

How to Play this Month's Songs

U2 "Vertigo"

The Edge's *fret-hand-muted strums* (indicated by Xs in the tablature) produce the percussive, scratchy sounds heard in bars 2–5 of this song's intro. To perform them, lightly lay at least two of your fretting hand's fingers across the strings anywhere over the fretboard, applying just enough pressure to prevent them from ringing as you strum, while making sure none of the strings are actually fretted. Laying three or four fingers across the strings will provide the most effective mute and help ensure no unwanted harmonic overtones are sounded.

When playing the main riff to "Vertigo," beginning in bar 6, the Edge uses *legato chord slides*, from D5 to E5, as indicated by the diagonal lines between the tab numbers for these chords and the *slur* that arcs above them. Legato is a musical term used to describe a "smooth" or "fluid" transition between notes or chords. To achieve the desired effect when playing this chord change and replicate the Edge's articulation authentically, first fret and strum the D5 chord as indicated, with the index finger on the A string and the pinkie barring the D and G strings. Then, while that chord is still ringing and without strumming again, shift both fingers up two frets to sound the E5 chord, maintaining your grip on the strings to keep them ringing. (This is actually the opposite of the fret-hand muting technique detailed earlier.)

You'll find that a moderately firm grip on the fretboard is required in order to prevent the notes from dying out as you slide the chord up the neck. Don't overdo the finger pressure, however, as too tight a grip will actually create excessive friction between your hand and the neck and make the slide harder to perform. Try to keep your wrist and forearm relaxed, and apply

only enough pressure to keep the chord "alive" during the slide.

The Edge uses this legato finger slide technique with single notes in the melodic riff beginning at section J. Here, you need only to drag one finger along one string, so if you're new to this technique, you may have an easier time conquering this single-note part before tackling the chord slides in the song's main riff. —Jeff Perrin

U2 "Pride (In the Name of Love)"

One of U2's finest moments, this classic track is a great example of the "less is more" school of rock songwriting and arranging. As they've done with their minimalist instrumentation time and time again over the years, the Edge, bassist Adam Clayton and vocalist Bono use their melodic instruments very effectively throughout "Pride" to create a three-way counterpoint and sublime harmonies.

Particularly noteworthy is the way the Edge allows previously arpeggiated chords to sustain during the song's second verse (section C) as Clayton changes the underlying bass notes and thus the harmonic context of the Edge's ringing notes. A similarly effective approach is also used in the second part of the intro and the first verse (see bars 5–12), where the Edge repeats one-bar patterns of strummed double stops while Clayton lays down a simple, solid bass line that, together with the guitar part, implies a satisfying cyclical chord progression (B5-Esus2-A5-F#m). Notice that while the Edge's chord voicings in these measures are as sparse as can be (comprising only two notes in each case), his rhythmic motif is rather dense and compelling, with a syncopated idea occurring within a steady stream of 16th notes. The guitarist also uses syncopation very effectively in his single-note riffs in bars 29–27 against Clayton and

drummer Larry Mullen Jr.'s driving, "four-on-the-floor" groove.

To perform the natural harmonics (N.H.) played by Guitar 1 part in bars 1–4 of the intro, lightly lay your fretting finger across both strings directly over the fret indicated without actually touching it. Upon strumming, you may lift the finger off the strings. Done correctly, the natural harmonics should continue to ring even after you've let go of the strings. The Guitar 2 part in these first four bars is a bit trickier to play, as you'll need to alternate between sounding natural harmonics and muted strums. When performing the muted strums, be sure to lay at least three fretting fingers across the strings; doing so will effectively suppress any natural harmonics and give you the desired pitchless "chuck" sound.

—Jimmy Brown

Led Zeppelin "The Wanton Song"

The defining riff of this Zeppelin classic—a 16th-note G octave figure (see measure 1 in the transcription)—is a simple, powerful phrase, but one that is also technically challenging to play at tempo. As all the notes are on the sixth and fourth strings, the picking hand has to quickly and repeatedly skip over the idle A string. The key to making this riff as easy to play as possible is to use alternate (down-up-down-up) picking and try to keep your wrist loose and relaxed. Let the picking hand fall down onto the D string. Any unnecessary tension in the hand will only make it harder for it to change direction so often without becoming fatigued. Practice playing the riff slowly at first while tapping your foot, and establish a flowing groove before gradually increasing the tempo to match that of the recording.

