia. After he and his family moved to New York in 1967, Michael's musical world—an eclectic combination of jazz and classical music at the time—quickly began to take shape. His stepfather, a jazz musician, hosted weekly jam sessions at his home, providing an inspiring environment for young Michael to immerse himself in. When he was nine years old, Michael decided to take a crack at being a musician himself and picked up the trumpet. By 1973, after the family had moved to Los Angeles, Michael was already good enough to partake in his stepfather's weekly jams.

After moving to Los Angeles, Balzary enrolled in Bancroft Jr. High, blowing his trumpet with the school's orchestra and, on occasion, with the Los Angeles Junior Philharmonic. Surprisingly, rock music had yet to effectively infiltrate Michael's world. In fact, what rock music Michael was aware of, he hated; he was perfectly content listening to jazz giants like Charlie Parker and Miles Davis. Unfortunately, Michael's die-hard devotion to jazz prompted virtually all of his classmates to classify him as a musical oddball of sorts. At school, Balzary felt like a complete outcast and might have been consumed by his ever-increasing shyness, if not for an extroverted acquaintance named Anthony Kiedis.



During the years spent at Bancroft Jr. High, Michael Balzary and Anthony Kiedis went from casual acquaintances to lifelong friends. By the time the pair entered Fairfax High School in 1977, the teenage Balzary (under the tutelage of Kiedis) all but abandoned his shy persona, shaved his head, and unleashed the uninhibited, over-the-top fireball known from that day forward as Mike B. "The Flea." It was at Fairfax High School that Flea first got the bug to pick up the bass. A few of his friends (Hillel Slovak, Jack Irons, and Alain Johannes) had formed a band called Anthym in 1977. By 1979, after achieving a small degree of celebrity status by playing at school functions, the band soon found itself in demand for performances at "rival" schools. The band's (now called What Is This) increased popularity began having an adverse effect on the grades of bassist Tom Strasman, prompting his departure. Hillel Slovak and Alain Johannes decided to experiment with taking one of their non-bass-playing pals and teaching him how to play the instrument solely by jamming and improvising. This would theoretically create the "perfect" bass player for the band. Flea was more than happy to give it a shot.

Despite only having one formal bass lesson ever (from a teacher who insisted he learn the Eagles' "Take it Easy"), Flea progressed quickly. By the middle of 1980, Anthym was already a popular attraction within the Hollywood club circuit (e.g., regularly playing the Whisky, Troubadour, Starwood, etc.)—and all of the band's members were still in high school! (They graduated July 1980.) By now, Flea's musical influences grew to include Ornette Coleman, James Brown, the Meters, Funkadelic, and Defunkt. After witnessing a performance of Black Flag at the Starwood in 1980, Flea permanently added punk rock to his list of key inspirations. This passion for punk prompted a two-year stint with the infamous punk outfit Fear, which Flea joined in the summer of 1981. Despite his ever-escalating punk leanings, Flea still made time to rock out with his Anthym buddies.

Meanwhile, Anthony Kiedis, who had been passionately exploring creative writing since his late high school years, was taking classes at U.C.L.A. At Flea's request, Anthony began functioning as Anthym's emcee. This provided Anthony with an open forum to showcase his ever-evolving, rapid-fire rap skills. According to legend, after Flea and Anthony spent a day spinning some Defunkt records, Flea, inspired by the experience, came up with a ferociously-funky bassline. Upon hearing it, Anthony realized he had a rap that fit it perfectly. This flash of creativity marks the birth of a song called "Out in L.A.," as well as the signature sound for a band that would soon become known as the "Red Hot Chili Peppers."

# Freaky Styley

After renaming the "Miraculously Majestic Masters of Mayhem" to "Red Hot Chili Peppers" in 1984 (purportedly after Anthony Kiedis saw those words burning on a bush in the Hollywood hills while "tripping"), despite the fact the band was formed as a joke, RHCP conquered the L.A. underground scene and became one of the most in-demand club acts in town. It didn't take long for record reps to notice them either. At that time, the band's lineup consisted of Anthony Kiedis, Flea, Hillel Slovak, and Jack Irons. It seemed that nothing could stop the band's unprecedented local popularity and momentum—nothing except for the fact that Slovak and Irons were also in a band called "What Is This" with guitarist Alain Johannes.

When the Red Hot Chili Peppers were approached by EMI America for a seven-record deal, What Is This was also about to be signed—by MCA. Slovak and Irons had to decide which band to stay with. They chose What Is This because they'd spent six years with the band, as opposed to the six *months* they'd spend with their "joke band." EMI gave the Red Hot Chili Peppers only a few months to audition new members and fill out the band's roster. Anthony and Flea chose studio guitarist Jack Sherman and drummer Cliff Martinez for the band's first album, *The Red Hot Chili Peppers*.

This first album was hardly an accurate portrayal of the intense energy and passion possessed by the Red Hot Chili Peppers, mostly because they were not in full force on the recording (obviously due to the absence of Slovak and Irons). The fact that producer (ex-Gang of Four guitarist) Andy Gill's primary objective was to create a hit record—in the tradition of MTV bands like Duran Duran, the Thompson Twins, Frankie Goes to Hollywood, etc.—didn't help either.

In January 1985, Jack Sherman got the boot. It was clear that he and the band just didn't "click" live or in the studio. Sherman and the band parted ways, free of any hostilities or bitterness. (He later performed background vocals on "Good Time Boys" and "Higher Ground" which wound up on the *Mother's Milk* album in 1989.) Meanwhile, Hillel Slovak, who as of late hadn't been satisfied with the direction in which What Is This had been heading, rejoined Anthony and Flea upon their request. Anthony Kiedis ("Homes"), Flea ("Homeboy"), Hillel Slovak ("Homesqueeze"), and Cliff Martinez ("Homey") soon got to work on creating their sophomore effort, *Freaky Styley*.

For their second time at bat, the Red Hot Chili Peppers requested George Clinton of Parliament/Funkadelic to fulfill the role as producer. The Chilis went to Detroit to cut the album at Clinton's own United Sound Studio during the spring of 1985. They presented Clinton with a handful of raw riffs, melodies, and lyrics, and Clinton helped refine them. The end result was a product that oozed with sexy swank—complete with titles like "Lovin' and Touchin'" and "Sex Rap." "Jungle Man" also made the cut, providing the band with one of what would soon be many funky crowd pleasers.

The media neglected to give the band the attention it seemed to deserve, resulting in somewhat dismal returns in the record sales department. (The first two albums only sold about 75,000 apiece.) Needless to say, the Red Hot Chili Peppers were far from a household name. At this time, college radio and the "fraternity circuit" played a vital role in helping to establish the Peppers' fan base across the country, spreading the word of this local Los Angeles phenomenon beyond the boundaries of California.

In April 1986, missing his relationship with Hillel, Jack Irons rejoined the Red Hot Chili Peppers. Like Slovak a year earlier, Irons wasn't pleased with the direction What Is This seemed to be headed—he also missed his Red Hot buddies.



# JUNGLE MAN

Words and Music by Flea, Anthony Kiedis,  
Cliff Martinez and Jack Sherman

"Jungle Man" is a classic Chili Peppers tune, ripe with Flea's fastidious funk. This song was also released in the form of a music video (available on the Red Hot Chili Peppers' video collection *Positive Mental Octopus*.)

## Figure 1—Intro

Flea funks up a storm in this figure, relying on his patented *slap* and *pop* technique to jump start "Jungle Man." The "slap" aspect of Flea's bass technique is indicated between the notation and TAB staves with a "T," instructing you to slap the outside of your right hand's *thumb* onto the indicated string with a quick flick of your wrist. In many cases, these funky slaps are synchronized with the bass or "kick" drum, contributing to the Chili Peppers' powerhouse groove. These slaps are also frequently punctuated with a "pop." This technique, indicated between the notation and TAB staves with a "P," involves hooking the indicated string with the tip of your right hand's *index* finger and engaging in a rapid pull/release action that forces the string to snap back against the fretboard, creating a "popping" sound. In many Chili Peppers tunes, this pop is also synchronized with Cliff Martinez's snare drum hits.

The slap and pop usually are used in conjunction with one another to generate the ultimate funky bassline. Both techniques are often alternated while fretting an octave shape, with the slap used to sound the lowest note and the pop to articulate the highest. Before diving into the following figure, try alternating between slaps and pops while holding an F# octave shape (second fret, fourth string/fourth fret, second string), keeping your forearm relaxed while loosely rotating your hand at the wrist. In this song, the F# octave shape is used to imply an F# minor chord. Notice that the F# on the fourth string is actually *hammered on* from the open string after it's sounded with a slap. To execute this "hammer-on," physically slam down (like a "hammer") your fret-hand's index finger onto the F# after you've slapped the open E string. You'll most likely need to press pretty hard with your "hammering" finger to get this note to sound. A hammer-on is also a type of ascending *legato* technique—a term used to describe a musical passage which is meant to be performed smoothly (indicated in notation and TAB with a *slur*—a curved line which appears over or under a series of different pitches). Flea's F# octave shape is then slid up the fretboard to imply the chords A and B (measures 5–8).

The first eight measures of this intro are played entirely using slaps and pops. For the last two measures, revert to standard fingerstyle articulations, alternating between your right hand's index ("i") and middle ("m") fingers as you gradually increase volume from a whisper to a growl.

**3** Fig. 1  
Intro

1

N.C.(F#m) (E) (F#m) (E) (F#m) (E)

T T P T T T T P T T T T T P T T

T 4 4 4

0 2 2 2 0 0 2 2 2 0 2 0 2 2 0



### Figure 3—Interlude

While Hillel implies an A9 chord with his guitar part, Flea temporarily abandons his patented slaps and pops in this interlude section, opting to funk up the place using his ferocious fingerstyle technique. After plucking out a pair of A notes which are positioned an octave apart, Flea ascends the A minor pentatonic scale (A–C–D–E–G) along the fifth string, squeezing in an extra *chromatic* note, D $\sharp$  (sixth fret, fifth string), between D (fifth fret, fifth string) and E (seventh fret, fifth string) to spice up his bass line. This extra note is considered “chromatic” because it is outside of the key; it’s merely used as a passing tone. Flea varies his infectious bass riff throughout, putting the cap on this section with his melodic fill in measure 12.

