

## How to Play this Month's Songs

### The Killers "Mr. Brightside"

When playing through guitarist David Keuning's unorthodox arpeggiated chord voicings in this song's intro (see bars 1-4), try to keep your ring finger and pinkie planted on the fretboard as indicated in the chord frames shown at the beginning of the transcription. Since these notes are common to each of the three chords, keeping your fingers on the strings like this will minimize hand movement and make changing from chord to chord a little easier, as you'll be better able to maintain contact and the required stretch.

Once you have the chord shapes for bars 1-4 under your fingers, you'll be ready to tackle the picking. As you can see, suggested picking strokes are included above the tablature for this section. Notice the indication of consecutive downstrokes or upstrokes for certain notes that fall on adjacent strings. This approach, known as *economy picking*, is less demanding on your picking hand than strict alternate picking for these types of situations, and it can help make long or repeated passages like this one easier to endure. However, if you find using four consecutive upstrokes for the last four notes of each bar feels a little weird and more like a strum than an arpeggio, you may want to try the alternate up-down-up-down combination indicated.

While working on your flatpicking technique for this section of "Mr. Brightside," stick with one chord at first and practice picking it over and over until you can play it smoothly. This will allow you to focus all of your attention on your picking hand and not be distracted by fret-hand chord changes.

Once you've mastered your picking method of choice, picking through the rest of the chords should be a cinch, because they're all arpeggiated the same way! —Jeff Perrin

### Marilyn Manson "Personal Jesus"

Thick layers of processed guitar and synth help set up the appropriate tonal chaos for Marilyn Manson's cover version of this Depeche Mode song. To reproduce the thick wall of sound heard on the recording, use a judicious amount of distortion and perhaps even a delay pedal set with a quick repeat to create a doubling effect. In addition, you can use a suboctave pedal or harmonizer to produce an extra synthlike note one octave down (see text underneath bar 1).

Some of the high-pitched squeals heard throughout this song (see bars 5 and 38) are produced by sounding natural harmonics (N.H.) at node points located between frets. (See the lesson for "Shyboy" below for more on this.) These node points, indicated as decimals in the tablature, may seem elusive and require a bit of careful exploration to locate; extra distortion should help make them a little easier to hear and find.

When playing the strummed octaves on the sixth and fourth strings in sections D, H, I and J, be sure to mute the idle fifth string between each pair of fretted notes by allowing your index finger to make contact with the fifth string as you strum all three strings. (The muted fifth string is indicated in each case by an X in the tablature.) Additionally, try muting the top strings by angling back your ring finger and resting it on them lightly. This extra "muting insur-

ance" will allow you to strum more freely without worrying about accidentally sounding any open strings. —Jeff Perrin

### Mötley Crüe "Girls, Girls, Girls"

Guitarist Mick Mars performs this hit title track from the Crüe's 1987 album with his instrument tuned down one whole step (low to high: D G C F A D), as does bassist Nikki Sixx. Thus, all the notes and chords in this transcription sound one whole step lower than written (i.e., if the chord name is indicated as G5, the actual sounding pitch is F5, which is one whole step lower). Detuning not only makes the instruments sound "heavier" but also facilitates string bending and shaking, techniques that Mars exploits in his solo, specifically during bars 78-82, where he wails away on his high E string at the 22nd fret.

For extra heaviness, Mars' doubles his primary guitar parts throughout the song. The principal rhythm part, first introduced during the intro at bar 4 and featured during the chorus sections (section D), is based on two-note chord shapes that he slides up and down the strings. To perform this rhythm part correctly and smoothly, execute the chord slides gracefully and alternate them precisely with the open low E-string pedal tones. In addition, when hitting the open B- and high E-string chord "stabs," be careful not to sound the open G string accidentally. Try to use both hands to mute any strings that aren't supposed to sound or ring beyond their indicated duration. For example, the open B and high E strings should be silenced or "choked" by the fingers of one or both hands on the following downbeat after they're strummed in each instance.

