

Gold Soundz
Pavement

#-----PLEASE NOTE-----#
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@Song: Gold Soundz
Written by Pavement
Recorded by Pavement on album Crooked Rain, Crooked Rain (Matador)
Transcription by Gary Von Colln

Here s the basic chord progression. The A-B-D progression is also
used in the instrumental interlude. If you don t want to bother with
the Dsus2 and Bsus2 just play D and B instead, it will still sound
good.

A
Go back to those gold soundz
 B **D**
And keep my affect to yourself
 A
Because it s nothing that I don t like
 B **D**
Is it a crisis or a boring change
 A
When it s central, so essential
 B **D**
It has a nice ring when you laugh
 A
At the low-life opinions
 B **D**
And they re coming to the chorus now

 F#m **Dsus2**
I keep my address to yourself
 Bsus2
Cause we need secrets
 Dsus2
We need secret, cret, cret, cret, crets
 A
Back right now

Because I never want to make you feel
That you re social, never ignorant soul
Believe in what you want to do
And do you think that is a major flaw

When they rise up in the falling rain
And if you stay around with your knuckles ground down
The trials over, the weapons found

Keep my address to myself
Cause it's secret
Cause it's secret, cret,
cret,cret,cret,cret,cret,cret,cret,cret,cret,cret,
Back right now

So drunk in the august sun
And you're the kind of girl I like
Because you're empty, and I'm empty
And you can never quarantine the past
Did you remember in December
That I won't eat you when I'm gone
And if I go there, I won't stay there
Because I'm sitting here too long
I've been sitting here too long
And I've been wasting
Allocating outward
For the last word
Last words come up
All you've got to wait

Now for some Pavement chords . First retune your guitar to
C-G-D-G-B-B (fat **E** string down 4 frets in pitch, **A** string down 2 frets
in pitch, thin **E** string down 5 frets in pitch). Once you've retuned
these are the chord shapes:

	A(I)	A(II)	B(I)	B(II)	Bsus2	D(I)	D(II)	Dsus2
F#m								
B-	-----	-----	-----	-----	-----	-----	-----	-----
B-	--2-----10-----	--2-----10-----	--4-----12-----	--4-----12-----	--4-----7-----15-----	--7-----10-----	--7-----10-----	--7-----10-----
G-	--2-----9-----	--2-----9-----	--4-----11-----	--6-----7-----14-----	--9-----11-----	--9-----11-----	--9-----11-----	--9-----11-----
D-	--2-----11-----	--2-----11-----	--4-----13-----	--4-----7-----16-----	--7-----11-----	--7-----11-----	--7-----11-----	--7-----11-----
G-	--2-----9-----	--2-----9-----	--4-----11-----	--4-----7-----14-----	--7-----11-----	--7-----11-----	--7-----11-----	--7-----11-----
C-	-----9-----	-----9-----	-----11-----	-----11-----	-----14-----	-----14-----	-----14-----	-----14-----

The (I) or (II) just indicates position, e.g. A(I) is an A major,
played in the first position (along the guitar neck), while A(II) is
also A major but played in the second position.

Note that the first string is not played in any of the above chords.
Since the first and second strings are tuned the same, if you want,
you can fret the first string the same as the second and play it.

>From listening to the recording, I think the two guitars play as
follows:

verses:

guitar 1: A(I) - B(I) - D(I)
guitar 2: A(II) - A(II) - A(II)

Here guitar 2 is playing the A(II) the whole time. Listen for those high notes on the record, especially during the first verse when guitar 1 is quit.

chorus:

both: **F#m - Dsus2 - Bsus2 - Dsus2**

intrumental interlude (roughly):

guitar 1: A(I) - B(I) - D(I)
guitar 2: A(II) - B(II) - D(II)

The interlude is pretty free form so this simple pattern isn t the whole story, but you can play around with these chords and find a lot of the sounds on the record.