



technique: acoustic master

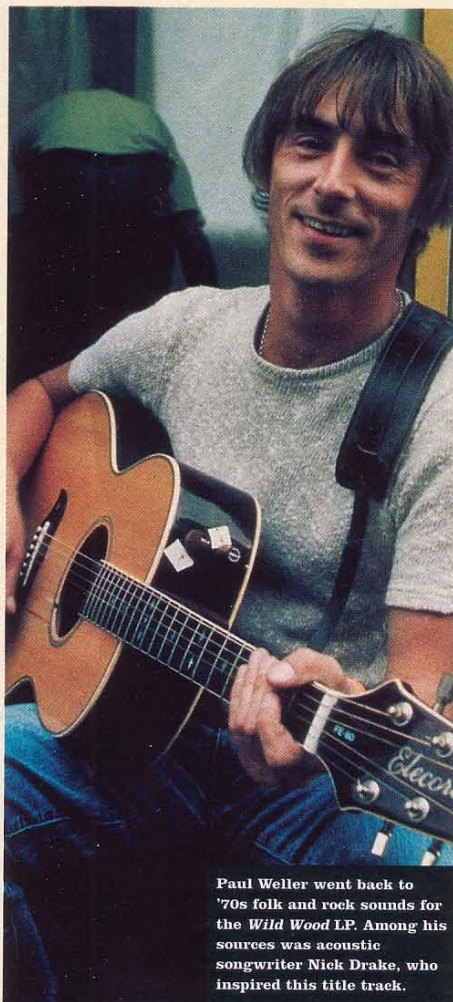
Wild Wood PAUL WELLER

ROD SINCLAIR transcribes the guitar part for this laid-back 1993 single that has already become a modern classic.

THIS entire track is based on a four-chord sequence – Am, Em, Dm7 and Fm. However, there are two things that give *Wild Wood* its distinctive sound. Firstly, it uses a capo at the second fret, and secondly, Paul uses chord substitution to create more interesting harmony. The first altered chord is an Em shape, which is played with the open fifth string (with a capo, F#m and open B) ringing on. The third chord of the pattern has the open fourth string under it, creating a chord of Em7b5 – it's this chord particularly that gives the track its dark edge towards the end of every phrase.

When the band comes in, bass player Marco Nelson plays A and Bb under the second and third chords of the sequence, creating (with the capo'd guitar) chords of A11 (or Em7/A) and Em7b5/Bb – but this chord is less complicated than it sounds!

The four-bar solo is very simple and effective; it also uses the capo at the second fret and is picked using a lot of percussive attack on the strings. I've also shown two hammer-on fills; the first occurs throughout the track, whereas the second only appears during the last two bars. **TC**



Paul Weller went back to '70s folk and rock sounds for the *Wild Wood* LP. Among his sources was acoustic songwriter Nick Drake, who inspired this title track.

THE LYRICS

High tide - mid afternoon
People fly by, in the
traffic's boom
Knowing - where
you're blowing
Getting to where,
you should be going

Don't let, them get you down
Making you feel, guilty about
Golden rain, bring you riches
All the good things -
you deserve now

solo

Climbing, forever trying
Find your way out -
of the wild, wild wood
Now there's, no justice
There's only yourself -
that you can trust in
And I said - high tide,
mid afternoon
People fly by, in the
traffic's boom
Knowing - just where
you're blowing
Getting to where,
you should be going

solo

Day by day, your
world fades away
Waiting to feel -
all the dreams that say
Golden rain will
bring you riches
All the good things -
you deserve now - and I say
Climbing, forever trying
Find your way out -
of the wild, wild wood

RETNA

PAUL WELLER: Wild Wood (basic chord sequence)

CD TRACK 39

Capo 2nd fret

(Am) Bm (Em/A) F#m/B

Let chords ring throughout

(Dm7) Em7 (Dm7,5) Em7b5 (Am) Bm

The rhythm guitar part - this four chord sequence is the basis of the whole song. It should be played with a slight swing feel.

PAUL WELLER: Wild Wood (acoustic guitar solo)

CD TRACK 40

The acoustic solo, which is played with a fairly attacking picking style. It features a slight variation the second time it is played.

Remember that the tab here refers to the fret number in relation to the 'open' string, so start on the 7th fret - ie 5 frets above the capo.

PAUL WELLER: Wild Wood (chord sheet)

Intro, verse 1 x3

fill 1 ||: Bm | F#m/B | Em7 Em7b5 | Bm :|| Bm

Verse 2, solo, chorus, verse 3, solo, verse 4, chorus x11

||: Bm | F#m/B | Em7/A Em7b5/Bb | Bm :||

Em7 Em7b5/Bb | Bm fill 1 | % fill 1 | % fill 1 | % fill 2 | Bm

Remember that these chord names are what you actually hear. In most cases, the note on the right of slashed chords is played by the bass.

FIG 4

This three-note fill appears at the end of almost every four-bar phrase before going back to the Bm chord.

FIG 5

This fill ends the whole song. Let the open fifth string ring on.

CAPO NOTATION

I've notated the chords as they sound rather than as they are played with capo, so when you see Bm in the tab or chord sheet you should play the familiar Am shape from the fretbox. This is

Bm

F#m/B

Em7

Em7b5

because the notes on the right hand side of the 'slashed' chords describe the bass guitar part, so try to think of the chords as Bm, F#m, Em7 and Em7b5, despite the familiarity of the open chord shapes.

On the CD

TRACK 39

The acoustic guitar intro

TRACK 40

The solo guitar with rhythm accompaniment

TRACK 41

The rhythm part on its own so you can practice the solo along to this accompaniment

The guitar used was a Takamine ENC-10, recorded on a Tascam DA-88 multitracker

Guitars: Rod Sinclair