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### David Lee

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# "PERSONAL JESUS" Marilyn Manson

As heard on *Lest We Forget: The Best Of* (INTERSCOPE)

Words and Music by **Martin Gore** • Transcribed by **Jeff Perrin**

## A Intro (0:00)

(0:14)

Moderately ♩ = 128 (  )

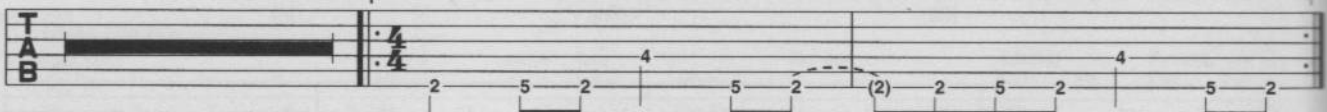
Reach out and touch faith

N.C.(F#5)

\* Gtrs. 1 and 2 (elec. w/dist.)

Rhy. Fig. 1

(sound effects)

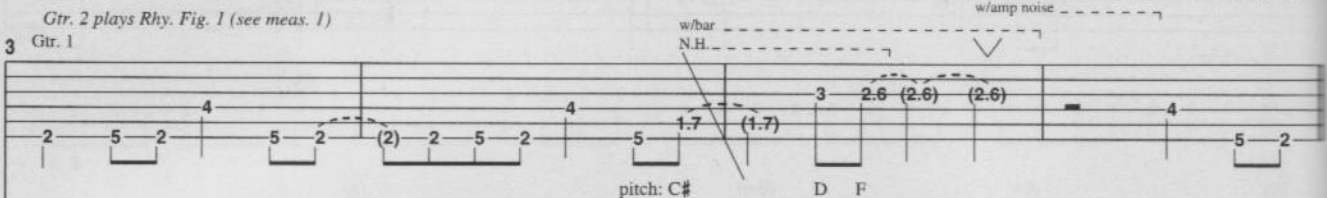


\* Gtr. 2 w/sub-octave effect or harmonizer producing additional note one octave lower.

3 Gtr. 1

Gtr. 2 plays Rhy. Fig. 1 (see meas. 1)

w/bar N.H. w/amp noise

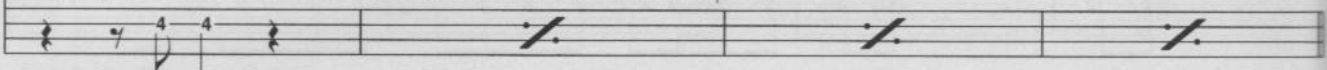


\* Bass (w/dist. and sub-octave effect)

w/pick

Bass Fig. 1

(repeat previous measure)



\* synth. arr. for bass

## B 1st Chorus (0:29)

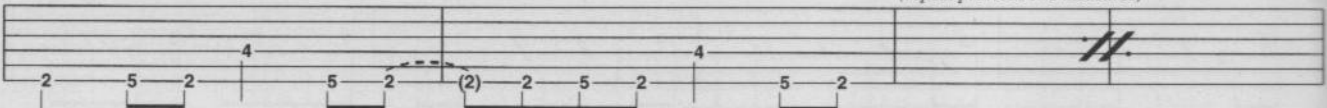
personal

Jesus

(F#5)

7 Gtrs. 1 and 2

(repeat previous two measures) 2



Bass plays Bass Fig. 1 twice (see meas. 3)

Someone to hear your prayers

Someone who cares

Your own

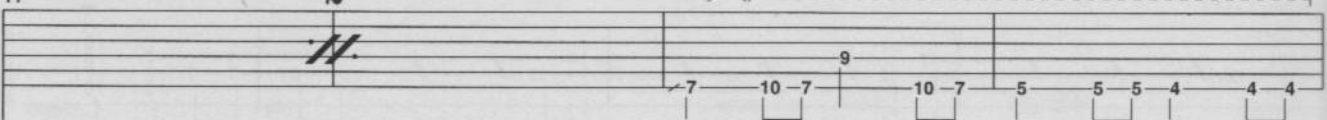
11 Gtrs. 1 and 2

(B5)

(A5)

(G#5)

Rhy. Fig. 2



Bass



(1.) personal Je -  
 (2.) sus  
 (3.) Someone to hear your prayers Someone who's there  
 (F#5) (B5) (A5) (G#5)  
 Gtrs. 1 and 2 play Rhy. Fig. 1 three times (see meas. 1)  
 Gtr. 3 (elec. w/dist. and fast rotary speaker effect)  
 Bass (sub-octave effect off)