**5** Fig. 3

Interlude 2:18

N.C.(A9)

1

5 5 7 3 3 5 5 6 7 5 5 5 7 5 3 3 5 5 6 7 5 5

3

5 7 3 3 5 5 6 7 5 5 5 7 5 3 3 5 5 6 7 5 5

5

5 7 3 3 5 5 6 7 5 5 5 7 5 3 3 5 5 6 7 5 5

7

5 7 3 3 5 5 6 7 5 7 5 7 5 7 5 0 5



# The Uplift Mofo Party Plan

With the Red Hot Chili Peppers returned to full strength, it seemed that nothing could stop their rise to the top of the funk-punk-rap-rock ranks. Rap-rock bands like Run DMC and the Beastie Boys were hitting the charts, giving rap/rock fusion the exposure and respect it deserved. To give the Chili Peppers a better chance to challenge the newly-found success of their rap-rock counterparts, EMI America transferred its responsibilities to the more functional EMI Manhattan—a branch of the same label which could be more in-touch and hands-on with RHCP.

Unfortunately, during this period, Anthony and Hillel were using heroin on a regular basis. (Hillel may have even been hooked as far back as 1984.) Before Jack rejoined the band, Flea had been a nervous wreck trying to deal with the escalating chemical intake of his buddies. Jack's return eased the tension for a bit, but it wasn't long before Hillel's pharmaceutical dabbings began to take their toll.

In January 1987, after months of being on the road, the Red Hot Chili Peppers entered Capitol Studios with Michael Beinhorn (the band chose him after interviewing several candidates) to begin preproduction for their third album. At the time, however, the Red Hot Chili Peppers only had five completed songs. Insufficient in Beinhorn's eyes, he decided he'd take it upon himself to oversee the band's lifestyle—keeping tabs on them and monitoring their work ethic. Beinhorn temporarily moved out of his home, relocated to the same neighborhood Anthony Kiedis lived, and basically *made* them work. The Chili Peppers didn't return to the studio until May 4, 1987, but the end result was well worth all the sweat.

*The Uplift Mofo Party Plan* was released in September 1987 and was the first RHCP recording that accurately depicted the primal energy and explosiveness the band demonstrated in their live shows. Unlike George Clinton, who never saw a Peppers' show prior to producing *Freaky Styley*, Beinhorn was well aware of the band's live vibe and made every effort to capture their spirit on vinyl. Sadly, the album still failed to get airplay. The Red Hot Chili Peppers pounded the road with Fishbone and Thelonus Monster in an effort to force feed *The Uplift Mofo Party Plan* to the masses, tackling one city at a time. The rigorous roadwork did come with its rewards (the album slowly pushed its way up the *Billboard* album chart to #143), but also took its toll on Hillel.

With the band set to embark on its first European tour, it became clear that the Chili Peppers couldn't afford to have anything in their organization that might hold them back. Anthony, Flea, and Jack had been going to great lengths to keep their friend functional, but they just couldn't shoulder him anymore. At one point, Anthony was going to break the news to Hillel, but Fishbone's Angelo Moore discouraged him. Hillel joined them in their jaunt to Europe. It was during this tour that the Red Hot Chili Peppers shot the "cocks in socks" cover art for their *Abbey Road* EP—ironically the Beatles' final album, and the last for Hillel. Hillel Slovak died on June 27, 1988—two weeks after the band returned from its European tour. Jack Irons left the band shortly thereafter and was briefly committed to a psychiatric ward.







# BEHIND THE SUN

Words and Music by Flea, Anthony Kiedis,  
Hillel Slovak, Jack Irons and Michael Beinhorn

Arguably the most commercial track recorded by the Chili Peppers at the time (at least in terms of production and hook), surprisingly the band's label (EMI) wouldn't release "Behind the Sun" as a single, despite the insistence of the Peppers themselves. It actually took the success of the band's breakthrough album *Blood Sugar Sex Magik* (1991) and some string pulling by marketing VP Mike Mena to finally make it happen in 1992—a full five years after it was released on *The Uplift Mofo Party Plan*.

"Behind the Sun" is chock full of brilliant bass work. Everything from slammin' slaps and bizarre chromatic lines to muted notes and the melodic doubling of Hillel's guitar parts propel this puppy along. Let's go for a ride!

## Figure 1—Verse

After eight repetitions of a one-measure figure based on a syncopated arrangement of open E slaps and muted notes, Flea whips out a descending chromatic line using a combination of slaps, legato slides, and pull-offs (measures 2–3). Because this line is arranged in chromatic fashion, you'll need to rely on all of your fret-hand's fingers to get through it. Time to break in the pinky! By using *legato slides*, Flea is able to break up the phrasing of this line, while simultaneously diminishing the demands put on the right hand. In a "legato slide," the first note is articulated (here with a slap) and the second note is sounded by quickly sliding into it while maintaining pressure with the sliding finger as it moves along the fretboard. A slide between notes is indicated in the notation and TAB staves with a diagonal line. A line sloping downward indicates a descending slide, while one that slopes upwards indicates an ascending slide. Flea's chromatic bass line is performed similarly at various points in this song, including the earlier intro, and is used to punctuate portions of Anthony's lead vocal.

9

Fig. 1

Verse 0:26

1

E9 E13 N.C.

play 8 times

2

3

E9 E13

play 4 times

4

## Figure 2—Chorus

Flea uses his fingerstyle technique throughout this song's chorus section, providing a complimentary backdrop for Hillel's melodic guitar figure between measures 1–4. These four measures are repeated three times. Notice that Flea also uses his right hand fingers to articulate the familiar open E string figure (measures 3–4), which imparts a different feel than how the passage sounded (with a slap) back in the verse section. Between measures 5–6, Flea doubles Hillel's guitar figure, sliding in and out of notes from A major pentatonic (A–B–C♯–E–F♯) during beats 1–2, and E major pentatonic (E–F♯–G♯–B–C♯) thereafter. Flea's command over legato techniques like slides and hammer-ons makes this passage flow smoothly and seamlessly. This passage is punctuated with more percussive open E thumps, played fingerstyle.

### 10 Fig. 2

Chorus 1:02

1

D Dsus2 D5 A Asus2 A5 E Esus2 E5 N.C.

5 5 5 5 X 4 4 4 4 4 X 5 X 5 5 (0) 9 7 5 7 5 7

3

E9

play 3 times

0 X 0 0 X 0 0 0 0 0 X 0 X 0 0 X 0 0 0 0

5

D Dsus2 D5 A Asus2 A5 E Esus2 E5 N.C.

9 11 9 11 9 7 9 11 9 11 9 7 9 11 9 9 7 9 7 5 7 5 7

7

E9

0 X 0 0 X 0 0 0 0 0 X 0 X 0 0 X 0 0 0 0 0 X



# Mother's Milk

When John Frusciante was growing up he used to practice 10 or 15 hours a day, working on everything from technique and theoretical applications to Frank Zappa and Jimi Hendrix songs. The Red Hot Chili Peppers were John Frusciante's favorite band in the world. He already knew all their guitar riffs, solos, lyrics, bass parts—everything. Flea, who met Frusciante through D.H. Peligro, had been recording some tunes at his house and invited Frusciante to come over and lay down some tracks. John's work was so impressive that Flea decided they'd better snatch him up right away. Shortly thereafter, Chad Smith replaced D.H. Peligro behind the drum kit. The newly-reformed Red Hot Chili Peppers hit the road in March 1989 to work out the new band's idiosyncrasies prior to recording their fourth album, *Mother's Milk*.

Produced by Michael Beinhorn, *Mother's Milk* (which Anthony referred to throughout its recording process as *Rocking Freakapotamus* before arriving at its current title) depicts a monstrous step in the Red Hot Chili Peppers' evolution—both as songwriters and as distinct musical personalities. The album was released in August 1989 and, as a tribute, featured cover art (back cover) by the late Hillel Slovak.

*Mother's Milk* was received by the media and the public with open arms. Words of praise spouted from the pens of rock journalists in magazines and newspapers across the country. In *Guitar Player* magazine, Joe Gore praised the guitar skills and creative genius of John Frusciante, stating that "[He] plays as if he grew up with one ear glued to a boom-box and the other to a Marshall stack...a living archive of '70s metal and funk riffs." He went on to characterize the Chili Peppers' latest lineup as "the most intense yet."

# HIGHER GROUND

Words and Music by Stevie Wonder

The Red Hot Chili Peppers cover version of Stevie Wonder's funky classic, "Higher Ground," was the first huge radio hit for the Peppers. The song also translated well to video and, as a result, was rotated regularly on MTV. The national buzz about the Chili Peppers was already spreading like wildfire, prompted by the earlier success of "Knock Me Down"—the first single issued from *Mother's Milk*. The success of "Higher Ground" was proof that the band had a killer album on their hands. For the curious, this song also features background vocals contributed by the Chili Peppers' first guitarist on record, Jack Sherman, among several other Chili Pepper pals.

## Figure 1—Intro

"Higher Ground" is set into motion with Flea's ferociously funky bass line—octave shapes which imply Em, G, and A chords (measures 1–4), played exclusively with slaps and pops. Notice how Flea doubles up on his thumb slaps, requiring rapid wrist movement. By measure 5, the Chili Peppers' rockin' rhythm section is in full force, with John Frusciante churning out his chunky power chords and Chad Smith doing some damage with his drums. Flea and Frusciante double each other for the most part in this section (measures 5–8), intensifying their figure with some E Dorian (E–F♯–G–A–B–C♯–D) scalar fragments in the latter halves of measures 6 and 8. Flea plays these scalar portions fingerstyle, alternating between the middle and index fingers of his right hand.

### 11 Fig. 1

Intro

Band tacet  
N.C.(Em)

1

(G) (A) (Em) (G) (A)

T T P T T T P T T P T T P T T T P T P T

2 5 7 2 5 7

0 0 0 3 3 5 5 0 0 0 3 3 5 5

3

(Em) (G) (A) (Em) (G) (A)

Band enters  
Em G A

T T P T T T P T T P T T T P T T P T T P T T T P T T P

2 5 7 2 5 7 2 5 7

0 0 0 3 3 5 5 0 0 0 3 3 5 5 0 0 0 3 3 5 5

6

Em N.C. G A Em N.C.