15 Bass Fig. 2 (play 3 times) Bass Fig. 3

**C** 1st Verse (1:05)

Feeling unknown and you're all alone Flesh and bone by the telephone  
 (F#5) (F#5) (A5)  
 \*Gtr. 3 (elec. w/dist. and fast rotary speaker effect)  
 Riff A

19 Gtrs. 1 and 2

Bass Bass Fig. 4

Lift up the receiver I'll make you a believer  
 (E5) (B5) (C#5) (F#5)  
 Gtrs. 1 and 2 play Rhy. Fig. 1 (see meas. 1)  
 end Riff A Fill 1 let ring

24

Take second best put me to the test Things on your chest you need to confess  
 (A5) (E5)

Gtr. 3 plays Riff A (see meas. 21)

29 Gtr. 2

Bass repeats Bass Fig. 4 (see meas. 21)

I will deliver You know I'm a forgiver  
 (B5) (C#5) (F#5)  
 Gtr. 3 plays Fill 1 (see meas. 27)  
 Gtrs. 1 and 2

33



## D 1st Pre-chorus (1:35)

Reach out and touch faith

(G#5) (G5) (F#5)

Gtr. 1

37 *Rhy. Fig. 3* fdbk. *end Rhy. Fig. 3*

Gtr. 2 pitch: D N.H. w/bar

Bass Bass Fig. 5 pitch: C# *end Bass Fig. 5*

Reach out and touch faith

(G#5) (G5) (F#5) Your own

Gtr. 2 plays *Rhy. Fig. 3* simile (see meas. 37)

41 Gtr. 1 fdbk.

Bass repeats Bass Fig. 5 (see meas. 37)

## E 2nd Chorus (1:50)

(1.) personal Jesus  
(2.) personal Jesus

(F#5) *Gtr. 3 plays Fill 1 simile (see meas. 27)*

45 Gtrs. 1 and 2

Bass plays Bass Fig. 2 three times (see meas. 15)

Someone to hear your prayers  
Someone to hear your prayers

Someone who cares  
Someone who's there

1. Your own

49 2 (B5) (A5) (G#5)

Bass plays Bass Fig. 3 (see meas. 17)

2. (2:23)

Reach out and touch faith

(A5) (G#5) (D5) N.C. (play 8 times)

53 Gtrs. 1 and 2 (play 8 times)

Bass (play 8 times)

# "PERSONAL JESUS"

## G 2nd Verse (2:38)

Feeling unknown and you're all alone      Flesh and bone by the telephone

(F#5) (A5) (E5)

\*Bass (dist. off)

P.M. -----

\*\*repeat previous beat  
\*synth. arr. for bass

Lift up the receiver I'll make you a believer

(B5) (C#5) (F#5)

P.M. -----

I will deliver You know I'm a forgiver

(B5) (C#5) (F#5)

(Gtr. 1 w/ad lib string noise)

Gtrs. 1 and 2 play Rhy. Fig. 1 (see meas. 1)  
Gtr. 3 plays Fill 1 simile (see meas. 27)  
(w/dist.)

P.M. -----

## H 2nd Pre-chorus (3:00)

Yeah reach out and touch faith  
Your own personal Jesus

(G#5) (G5) (F#5)

## I 3rd Chorus (3:04)

Gtrs. 1 and 2

Bass plays Bass Fig. 5 simile (see meas. 37)

(B5) (A5) (G#5) Reach out and touch faith (G5)

Gtrs. 1 and 2

## J Outro (3:18)

(F#5) Gtr. 3 plays Fill 1 simile (see meas. 27)

(G#5)

Reach out and touch faith

(G5)

(F#5)

Gtr. 3 performs ad lib string noise  
Gtr. 3 plays Fill 1 simile (see meas. 27)

(play 3 times)

Gtrs. 1 and 2

Bass plays Bass Fig. 2 (see meas. 15)

Bass plays Bass Fig. 5 three times (see meas. 37)

Reach out and touch faith

(G#5)

(G5)

(F#5)

(w/synth and sound effects)

Gtr. 1