T T P T T T P T T T P T T P T T P T T P T

2 2 5 7 2 5 7 2 5 4 2 3

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

## Figure 2—Verse

More bombastic octave shapes prevail throughout this verse section, once again implying Em, G, and A chords (measures 1–4). Once you get a handle on the first measure, you can ride it out until the chord change to F# minor in measure 5. At this point, a new chord sequence is encountered, prompting Flea to reposition his octave fingering so it outlines a brief F#m–A–B progression in measure 5 (same as the Em–G–A progression, only everything is moved two frets higher). From here, the rhythm section works its way back to the song’s original progression with Flea using a chromatically-descending octave shape (sliding his fret-hand’s index down the neck in successive half steps from the fifth fret of the third string while maintaining an octave shape) to punctuate the transition in measure 8, leading back to the familiar Em–G–A chord sequence in measures 9–12.

### 12 Fig. 2

Verse 0:21

The musical score for Figure 2, Verse, is presented in four systems, each corresponding to a four-measure phrase. The key signature is one sharp (F#) and the time signature is 12/8. The notation includes a bass staff with notes and stems, a guitar fretboard diagram with fret numbers, and a rhythm line with 'T' (thumb) and 'P' (pick) strokes.

**System 1 (Measures 1-4):** Chords: Em, G, A, Em, G, A, Em, G, A. The fretboard diagram shows a consistent octave shape on the third string, with fret numbers 0, 2, 5, 7 for the first three measures and 0, 2, 5, 7 for the fourth.

**System 2 (Measures 5-8):** Chords: Em, G, A, F#m, A, B, F#m, E/G#. The fretboard diagram shows a shift in the octave shape starting in measure 5, with fret numbers 0, 2, 5, 7 for the first measure, and 2, 4, 7, 9 for the subsequent measures.

**System 3 (Measures 9-12):** Chords: A, Dsus4, Em, G, A. The fretboard diagram shows a chromatically descending octave shape on the third string, with fret numbers 5, 7, 6, 5, 4, 3, 2, 2 for the first measure, and 5, 5, 4, 4, 3, 3, 2, 2 for the second measure, and 0, 2, 5, 7 for the final two measures.

**System 4 (Measures 13-16):** Chords: Em, G, A, Em, G, A, Em, G, A. The fretboard diagram returns to the initial octave shape, with fret numbers 0, 2, 5, 7 for the first three measures and 0, 2, 5, 7 for the fourth.

### Figure 3—Chorus

Flea shifts gears into fingerstyle mode for this song's chorus, plucking out notes from the E minor pentatonic scale (E-G-A-B-D) in measures 1–6. Notice that Flea plays a consistent rhythmic motif in each odd-numbered measure (measures 1, 3, and 5; implying an A chord), offsetting it with pentatonic fills in each even-numbered measure (measures 2, 4, and 6; implying an E7#9 chord). The instant Flea and John land on the F# chord in measure 7, Flea cuts loose with a blistering F# Mixolydian fill (F#-G#-A#-B-C#-D#-E) which he spruces up with a few chromatic passing tones, walking down the second string in successive half steps between the notes C# (eleventh fret, second string) and A# (eighth fret, second string). This same principle is also used in Flea's fill in the following measure, as he slips through notes from B Mixolydian (B-C#-D#-E-F#-G#-A) over a B7#9 (B-D#-F#-A-D) chord (measure 8). In measures 9–12, Flea again engages in his slap/pop precision for a restatement of this song's primary bass riff.

**13** Fig. 3

Chorus 1:16

1 N.C.(A) E7#9 N.C.(A)

4 E7#9 N.C.(A) E7#9

7 F# B7#9 E G A

10 E G A E G A E G A

T T P T T T P T T P T T P T T P T T P T T P steady gliss. T P T T



# SUBWAY TO VENUS

Words and Music by Anthony Kiedis, Flea,  
John Frusciante and Chad Smith

Though it was never released as a single, "Subway to Venus" was a key component in the Chili Peppers' live set during the *Mother's Milk* tour. The song features some tricky ensemble figures and dazzling interplay between Flea and John Frusciante.

## Figure 1—Intro

After three measures of funk from John Frusciante and Chad Smith, Flea enters the picture with a one-measure fill (measure 4), then proceeds to lay down the law with his syncopated, sixteenth-note bass line (measures 5–8)—all of which is played with his superior fingerstyle technique. After beginning with the bluesy note B<sup>b</sup> (fifteenth fret, first string—analyzed as a "b5"), Flea's fill in measure 4 is comprised of notes from the E minor pentatonic scale (E–G–A–B–D), eluding to the completed E Dorian scale (E–F<sup>#</sup>–G–A–B–C<sup>#</sup>–D) with the inclusion of the note C<sup>#</sup> (eleventh fret, second string). The primary bass figure that follows in measures 5–8 revolves around the E Mixolydian scale (E–F<sup>#</sup>–G<sup>#</sup>–A–B–C<sup>#</sup>–D). Flea supercharges this line by adding some chromaticism between the notes G<sup>#</sup> (sixth fret, second string) and B (ninth fret, second string) throughout beats 2–4 in each of these measures, funk up this figure even further with the addition of muted notes. Flea plucks his muted strings in anticipation of his targeted E notes (seventh fret, third string/ninth fret, first string), which occur on beat 2 in measures 5–7 and the downbeat (beat 1) of measures 6 and 8. In the last measure of this passage, Flea, John, and Chad join forces and rip through a triplet riff which sets up the forthcoming verse section.

### 14 Fig. 1

#### Intro

N.C.(E7#9)

1 (guitar & drums) 3 *8va* *loco*

15 14 12 14 12 14 12 11 12 12 11 12 10 7 7 X 9 6 7 8 9 X

6 X 9 6 7 (0) 7 8 9 7 9 X 9 6 7 8 9 X 7 9 6 7 8 9 7 9 8 7



## Figure 2—First Verse

After four repetitions of this song's signature bass pattern (which serves as a backdrop for Frusciante's funky E7#9 chords), a shift to A7#9 is introduced (measures 3–6), prompting Flea to pound out a new bass line. For the most part, this bass figure is based on pitches from the A minor pentatonic scale (A–C–D–E–G), with the occasional inclusion of the note G# (fourth fret, fourth string) which is used in anticipation of the root note, A (fifth fret, fourth string). In measure 6, Flea walks chromatically up the third string between beats 2 and 4, setting up the reprisal of this song's primary bass line (measures 7–8). Notice that Flea plays this song's signature bass part down in a lower octave at this point, chromatically walking up the fourth string between iterations of his low open E.

**15** Fig. 2

Verse 0:16

N.C.(E7#9)

1

play 4 times

\* Play cue size note first time

3 (A7#9)

5 (D7)

7 (E7#9)

## Figure 3—Chorus

Flea doubles John Frusciante's guitar line throughout this chorus section's cleverly syncopated accompaniment, leaving calculated cracks for Chad Smith's frantic drum work and an extra guitar overdub by Frusciante. For the most part, both boys blaze in B minor pentatonic (B–D–E–F#–A), with the addition of a chromatic passing tone between E (seventh fret, third string) and F# (ninth fret, third string) in measure 2 and a quick slide

into the note C# (eleventh fret, second string), borrowed from the B natural minor scale (B–C#–D–E–F#–G–A) in measure 3. In measures 4 and 5, an F5–C5–G5 chord sequence forces our dynamic duo to temporarily deviate from the key of B minor, as the root notes of two of these chords—F5 and C5—are outside of the B minor scale. Flea punctuates this passage with a measure's worth of slaps and pops in measure 5—the only time this technique is used in the entire song. Because Flea and John are playing in unison throughout this section, rhythmic precision is of utmost importance. Listen to the recording several times, concentrating on the timing and attack of each note. When it comes time to play this passage along with the recording, keep your ears wide open so you can maintain a constant awareness of how your part interlocks with the bass and guitar track. In short, be critical of yourself!

**16** Fig. 3

Chorus 1:19  
N.C.(Bm)

**Figure 4—Outro Guitar Solo**

While John Frusciante lets it rip in this guitar solo section, Flea repeats a one-measure bass figure which features mucho chromatics within E Mixolydian (E–F#–G#–A–B–C#–D). Similar to this song's signature riff from the intro and verse sections, Flea walks up the fourth string in successive half steps between G# (fourth fret) and B (seventh fret), only this sixteenth-note line is even more syncopated. Flea also incorporates chromaticism along the third string between the C# (fourth fret) and D# (sixth fret), leading back into E (seventh fret) as the riff repeats. In the first repeating measure, Flea keeps each note within this choppy rhythmic phrase very short, separating many of the pitches he plucks with a sixteenth-note rest. After four repetitions, Flea's line is then doubled by one of John Frusciante's overdubbed guitars, only played without the choppy phrasing (measure 2). This song is effectively climaxed with our familiar F5–C5–G5 progression (from the chorus)—a one measure passage which is synchronized between Flea (pounding out each chord's root), John (playing power chords), and Chad (pounding the skins).

**17** Fig. 4

Guitar Solo 3:47  
N.C.(E7#9)

# KNOCK ME DOWN

Words and Music by Anthony Kiedis, Flea,  
John Frusciante and Chad Smith

"Knock Me Down" was released as a single two weeks before *Mother's Milk* hit the record racks on August 28, 1989. This "sneak peek" of the Chili Peppers' greatness rocketed up the charts (peaking at #4 on *Billboard*) and its corresponding video was heavily rotated on MTV. Much mellower than the Chili Peppers' characteristically manic material, "Knock Me Down" was actually a fairly old, yet-to-be-finished song (predating the recording process of *The Uplift Mofo Party Plan*) which Anthony resurrected after Hillel died. The song was inspired by the lives Hillel and Anthony had been leading and is a celebration of the relationships between friends across the board. Anthony completed the song with the help of the band, ending up with a final product which was much more harmonically sophisticated than most Pepper tunes—a credit to the contributions of newcomer, John Frusciante.

## Figure 1—Intro

"Knock Me Down" begins with a guitar and bass unison figure which revolves around pitches from D minor pentatonic (D-F-G-A-C). This passage is played along the lower strings of Flea's and John's respective instruments. Meanwhile, the inclusion of the note E (seventh fret, third string) which Flea and John slide into in measures 1–3 alludes to the complete D natural minor scale (D-E-F-G-A-B<sup>b</sup>-C). A 2/4 measure (two beats per measure) punctuates this passage and features a dramatic drum fill, courtesy of Chad Smith.

**18** Fig. 1  
Intro

1 N.C. Dm7 N.C. Dm7

3 N.C. Dm7 F

## Figure 2—Verse

Flea plucks out the root notes of each passing chord in this verse section, filling in with selected notes from the D natural minor scale and an occasional *lower neighbor tone* used to approach a forthcoming root from 1/2 step below. These “lower neighbor tones” appear mostly in the form of a C# (fourth fret, third string) in measures 2–5 in anticipation of the D (fifth fret, third string)—the root of each Dm7 and D5 chord. This same approach is also used to lead into the root of an A5 chord in measure 7, preceding that chord’s root with a G# (fourth fret, fourth string) in measure 6. Flea puts the cap on the first eight measures of this verse with some slapped and popped octave shapes, implying the chords A5 and Bb in measures 7–8.

Between measures 9–16 we experience a modulation up one whole step to the key of E minor. This half of the verse is virtually a verbatim transposition of the chord progression outlined in the opening eight measures, only it’s moved up Flea’s fretboard the distance of two frets (the equivalent of one whole step).

### 19 Fig. 2

Verse [0:10]

1 Dm7 Am7 Gm7 D5 C Bb

4 Dm7 Am7 Gm7 Am7

7 A5 Bb Em7 Bm7 Am7

10 Em7 D5 C

24



13 Em7 Bm7 Am7 Bm C5 A

P T

6-7 7 0 7 7 5 7 5 5 5 5-6 7 7 7 7 7 7 7 7 8 8 8 8 8 8

Figure 3—Chorus

Flea pulls out all the stops with a plethora of pops and slaps in this song's chorus section. Notice how he performs measures 1–4 and 5–8 in a similar manner, incorporating octave shapes and muted notes into a syncopated sixteenth-note groove, punctuating each four-measure phrase with an ascending, quasi-chromatic line (measures 4 and 8). The last four measures of this section (measures 9–12) depict an instrumental version of this song's verse progression.

20 Fig. 3

Chorus 0:41

1 D5 C5 D5 C5 Am11 Em11

T T P T T T P T T T T T T T T P T T T P T T T

7 5 5 5 5 X 3 3 3 X 5 5 5 X 3 3 3 0 0 0 7 0 7 9 7 7 0

4 C G D5 C5 D5 C5

T T T P T T T P T T P T T T T T T T T P T T T

4 7 5 0 1 2 3 5 X 2 2 3-4 5 5 X 3 3 3 X 5 5 5 X 3 3 3 0

7 Am7 Em11 C G Dm7 Am7 Gm7

P T P T

9 9 0 0 0 7 7 0 0 1 2 3 5 X 2 3 4 5 5 X 0 5 5 3

10 Dm7 C Bb

(3) 3 3 X X 3 5 3 5 3 5 5 X 0 3 3 1 1 1 1 3 1 3 1 4 1 4 1



## Figure 4—Interlude

Once again, guitar and bass join forces and engage in some parts performed in unison with one another—this time in an instrumental interlude section. The opening measure of this section is doubled by Flea and John Frusciante, then Flea backs off a bit and blasts out the root notes of each passing chord while Frusciante whips out a handful of Hendrix-inspired fills. Flea takes a conservative approach at this point, careful not to overshadow the work of his guitar-playing pal by playing a stream of steady eighth notes (measures 4–11).

### 21 Fig. 4

**Interlude** 1:50

1 N.C.(D5) C/B $\flat$  G5 F C B $\flat$

5 Am7 F $\flat_9$  Am7 F $\flat_9$

9 G F Am A

5 5 7 7 9

6 6 3 6 1 3 3 1 1 1 1 1 1 3

7 7 7 7 7 7 7 7 8 8 8 8 8 8 8 8 7 7 7 7 7 7 7 7 8 8 8 8 8 8 8 8

3 3 3 3 3 3 3 3 3 1 1 5 5 5 5 5 5 5 5 5 5 5

# BloodSugarSexMagik

Though *Mother's Milk* achieved gold-record status, there was widespread doubt amongst the many minds within the Red Hot Chili Peppers organization that their current label, EMI Manhattan, would be able to commit the necessary resources to successfully market another Chili Peppers album. It was the band's belief that, in competent hands, *Mother's Milk* could have easily gone platinum (1,000,000 copies sold). Almost instantly, the band found itself being courted by a handful of major record labels like MCA, Virgin, Def American (Rick Rubin's label), and Geffen, among many others, but it was Sony that came in with the highest bid—a three record deal for approximately \$5.7 million. The band decided that this was more than enough to bring an end to the bidding war. That evening, Warner Brothers' president, Mo Ostin, personally telephoned each member of the Red Hot Chili Peppers one at a time at their individual homes, congratulating them on their deal with Sony. Mr. Ostin wished the band all the luck in the world. The human element demonstrated by Ostin had such a profound effect on each band member that they all agreed to sign with Warner Brothers instead of Sony.

Rick Rubin would be the producer for the Red Hot Chili Peppers' first album with Warner Brothers. Known for his work with Run DMC, the Beastie Boys, and Public Enemy, Rubin had a knack for creating the perfect creative environment to suit any of his clients' practical and/or inspirational needs. In an effort to maximize the Red Hot Chili Peppers' energies and help them maintain focus, Rubin decided that the best thing for the band would be to isolate them from the general population as much as possible. So they'd be free from everyday distractions, Rubin put them up in a gargantuan Hollywood hills mansion which, among many missing modern amenities, didn't even have a functioning telephone. It was here that the Chili Peppers would record their breakthrough album, *BloodSugarSexMagik*.

Rubin loaded all of his recording gear into the basement of the house, bringing nothing with him but the bare essentials. The band would record all of the album's basic tracks live with minimal overdubs. All totaled, the Red Hot Chili Peppers recorded 24 songs at their rented residence in just eight weeks—seventeen of which made it onto the record. Some that didn't make the final cut include "Fela's Cock" (an instrumental), "Sikamikanico," and some covers—two Hendrix songs ("Castles Made of Sand" and "Little Miss Lover") and an Iggy and the Stooges tune ("Search and Destroy"). The band's long-awaited blockbuster, *BloodSugarSexMagik*, was released in September 1991, stayed in the Top 10 for over a year, and quickly went triple platinum.

Unfortunately, the tour in support of *BloodSugarSexMagik* (RHCP toured with Pearl Jam and the Smashing Pumpkins, who were later replaced by Nirvana) proved to be the straw that broke John Frusciante's back. John quickly grew weary of playing the multiple monstrous venues, missing the intimacy and interaction that smaller audiences provided. Frusciante jumped ship in May of 1992 while the *BloodSugarSexMagik* tour passed through Japan. Guitarless, the Chili Peppers had to cancel its tour. Picking his own brain for an alternate, Flea remembered a guy he had played with two years ago in an instrumental funk outfit called Trulio Disgracias. The guitarist's name was Arik Marshall. Three-and-a-half weeks later, Arik was in Belgium with the Red Hot Chili Peppers playing in front of 60,000 people—the first of many shows the band would perform during their Lollapalooza II tour.

# BREAKING THE GIRL

Words and Music by Anthony Kiedis, Flea,  
John Frusciante and Chad Smith

"Breaking the Girl" was released as the fourth single from *BloodSugarSexMagik* in June of 1992 and demonstrates a subtler side of the Red Hot Chili Peppers. Dominated by John Frusciante's acoustic 12-string guitar textures, this Beatlesque pop hit helped pave the way for upcoming acoustic-based favorites like "My Friends" from *One Hot Minute*.

## Figure 1—Intro/Verse


While John Frusciante chugs away on his 12-string acoustic, Flea plays a G# pedal point (fourth fret, fourth string) on the downbeat of each measure, grabbing an improvised arrangement of notes that generally outline a G#7 chord (G#-B#-D#-F#) between beats 2 and 4, purposely omitting the chord's third (B#) in an effort to create an ambiguous harmonic situation. Flea's "pedal point" is extremely effective because it frees up Frusciante to voice all kinds of seemingly unrelated chords over the same bass note (played by Flea), creating tension when both parts are heard together.

This song is played with a *triplet feel*, throughout. To cop this feel, you need to superimpose the rhythmic feel of a "triplet" (three evenly-spaced notes per beat) over each pair of eighth notes you see in the notation. Here's the tricky part: the first eighth note within the space of each beat will be sustained for the exact time value of the first *two* notes of a triplet (as if they were tied together). Say what? To get the gist of this groove, try your hand at counting out a full measure's worth of triplets in 3/4 (three quarter-note beats per measure): "*one-and-uh, two-and-uh, three-and-uh*." Each emphasized (italicized) syllable indicates the precise rhythmic moment an eighth note will be articulated. To get better acquainted with the sound of eighth notes performed in this feel, count this pattern aloud and clap or tap as you verbalize each of the emphasized syllables. This triplet rhythm has been written above the notation staff of the first measure of this figure with the appropriate counting prompts so you can clearly see how it relates to the eighth notes you'll be plucking.

### 22 Fig. 1

#### Intro

Fast, with slight swing (♩ = ♩<sup>5</sup>)

Triplets:   
Count: "one and uh, two and uh, three and uh"

## Figure 2—Pre-Chorus

Though the intro and verse sections imply a G# major tonality, this song's pre-chorus is structured around the key of G# minor—the *parallel minor key* to G# major. Any major or minor keys sharing the same root note (e.g., G# major and G# minor share a "G#" root) are regarded as "parallel keys" to one another. Within the context of a song, this can be a useful compositional device, as it seemingly provides an instantaneous change of mood from "happy" (major), to "sad" (minor) while maintaining the same root note—"G#". This section is also a dramatic departure from the previous intro and verse passages because it is the first moment Flea outlines specific chords with his bass lines by playing arpeggios, temporarily abandoning his G# pedal point. Flea uses this approach behind Frusciante's B and F# chords throughout this section, playing a B-D#-F# sequence in support of Frusciante's B chord and an F#-A#-C# note arrangement beneath Frusciante's F# chord. Flea also fills in the blanks between his arpeggiated parts by improvising within the parameters of the G# natural minor scale (G#-A#-B-C#-D#-E-F#).

### 23 Fig. 2

Pre-Chorus 0:50

The musical score for the pre-chorus section is presented in four systems, each with a bass line and a guitar fretboard diagram. The key signature is G# minor (three sharps: F#, C#, G#) and the time signature is 3/4. Measure numbers 1, 5, 9, and 13 are indicated at the start of their respective systems.

- System 1 (Measures 1-4):** Chords B and F#. The bass line consists of quarter notes: G# (m1), A# (m2), B (m3), C# (m4), D# (m5), E (m6), F# (m7), G# (m8).
- System 2 (Measures 5-8):** Chord G#m. The bass line consists of quarter notes: G# (m5), A# (m6), B (m7), C# (m8), D# (m9), E (m10), F# (m11), G# (m12).
- System 3 (Measures 9-12):** Chords B and F#. The bass line consists of quarter notes: G# (m9), A# (m10), B (m11), C# (m12), D# (m13), E (m14), F# (m15), G# (m16).
- System 4 (Measure 13):** Chord Emaj7. The bass line consists of quarter notes: G# (m17), A# (m18), B (m19), C# (m20), D# (m21), E (m22), F# (m23), G# (m24).

The guitar fretboard diagrams show the following fret numbers for the bass line notes:

- System 1: 2, 2, 2, 2, 1, 4, 2, 2, 2, 4, 1, 2
- System 2: 4, 6, 6, 6, 4, 6, 4, 6, 6, 6, 6, 4, 6
- System 3: 2, 2, 2, 2, 1, 4, 2, 2, 2, 2, 2, 2, 4, 2
- System 4: 0, 0, 0, 0, 0, 0, 2, 2, 2, 2, 2, 2, 2



### Figure 3—Chorus

Flea walks straight up and down the G# natural minor scale in this chorus section, repeating each note three times, outlining a G#m-D#7/A#-B6-F#/C#-D#7-D#7/C#-D#7/B-D#7/A# progression in the process. These complicated-looking chord symbols—particularly the ones that consist of two letters separated by a slash (/)—reflect a combination of the chords played by John Frusciante and specific bass notes played by Flea, creating a chord inversion. The first of these “slash” chords appears as “D#7/A#,” a symbol which depicts a D#7 chord (D#-F\*-A#-C#) with an A# in the bass. This “A#” note (played by Flea) is the *fifth* of the D#7 chord and, since it is the lowest sounding note in the chord, creates a type of chord voicing referred to as *second inversion* (a nifty term for any chord with its fifth in the bass).

**24** Fig. 3

Chorus 1:06

The musical score is divided into two systems, each with a bass staff and a guitar staff. The key signature is G#m (three sharps) and the time signature is 3/4. The score is as follows:

- System 1 (Measures 1-4):**
  - Bass Staff:** G#m, D#7/A#, B6, F#/C#
  - Guitar Staff:** 4 4 4 | 6 6 6 | 7 7 7 | 4 4 4
- System 2 (Measures 5-8):**
  - Bass Staff:** D#7, D#7/C#, D#7/B, D#7/A#
  - Guitar Staff:** 6 6 6 | 4 4 4 | 7 7 7 | 6 6 6
- System 3 (Measures 9-12):**
  - Bass Staff:** G#m, D#7/A#, B6, F#/C#
  - Guitar Staff:** 4 4 4 | 6 6 6 | 7 7 7 | 4 4 4
- System 4 (Measures 13-16):**
  - Bass Staff:** 1. Emaj7
  - Guitar Staff:** 7 7 7 | 7 8 6 | 8 6 8 | 9 8 6
- System 5 (Measures 17-20):**
  - Bass Staff:** 2. Emaj7
  - Guitar Staff:** 7 7 7 | 7 7 7 | 7 7 7 | 6 6 6 6

### Figure 4—Interlude

For the curious, this industrialized, percussive interlude section was inspired by and performed on a massive mess of hub caps, trash cans, and steel pipes which littered the lobby of the Hollywood Hills mansion the Chili Peppers resided/recorded at during the making of *BloodSugarSexMagik*. After recording the basic tracks for this song, each band member sat in a circle and pounded their hearts out on assigned pieces of hardware, laying down the aggressive groove heard on the classic album version (programmed on a drum machine for this instructional recording). In Flea's bass part below, portions of the figure are performed with accents (indicated by ">" between the notation and TAB staves). These notes are supposed to be emphasized by playing them louder in volume. They also happen to coincide with the band's bashing of buckets and other goodies in the background! To get these accented notes to "pop" out at the necessary volume so they can be easily distinguished from the unaccented notes, simply yank on the low string a little harder every time you see a ">."

**25** Fig. 4  
Interlude 3:02

1 G#m E/B play 8 times

### Figure 5—Outro

Similar to the chorus, this outro figure also features Flea's walking bass lines within the G# natural minor scale. Notice how Flea punctuates each statement of the song's familiar chord progression—which is capped by an Emaj7 chord—with an improvised, descending scalar fragment.

**26** Fig. 5  
Outro 4:07

1 G#m D#7/A# B6 F#/C#

5 D#7 D#7/C# D#7/B D#7/A

9 **G#m** **D#7/F#** **B6/D#** **F#/C#** **Emaj7**

6 4 6 4 7 7 7

14 **G#m** **D#7/A#**

7 7 7 7 6 4 4 2 4 4 4 4 6 6 6

19 **B6** **F#/C#** **D#7** **D#7/C#** **D#7/B**

7 7 7 4 4 4 6 6 6 4 4 4 7 7 7

24 **D#7/A#** **G#m** **D#7/A#** **B6** **F#/C#**

6 6 6 4 4 4 6 6 6 7 7 7 4 4 4

29 **E**

7 7 7 7 4 6 7 6 4 4 7 6





### Figure 3—Chorus

While Anthony barks, “Give it away, give it away, give it away now,” Flea slides into an A (fifth fret, fourth string) on the downbeat of measures 2–4 from the G (third fret, fourth string) positioned one whole step below.

#### 29 Fig. 3

Chorus 0:42

N.C.

### Figure 4—First Guitar Solo

Flea lays down a funky foundation for Frusciante’s backwards-sounding guitar solo, repeating a one-measure riff rooted in E minor pentatonic (E–G–A–B–D), using a slap and pop combination similar to what we encountered in the previous verse figure. This section culminates with a descending pull-off lick performed on the fourth string, adhering to the E Mixolydian mode (E–F#–G#–A–B–C#–D), with the exception of the G (third fret, fourth string) passing tone (the “3rd”) on beat 4 (measure 5).

#### 30 Fig. 4

Guitar Solo 1:45

N.C.

# Figure 5—Final Chorus

In this song's final chorus, Flea takes his verse riff and spontaneously develops it by inserting melodic fills within its basic framework (measures 6,10, and 14) while the band builds towards its climactic outro. Flea uses everything from open-string pull-offs to pentatonic fills to juice up this gem, polishing it to perfection with even more plucked passages and popped pitches!

## 31 Fig. 5

Final Chorus 3:30  
N.C.

The musical score is presented in five systems, each corresponding to a measure of music. Each system includes a bass staff with a melodic line, a rhythm staff with 'T' (Tuplets) and 'P' (Plucked) markings, and a guitar fretboard diagram. The fretboard diagrams use 'X' for fretted notes and '0' for open strings. Measure numbers 1, 3, 6, 9, and 12 are indicated at the start of their respective systems. The score shows a progression of the bass line with various melodic embellishments, including pull-offs and pentatonic fills, as described in the text.

# Figure 6—Outro

The tradition continues in this outro section, capped off with an ascending pull-off lick performed along the third string (measure 8), outlining the A minor pentatonic scale with a pair of passing tones—D $\sharp$  (sixth fret, third string) and G $\sharp$  (eleventh fret, third string).

## 32 Fig. 6

Outro 4:12

The musical score for Figure 6—Outro is presented in four systems, each with a bass staff and a guitar staff. The key signature is one flat (D minor), and the time signature is 4/4. The piece is marked 'Outro 4:12'.

**System 1 (Measures 1-2):** Bass staff shows a sequence of notes: A2 (T), G2 (P), A2 (T), G2 (P), A2 (T), G2 (P). Chords are A5 (measures 1-2) and D5 D $\flat$ 5 C5 (measures 1-2). Guitar staff shows fret numbers: 0, X, 14, 12, X, 0, 3, X, 0, 3.

**System 2 (Measures 3-4):** Bass staff continues the sequence: A2 (T), G2 (P), A2 (T), G2 (P), A2 (T), G2 (P), A2 (T), G2 (P). Chords are A5 (measures 3-4) and D5 D $\flat$ 5 C5 (measures 3-4). Guitar staff shows fret numbers: 0, X, 14, 12, X, 0, 3, X, 0, 3, 0, 3, 0, 3, 0, 3.

**System 3 (Measures 5-6):** Bass staff continues the sequence: A2 (T), G2 (P), A2 (T), G2 (P), A2 (T), G2 (P), A2 (T), G2 (P). Chords are A5 (measures 5-6) and D5 D $\flat$ 5 C5 (measures 5-6). Guitar staff shows fret numbers: 0, X, 14, 12, X, 0, 3, X, 0, 3, 0, X, 14, 12, X, 0, 3, X, 0, 3.

**System 4 (Measures 7-8):** Bass staff continues the sequence: A2 (T), G2 (P), A2 (T), G2 (P), A2 (T), G2 (P), A2 (T), G2 (P). Chords are A5 (measures 7-8) and D5 D $\flat$ 5 C5 (measures 7-8). Guitar staff shows fret numbers: 0, 0, 3, 0, 5, 0, 6, 0, 7, 0, 10, 0, 11, 0, 12.

# UNDER THE BRIDGE

Words and Music by Anthony Kiedis, Flea, John Frusciante and Chad Smith

"Under the Bridge" was the commercial hit that propelled the Red Hot Chili Peppers into the mainstream spotlight. Though it was released as the second single from *Blood Sugar Sex Magik* in February of 1992 (it eventually reached #2), this song might not have ever left the confines of Anthony Kiedis's creative mind if it had not been for the words of encouragement from the album's producer, Rick Rubin.

On a day when Kiedis and Rubin were going over sheets of completed lyrics, Rubin came across a page that Anthony had never intended anyone to see. It was an autobiographical piece that illustrated Anthony's painful recollection of a time (fall '86) when he frequently met with a band of gang members under a particular bridge in downtown Los Angeles with the intention of scoring heroin. Due to the sensitive nature of the song's subject matter, and the fact that Rubin's past work included recording heavy bands like Public Enemy, the Beastie Boys, and Run DMC, Anthony never even considered showing these lyrics to Rubin. He hadn't even shown them to the band yet. Since the point of the meeting was to go over everything the Red Hot Chili Peppers had, Rubin encouraged Anthony to sing it for him. The song, which was entitled "Under the Bridge," floored Rubin. The band, when it finally heard the song for the first time, reacted the same way.

## Figure 1—Pre-Chorus

This song's pre-chorus marks Flea's first "official" entrance, though he played two measures of eighth notes (on his open E string) at the tail end of the first verse. At the gist of Flea's pre-chorus part lies a two-measure riff (measures 1–2) which is repeated similarly over the course of eight measures. This figure outlines an F#m–E–B–F#m progression. Beginning with an F#5 dyad (two-note chord) which structurally supports Frusciante's F#m chord, Flea proceeds to arpeggiate similar sonorities—an E5 dyad behind John's E chord and an octave shape to outline Frusciante's B chord—using his fingerstyle technique. These pitches all fall within the parameters of the E major scale (E–F#–G#–A–B–C#–D#). The band then restates this song's verse progression in an instrumental format (measures 9–12), setting up Anthony's forthcoming third verse vocal performance.

### 33 Fig. 1

Pre-Chorus 1:26

1 F#m E B F#m E

4 B F#m E B F#m E

8 B F#m E B C#m G#m A E B C#m A



### Figure 2—Third Verse

Flea keeps his bass lines simple in this song's final verse, sticking to the root notes of each passing chord and keeping rhythmic activity to a minimum. By being sensitive to the musical situation—careful not to impede upon Anthony's melodic vocal line—Flea reminds us that he is much more than a slap and pop savage!

#### 34 Fig. 2

Verse 2:00

### Figure 3—Outro

This outro figure is based on the same chord progression performed in the chorus section but is much more elaborate and easier to hear because the massive wall of background vocals cease at this point. In this passage, Flea takes an approach similar to the earlier pre-chorus, playing the root and fifth of many of the chords that guitarist John Frusciante implies with his dissonant, strummed passage. Working within A natural minor (A-B-C-D-E-F-G), Flea improvises a lavish bass line that's ripe with legato slides, hammer-ons, pull-offs and an occasional open-string drone, gradually slowing in tempo (i.e., "rit.") as this song comes to a close.

#### 35 Fig. 3

Outro 3:57

# One Hot Minute

For reasons undisclosed, as of June 1993 Arik Marshall was officially out of the Red Hot Chili Peppers. A massive "cattle-call" audition process ensued where over 3000 guitarists were given the opportunity to see if they had what it takes to become a Pepper. None of them were chosen. Anthony heard a guy named Jesse Tobias jamming at a club and asked him to join. Tobias was in the band for about two weeks before being replaced by Dave Navarro (Tobias would later end up as a member of Alanis Morissette's touring band on a referral from Flea).

After hooking up with Navarro, the Red Hot Chili Peppers rehearsed for a bit, then flew to Hawaii where the newly-formed quartet of funksters bonded and wrote most of the tunes for their forthcoming album, *One Hot Minute*. With Rick Rubin producing, the album was recorded in a handful of studios throughout the Los Angeles area (Grand Master, Ocean Way, Sound City, and Hollywood Sound studios). The end result? A classic combination of Anthony Kiedis's pristine poetry, Flea's bombastic bass work, Chad Smith's raging rock rhythms, and the chunky-yet-funky, ethereal guitar stylings of Dave Navarro.

From the get-go, Dave's atmospheric influence on the band's ever-evolving compositional style becomes immediately apparent. Songs like "Warped," "Aeroplane," and "My Friends" demonstrate Navarro's knack for creating everything from psychedelic song textures (courtesy of multiple delay-drenched, wah-pedal-tinged overdubs) and in-your-face metal grooves (in the spirit of vintage Led Zeppelin), to Hendrix-inspired guitar madness and atonal riffage—an approach which vastly differs from Dave's funky forefathers (Slovak and Frusciante), who favored a more traditional, stripped-down approach towards composition and recording.

# AEROPLANE

Words and Music by Anthony Kiedis, Flea, Chad Smith and David Navarro

"Aeroplane" was one of the first songs completed prior to the recording of *One Hot Minute*. The Red Hot Chili Peppers even performed it during their Woodstock '94 and European tour sets prior to the album's release. Flea's daughter, Clara, makes a special guest appearance on the album's version as a member of the "kid choir" which is heard during some of the song's chorus sections. This cut also features Flea at his funky finest—arguably his most bombastic bass performance to date.

Figure 1—Intro

While guitarist Dave Navarro gently strums several different variations of a C7 chord, Flea performs some tasty fingerstyle fills in his instrument's upper register, improvising within the C Mixolydian mode (C–D–E–F–G–A–B $\flat$ ). Flea spices up his lines with legato slides, chordal arpeggiations, and hammer-ons, punctuating the passage with a rapidly *trilled* note in measure 8. A "trill" is a technique involving the rapid alternation between two notes by using hammer-ons and pull-offs. These two notes appear in the notation staff as a reduced-size pair of upstemmed sixteenth notes, and in TAB the corresponding numbers are printed slightly smaller in parentheses. "tr~" is also indicated above the notation and TAB staves.

**36** Fig. 1  
Intro  
Moderately ♩ = 96

Figure 2—Chorus

Flea pumps up the volume at this point, digging in harder with his fingers as he plucks out pitches within G natural minor (G–A–B $\flat$ –C–D–E $\flat$ –F) and G Dorian (G–A–B $\flat$ –C–D–E–F). The only difference between these two scales is the treatment of the note "E." Many times, beneath Navarro's implied C7 chord, Flea will slither up the neck and grab an E $\flat$  (sixth fret, third string), eluding to the G natural minor scale in measures 4, 10, and 12. But, when his funky spirit moves him, Flea also tweaks his lines to outline the sassier-sounding G Dorian mode with the inclusion of the note E (seventh fret, third string/open, fourth string) in measures 2, 6, and 8.

Flea also applies some heavy *finger vibrato* to the roots of each chord, wrenching his strings back and forth vigorously on the downbeat of practically each passing measure as he plays G (tenth fret, third string) in support of Navarro's implied Gm11 chord or C (third fret, third string) beneath Navarro's C7 chord. Since there aren't many instances

where vibrato is used this fiercely on bass guitar, this merits a brief discussion on finger vibrato basics. Finger vibrato is an expressive technique which, when executed properly, forces the fretted pitch to fluctuate up (sharp) from its original pitch and then back again, at a controlled speed. This technique helps impart an almost "vocal" or "singing" quality to a bassist's or guitarist's musical phrases and assists in sustaining fretted notes. Indicated with a squiggly line over the notation and TAB staves, finger vibrato can be produced in a number of ways. The most common approach involves a pivoting motion of the fret-hand at the point of contact between the outside edge of your index finger's first knuckle and the bass neck's binding (bottom side of neck). Once a note is fretted (regardless of which finger you use) the motion is the same—a back-and-forth pivoting motion, rotating from the forearm while the wrist is kept straight. This movement, when done correctly, should push (bend) the string across the neck (with a motion that's perpendicular to the frets) just enough to raise the fretted note's pitch slightly (usually anywhere from 1/4 step to one whole step). Vibrato technique is similar to fret-hand pitch bending (see "Fight Like a Brave," Figure 2 and "Love Rollercoaster," Figure 3), only the motion for vibrato is repetitive, usually quicker, and the interval of the bend is often much smaller.

**37** Fig. 2

Chorus 0:21

The musical score for Figure 2 is organized into four systems, each with a staff of notation and a corresponding TAB staff. The key signature has one flat (Bb) and the time signature is 4/4.

- System 1 (Measures 1-3):** Starts with a forte (*f*) dynamic. Measure 1 has a Gm11 chord and vibrato. Measure 2 has a C7 chord and vibrato. Measure 3 has a Gm11 chord and vibrato.
- System 2 (Measures 4-6):** Measure 4 has a C7 chord. Measure 5 has a Gm11 chord and vibrato. Measure 6 has a C7 chord and vibrato.
- System 3 (Measures 7-9):** Measure 7 has a Gm11 chord. Measure 8 has a C7 chord and vibrato. Measure 9 has a Gm11 chord.
- System 4 (Measures 10-12):** Measure 10 has a C7 chord. Measure 11 has a Gm11 chord. Measure 12 has a C7 chord and ends with a Natural Chord (N.C.).

The TAB staves show fret numbers and techniques such as bends (indicated by a slash and a number) and vibrato (indicated by squiggly lines above the numbers).



### Figure 3—Verse

Throughout each of this song's verse sections, Flea displays his slap/pop prowess, using the combined techniques exclusively to articulate his octave patterns, muted notes, hammer-ons, pull-offs, and legato slides—all within the parameters of G natural minor and G Dorian. In many instances, Flea makes the transition between different octave shapes by sliding down in half-step intervals, introducing chromatic passing tones into his lines. This occurs at the tail end of each Gm7 measure when Flea moves his octave shape down the neck, passing chromatically between his D and C octave shapes (with index finger positioned at the fifth and third frets of the third string, respectively) with a chromatic note, C# (fourth fret, third string).

**38** Fig. 3

Verse [0:49]

The musical score for Figure 3, Verse, is presented in four systems of measures. Each system includes a standard musical staff with a treble clef, a guitar-specific staff with fret numbers and 'x' marks for mutes, and a tablature staff with fret numbers and 'x' marks. Chord changes are indicated above the staff: Gm7, C7, and Gm7.

**System 1 (Measures 1-3):** Chords: Gm7, C7, Gm7. Tablature: 3 X X 5 6 5 5 4 | 3 X X 5 6 X X X | 3 X X 5 6 5 5 4

**System 2 (Measures 4-5):** Chords: C7, Gm7. Tablature: 3 X X 5 7 X 5 X X X | 3 X X 5 6 5 5 4

**System 3 (Measures 6-7):** Chords: C7, Gm7. Tablature: 3 3 5 X 5 7 X 5 X 3 3 1 X | 3 X X 5 6 5 5 4

**System 4 (Measures 8-10):** Chords: C7, Gm7, C7. Tablature: 3 X X 5 5 6 8 7 5 | 3 X X 5 6 5 5 4 | 3 X X 5 6 3 5 5

Figure 4—Bridge

Measures 11 and 14 of the bridge section. Measure 11 features a Gm7 chord and a C7 chord. Measure 14 features a C7 chord, a Gm7 chord, a C7 chord, and a Natural Chord (N.C.). The notation includes a bass line with staccato notes and a guitar fretboard diagram with fingerings and techniques like 'T' (thumb) and 'P' (pick).

Figure 4—Bridge

Things mellow out a bit in this song's bridge, with Flea using his fingerstyle technique to play short staccato phrases in G natural minor. As this section progresses, Flea begins to develop his repeating two-measure figure, inserting G minor pentatonic (G-B $\flat$ -C-D-F) fills in measures 7, 9, and 11.

**39** Fig. 4

Bridge 2:53

B $\flat$ 5/E $\flat$  B $\flat$ 5/F F6 B $\flat$ /G Gm B $\flat$ 5/E $\flat$  B $\flat$ /F F6 B $\flat$ /G Gm B $\flat$ 5/E $\flat$  B $\flat$ 5/F F6

1

*mf*

6

B $\flat$ /G Gm B $\flat$ 5/E $\flat$  B $\flat$ /F B $\flat$ /G Gm

9

B $\flat$ 5/E $\flat$  B $\flat$ /F F6 B $\flat$ /G Gm B $\flat$ /E $\flat$  F6 Gm

T T T

Detailed musical notation for Figure 4, showing measures 1, 6, and 9. It includes chord progressions, a bass line with staccato notes, and a guitar fretboard diagram with fingerings and techniques like 'T' (thumb).

## Figure 5—Bass Solo

Flea takes centerstage and brings the house down with a rare treat (as far as rock records go)—a burnin' bass solo! This will certainly put your fingerstyle and rhythmic chops to the test! Flea creates a quirky series of lead phrases by incorporating a handful of chromatic passing tones into the G Mixolydian mode (G–A–B–C–D–E–F) at unpredictable points throughout this mesmerizing solo—and completely in the open position of his bass guitar! Using every conceivable rhythmic twist on the sixteenth-note subdivision, Flea's funk and jazz influences bubble to the surface, spilling over by the eighth and final measure with a dramatic slide that sets up Dave Navarro's forthcoming guitar solo.

40

Fig. 5

Bass Solo 3:39

1 N.C.(Gm7) (C7)

3 (Gm7) (C7)

5 (Gm7) (C7)

7 (Gm7) (C7) *p*

### Figure 6—Outro Guitar Solo

While Dave lets it rip in this guitar solo section, Flea dominates the low end with a thundering arrangement of notes based on G natural minor. Flea also incorporates chromaticism into his climbing line, inserting a *non-diatonic* “B” note (a note outside of the key) on beat 4 in measures 1, 3, 9, and 11 in anticipation of each approaching C9 chord. Using the full range of his fretboard, Flea plucks out “b9” passing tones as well—the A $\flat$  in measures 6, 8, and 16 (eleventh fret, third string/fourth fret, fourth string) during his descent. This chromatic note is used to lead into an approaching Gm7 chord from the interval of a half step above. In measure 17, “Aeroplane” comes to a landing with the band floating in “free time” while a G7 chord is sustained.

#### 41 Fig. 6

##### Outro-Guitar Solo 3:58

The musical score for the 'Outro-Guitar Solo' section consists of 17 measures. The key signature is G natural minor (one flat), and the time signature is 4/4. The score is written in bass clef. Chord diagrams for Gm7 and C9 are provided above the staff. The 'Free Time' section begins in measure 15, where a G7 chord is sustained and a drum fill is indicated. Fingering is provided for both hands throughout the piece.

**Measure 1:** Gm7, C9, Gm7, C9. Bass line: 3 3 0 0 1 1 2 2 | 3 3 5 5 6 6 8 8 | 10 10 7 7 8 8 9 9 9 | 10 10 10 12 12 12 13 13 | 10 10

**Measure 5:** Gm7, C9, Gm7, C9. Bass line: 10 12 12 10 10 | 13 13 12 12 | 10 10 10 | 13 13 12 12 11 11 | 10 10 8 8 6 6 5 5 | 3 3 6 6 5 5 4 4

**Measure 9:** Gm7, C9, Gm7. Bass line: 3 3 3 0 0 1 1 2 2 | 3 3 3 5 5 5 6 6 8 8 | 10 10 10 7 7 8 8 9 9 9

**Measure 12:** C9, Gm7, C9. Bass line: 10 10 10 12 12 13 13 | 10 10 | 10 12 12 10 10 | 13 13 12 12 | 13 12 10 12 10 | 13 10 13 12 13 12 10

**Measure 15:** Gm7, C9, Free Time G7. Bass line: 10 10 10 8 8 6 6 5 5 | 3 3 6 6 5 5 4 4 | 3 (3) 15 (15)



# MY FRIENDS

Words and Music by Anthony Kiedis, Flea,  
Chad Smith and David Navarro

Flea actually composed most of "My Friends" on his acoustic guitar. Then, guitarist Dave Navarro came in and created his own parts, embellishing the track with his trademark studio overdubbing. The second single from *One Hot Minute*, this heavily-orchestrated acoustic song demonstrates newcomer Dave Navarro's adeptness in manipulating acoustic and electric guitar textures, creating a soundscape that masterfully complements Anthony's melodic vocal.

## Figure 1—Intro/First Verse

Flea sets this song in motion with a couple of pickup notes along his first string. In support of Navarro's arpeggiated chords, Flea plays delicate fingerstyle fills using notes from D minor pentatonic (D-F-G-A-C) in the tenth position, occasionally reinforcing the progression with notes in the lower regions of his fretboard. The inclusion of the note B (ninth fret, second string) in measure 6 of the first verse is borrowed from D Dorian (D-E-F-G-A-B-C)—another suitable scale to superimpose over this section's majestic chord progression. Flea signifies the end of the first verse with a G octave shape in measure 8 and an ascending chromatic line along the third string—C (third fret) to C# (fourth fret), leading to the D (fifth fret) in the next section.

**42** Fig. 1

**Intro**  
Moderately Slow ♩ = 84

Chords: Dsus2, Dm(add9)/F, G, Cadd9, Dsus2, Dm(add9)/F, G, Cadd9

**Verse**

Chords: Dsus2, Dm(add9)/F, G, Cadd9, Dsus2, Dm(add9)/F, G, Cadd9

Chords: D, Dm(add9)/F, G, Cadd9, Dsus2, Dm(add9)/F, G, Cadd9

## Figure 2—Second and Third Verses

As this song's soundscape increases in density with the addition of drums and an electric guitar, Flea adjusts his playing accordingly by moving out of his instrument's upper register and performs his bass lines in the third position. His lines also become more rhythmically active at this point and consist of wider intervals within D Dorian than encountered in the previous verse.

### 43 Fig. 2

Verse 0:37

1 Dsus2 Dm(add9)/F G Cadd9 Dsus2 Dm(add9)/F

4 G Cadd9 Dsus2 Dm(add9)/F G Cadd9

## Figure 3—Chorus

This chorus section marks the first key change in the song—a shift to A minor in measures 1–3. In measure 4, an Aadd9 chord is introduced, temporarily eluding to the key of A major—the parallel major key of A minor (see “Breaking the Girl,” Figure 2). While Dave Navarro gently strums his C–Asus2–C–D–Aadd9 chord sequence, Flea fingers pitches within the A natural minor scale (A–B–C–D–E–F–G).

### 44 Fig. 3

Chorus 0:55

1 C Asus2 C D Aadd9

5 C Asus2 C D Aadd9

## Figure 4—Guitar Solo

Throughout this guitar solo, Flea cranks out a supportive bass line that falls within the parameters of D Dorian, with the occasional inclusion of chromatic notes—F# (fourth fret, second string) and C# (fourth fret, third string)—used to lead into the roots of approaching chords (G and D, respectively). Flea also soups up his rhythms in this passage, creating an inspiring groove for Dave Navarro to splatter his leadwork over.

### 45 Fig. 4

**Guitar Solo** 1:59

D Dm(add9)/F G Cadd9 D Dm(add9)/F G Cadd9

1

5 5 2 3 3 4 4 | 5 5 10 12 | 5 5 2 3 3 5 | 3 3 3 5 3 3 5 3 4

5 D Dm(add9)/F G Cadd9 D Dm(add9)/F G Dm(add9)/F

5 5 5 2 3 3 2 | 5 5 3 3 5 3 4 | 5 5 2 3 3 3 | 4 5 5 5 5 2 3

## Figure 5—Bridge

Immediately following Dave Navarro's guitar solo, a bridge section ensues which is based upon a pretty radical chord progression—much more harmonically active than previous sections. While Navarro churns his E–G6–F#7add4–Fmaj7#11–C–Bsus4–F5 progression (changing at the rate of one chord per measure), Flea sits mostly on the roots, occasionally groping for the chord's fifth on the next higher adjacent string. Flea effectively propels this passage by plucking steady eighth notes, occasionally galloping into sixteenth-note mode on the upbeats (mostly during beat 4).

### 46 Fig. 5

**Bridge** 2:22

E G6 F#7add4 Fmaj7#11 C Bsus4 F5

1

2 2 2 2 2 2 2 2 | 2 5 5 5 7 5 5 5 7 5 5 | 4 4 4 4 4 4 6 4 4 | 3 3 5 3 3 5 3 5

5 C Bsus4 F5

3 3 3 3 3 5 3 3 | 2 2 2 2 2 4 2 0 | 1 1 1 1 1 1 1 1 | 13 13 13 13 13 15 13 13

### Figure 6—Outro

By using a combination of eighth and sixteenth notes in this outro section, Flea gets a galloping groove going which serves as a backdrop for Dave Navarro's dissonant guitar figure. For the most part, this passage revolves around the repetition of a two-measure figure which Flea plays along his middle pair of strings, shifting positions via fret-hand slides to access various notes from D Dorian. At measure 9, the intensity level decreases dramatically and this song's signature guitar riff is stated for the last time. While Dave plays his arpeggiated part, Flea sits on a high D (nineteenth fret, first string), plucking it gently as the pair gradually slow in tempo.

#### 47 Fig. 6

Outro 3:26

1 **D** **Dm(add9)/F** **G** **Cadd9**  
*f*

3 **D** **Dm(add9)/F** **G** **Cadd9**

5 **D** **Dm(add9)/F** **G** **Cadd9**

7 **D** **Dm(add9)/F** **G** **Cadd9** **D5**  
*let ring*

9 **Csus2** **Dsus2** **D6** **D5**  
*8va*  
*let ring* *p* *rit.*

(12)  
 10



# Soundtracks

Over the last few years, entertainment-oriented publications have drawn attention to rockers who have been bitten by the acting bug. They always seem to mention Madonna, Dwight Yoakam, Glenn Frey, Courtney Love, Jon Bon Jovi...the list could go on and on, but they never seem to credit Anthony or Flea. Believe it or not, this pair of Peppers has been in more flicks (both as actors and on film soundtracks) than any of the aforementioned rockers-gone-Hollywood. Anthony first appeared in film footage as far back as 1976 with his performance as Cole Dammett—the son of a character played by Sylvester Stallone in the movie *F.I.S.T.* Anthony also played a fairly prominent role alongside Keanu Reeves and Patrick Swayze in *Point Break* (1990). Meanwhile, Flea has been in everything from *Suburbia* (playing Razzle in 1983) and *Back to the Future, Part II* (playing Charles J. Needles in 1985), to *Blue Iguana* and *Stranded*. Both Anthony and Flea were actually featured together as a pair of road-trippin' goofballs in another movie called *The Chase* which starred Charlie Sheen!

Everybody who has followed the career of the Chili Peppers knows that music is the band's primary passion. Anthony and Flea's film appearances were just for kicks. A large selection of the Red Hot Chili Peppers' catalog and some funky covers have appeared in scores of soundtracks ranging from *Say Anything* (song: "Taste the Pain" with Fishbone drummer, Fish, before Chad Smith was in the band), *Pretty Woman* (song: "Show Me You Would"), and *Takin' Care of Business* (song: cover of Bachman Turner Overdrive's "Takin' Care of Business"), to *Wayne's World* (song: "Sikamikanico"), and *Howard Stern: Private Parts* (song: "I Make My Own Rules"—w/LL Cool J, vocals). The band's 1996 cover of an Ohio Players' tune, "Love Rollercoaster," is the highlight of the *Beavis and Butt-head Do America* soundtrack and showcases the Chili Peppers' flair for supercharging funky classics.

# LOVE ROLLERCOASTER

Words and Music by Ralph Middlebrooks, James Williams, Marshall Jones, Leroy Bonner, Clarence Satchell, Willie Beck and Marvin R. Pierce

"Love Rollercoaster" was originally recorded back in 1975 by the Ohio Players—a tremendously successful funk-influenced band from the seventies—and appeared on their album entitled *Honey*. This classic recording was a critical milestone for the band as it contained a number of popular hits, including "Sweet Sticky Thing," "Fopp," and "Love Rollercoaster," the latter of which reached #1 on both the pop and R&B charts.

More than twenty years later, the Red Hot Chili Peppers have exposed this timeless tune to a completely new generation on the *Beavis and Butt-head Do America* soundtrack in 1996. Who else would you rather have responsible for resurrecting such a time-honored funk masterpiece?

## Figure 1—Chorus

Flea takes this song's signature riff and supercharges it, courtesy of a two-measure slap/pop smorgasbord which involves a descending (measure 1) and ascending (measure 2) performance of three different octave shapes—C, B $\flat$ , and A. After sounding his fourth string with a slap, Flea aggressively slides into the lowest note of each octave shape, punctuating it with a pop on the second string. These two measures are repeated eight times, similarly.

**48** Fig. 1

Chorus 0:28

1 C B $\flat$  A B $\flat$  C

T P T P

simile on repeats

play 8 times

8 10 6 8 5 7 5 7 5 6 6 8 10

## Figure 2—First Bridge

While guitarist Dave Navarro stomps on the distortion, Flea keeps his bass part somewhat subdued in measures 1–3, playing notes within a G octave shape using his fingerstyle technique. However, during a brief pause in the band's gang-style vocal phrase in measure 4, Flea rockets his fingers up to the tenth position and rips off a blistering G minor pentatonic (G–B $\flat$ –C–D–F) lick, punctuating it with a dramatic slide up to B $\flat$  (fifteenth fret, first string). As tension builds, Flea starts cramming in the chromatics along his second string, plucking a speedy F (third fret), F $\sharp$  (fourth fret), G (fifth fret) line in measure 5. In measure 6, Flea and Dave put the cap on this section with another chromatic phrase, joining forces to play an accented G (fifth fret, second string), A $\flat$  (sixth fret, second string) A (seventh fret, second string) note arrangement before Anthony's first verse vocal.

**49** Fig. 2

Bridge 1:01

The musical score for Figure 2, Bridge section, is presented in two systems. The first system covers measures 1 through 4, and the second system covers measures 5 through 8. The music is written in 4/4 time and features a bass line with a mix of eighth and quarter notes, along with some triplets. The guitar part is indicated by fret numbers on a six-line staff. Chord symbols (G5, G7, Ab, A) are placed above the guitar staff to indicate the overall tonality. A note at the bottom of the first system states: "\* Chord symbols reflect overall tonality."

**Figure 3—Outro**

In measures 1–4 of this song’s outro section, Flea and guitarist Dave Navarro play a unison figure that dramatically sets up Navarro’s forthcoming guitar solo. This sixteenth-note riff is performed in the vicinity of the open position and involves a handful of pull-offs and bends within the parameters of the G Dorian mode (G–A–B $\flat$ –C–D–E–F). Way back in “Fight Like a Brave” (Figure 2) we touched on the subject of string bending. If you’re on a quest to polish your bending chops, measures 2 and 4 of this song should serve as the ultimate “bending bootcamp.” Because Flea bends the interval of one half step in his open position (where it’s exceedingly difficult to bend due to the close proximity of the nut), there are a few things you’ll need to do in order to muster the strength it requires to get these bends happening. Using the bend in measure 4 as an example, try the following:

1. After fretting the C (third fret, third string) with your third finger, reinforce that finger by placing the index and middle fingers of your fret hand immediately behind your ring finger on that same string.
2. Use all three fingers to pull the string downward across the fretboard (towards the floor), maintaining constant finger pressure until you arrive at the pitch of D $\flat$ , one half step higher.

To help train your ear so it can clearly distinguish this half-step interval, it may help to first play the D $\flat$  on the fourth fret of the third string and try to memorize that pitch. Then, with that target pitch implanted in your ear, try the bend again. Keep in mind that perfect intonation is even more important than usual in this case because the part is being doubled by another instrument.

**50** Fig. 3

Outro 3:39

N.C.(G)

1

3

5

G5

11

G5

*simile on repeats*

*Play 3 Times and Fade*



# DISCOGRAPHY

## SONG

## ALBUM (Source)

Jungle Man	<i>Freaky Styley</i> , EMI America, 1985
Fight Like a Brave	<i>The Uplift Mofu Party Plan</i> , EMI Manhattan, 1988
Behind the Sun	<i>The Uplift Mofu Party Plan</i> , EMI Manhattan, 1988
Higher Ground	<i>Mother's Milk</i> , EMI Manhattan, 1989
Subway to Venus	<i>Mother's Milk</i> , EMI Manhattan, 1989
Knock Me Down	<i>Mother's Milk</i> , EMI Manhattan, 1989
Breaking the Girl	<i>BloodSugarSexMagik</i> , Warner Brothers, 1991
Give It Away	<i>BloodSugarSexMagik</i> , Warner Brothers, 1991
Under the Bridge	<i>BloodSugarSexMagik</i> , Warner Brothers, 1991
Aeroplane	<i>One Hot Minute</i> , Warner Brothers, 1995
My Friends	<i>One Hot Minute</i> , Warner Brothers, 1995
Love Rollercoaster	<i>Beavis and Butt-head Do America</i> , Geffen, 1996

# Bass Notation Legend

Bass music can be notated two different ways: on a *musical staff*, and in *tablature*.

**THE MUSICAL STAFF** shows pitches and rhythms and is divided by bar lines into measures. Pitches are named after the first seven letters of the alphabet.

**TABLATURE** graphically represents the bass fingerboard. Each horizontal line represents a string, and each number represents a fret.

Notes:  
A  
D  
G  
C  
F  
B

Strings:  
G  
D  
A  
E

3rd string, open      2nd string, 2nd fret      1st & 2nd strings open, played together

**HAMMER-ON:** Strike the first (lower) note with one finger, then sound the higher note (on the same string) with another finger by fretting it without picking.

**PULL-OFF:** Place both fingers on the notes to be sounded. Strike the first note and without picking, pull the finger off to sound the second (lower) note.

**LEGATO SLIDE:** Strike the first note and then slide the same fret-hand finger up or down to the second note. The second note is not struck.

**SHIFT SLIDE:** Same as legato slide, except the second note is struck.

**TRILL:** Very rapidly alternate between the notes indicated by continuously hammering on and pulling off.

**TREMOLO PICKING:** The note is picked as rapidly and continuously as possible.

**VIBRATO:** The string is vibrated by rapidly bending and releasing the note with the fretting hand.

**SHAKE:** Using one finger, rapidly alternate between two notes on one string by sliding either a half-step above or below.

**NATURAL HARMONIC:** Strike the note while the fret hand lightly touches the string directly over the fret indicated.

**MUFFLED STRINGS:** A percussive sound is produced by laying the fret hand across the string(s) without depressing them and striking them with the pick hand.

**BEND:** Strike the note and bend up the interval shown.

**BEND AND RELEASE:** Strike the note and bend up as indicated, then release back to the original note. Only the first note is struck.

**RIGHT-HAND TAP:** Hammer ("tap") the fret indicated with the "pick-hand" index or middle finger and pull off to the note fretted by the fret hand.

**LEFT-HAND TAP:** Hammer ("tap") the fret indicated with the "fret-hand" index or middle finger.

**SLAP:** Strike ("slap") string with right-hand thumb.

**POP:** Snap ("pop") string with right-hand index or middle finger.

## Additional Musical Definitions

(accent)

- Accentuate note (play it louder)

**D.C. al Fine**

- Go back to the beginning of the song and play until the measure marked "Fine" (end).

(accent)

- Accentuate note with great intensity

**Bass Fig.**

- Label used to recall a recurring pattern.

(staccato)

- Play the note short

**Fill**

- Label used to identify a brief pattern which is to be inserted into the arrangement.



- Downstroke

tacet

- Instrument is silent (drops out).



- Upstroke

- Repeat measures between signs.

**D.S. al Coda**

- Go back to the sign (S), then play until the measure marked "To Coda," then skip to the section labelled "Coda."

- When a repeated section has different endings, play the first ending only the first time and the second ending only the second time.

**NOTE:**

Tablature numbers in parentheses mean:

1. The note is being sustained over a system (note in standard notation is tied), or
2. The note is sustained, but a new articulation (such as a hammer-on, pull-off, slide or vibrato begins, or
3. The note is a barely audible "ghost" note (note in standard notation is also in parentheses).

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