The instrumental part of the song beginning in section C of the transcription con-

tains some interesting variations not usually heard in a hard rock band. Page plays in the (meas. 24–27) a use of *pivot finger*, or more, "planted," as you to another, allow each chord to fl

Let's take a l this section, wh chord that leads en). As shown i beginning of th both of these gr ger holding dow fret. You'll find planted on the chord change w find the notes r same holds tru ings in bars 26 third finger bei string in both o

Another ve Page's brilliant tracks in bars create dramatic duced each of himself strum manipulated t "sampled" cho in reverse, in t attack and de may be emula using a prono with the volu volume ped

Soundgarden

This grun brooding dro effectively co sophisticated specifically in and G. As ind at the beginn the fretted ro with a "5" in one-finger ba strings, the c gerating at all. ascending gr and Ab5 cho

"VERTIGO" U2

As heard on *How to Dismantle an Atomic Bomb* (INTERSCOPE)

Words by Bono • Music by U2 • Transcribed by Jeff Perrin

D5 (5fr) 144
E5 (7fr) 144
A5 (5fr) 14
G#5 (4fr) 14
G5 (14)
E^{VII} (7fr) 1444
D^V (5fr) 1444
G5 (2 34)
A^V (5fr) 134211
G# (4fr) 1342
G^{III} (1342)
A (111 or 123)
G (21 34)
D (132)
E (231)

A Intro (0:00)

Gtr. 1 (elec. w/dist.) (count-off) N.C. (repeat previous measure) D5

Unos dos tres cuatro

* repeat previous chord

E5 D5 E5 D5 E5 A5 G#5 G5

Gtr. 1 Rhy. Fig. 1 (repeat previous two measures) 2 end Rhy. Fig. 1

Bass Bass Fig. 1 end Bass Fig. 1

D5 E5 D5 E5 D5 E5 A5 G#5 G5 D5 E5 D5 E5 D5 E5 A5 G#5 G5

Gtr. 1 Rhy. Fill 1

Bass repeats Bass Fig. 1 (see meas. 6)

B 1st Verse (0:22)

Lights go down it's dark The jungle is your head Can't rule your heart A feeling's so much

N.C.(E5) (A5) (G5) (E5) (A5) (G5)

14 N.H.

pitch: E

Bass plays Bass Fig. 1 twice (see meas. 6)

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"VERTIGO"

stronger than a thought Your eyes are wide and though your soul it can't be bought your mind can wander

18 (E5) (A5) (G5) (E5) (A5) (G5) E^{VII}

C 1st and 2nd Choruses (0:36, 1:24)

Hello hello (Hola) I'm at a place called Vertigo (Donde esta)

E^{VII} D^V G5 A^V E^{VII}

22 Gtr. 1

Bass
Bass Fig. 2

It's everything I wish I didn't know (1.) except you (2.) but give me something I can feel

26 D^V G5 A^V D5

end Bass Fig. 2

feel The

D5 E5 D5 E5 D5 E5 A5 G#5 G5

Gtr. 1 plays Rhy. Fig. 1 (see meas. 6) Gtr. 1 substitutes Rhy. Fill 1 (see meas. 13)

30 Bass Fig. 3

end Bass Fig. 3

D 2nd Verse (0:57)

night is full of holes as bullets rip the sky of ink with gold They twinkle as the

N.C.(E5) (A5) (G5) (E5) (A5) (G5)

34 Gtr. 1

Bass plays Bass Fig. 1 four times (see meas. 6)

boys play rock and roll They know that they can't dance At least they know I can't stand the

38 (E5) (A5) (G5) (E5) (A5) (G5)

beats
music

42 (E5)
12

E (1:38)

47 D5 E5

50 A5

53

G Guitar 1

D5 E5
Gtr. 1 plays
Gtr. 2 (elec.)

57 12 10

Bass plays

1. 2. go back to chorus **C**

beats I'm asking for the check The girl with crimson nails has Jesus 'round her neck Swinging to the (Oh)
music swinging to the music Oh oh oh

42 (E5)

E (1:38)

47 D5 E5 D5 E5 D5 E5 A^v G# G^{III} D5 E5 D5 E5 D5 E5

feel

F Bridge (1:45)

50 A5 G#5 A G D A Checkmated G5

53 D A G D A D5

G Guitar Solo (1:55)

D5 E5 D5 E5 D5 E5 A5 G#5 G5 D5 E5 D5 E5 D5 E5 A5 G#5 G5 A5 G#5 G5

1. 2.

Gr. 1 plays Rhy. Fig. 1 twice (see meas. 6) Gr. 1 substitutes Rhy. Fill 1 (see meas. 13)

Gr. 2 (elec. w/dist. and delay)

57

Bass plays Bass Fig. 1 twice (see meas. 6)

"VERTIGO"

H Interlude (2:09)

All of this All of this can be yours All of this All of this can be yours
All of this All of this can be yours Just give me what I want and no one gets hurt

N.C.

Gtr. 1 (w/moderately slow modulation effect)

Bass (w/slight overdrive)

I 3rd Chorus (2:22)

Hello hello (Hola) We're at a place called Vertigo (Donde esta)

E^{VII}

D^V

G5

A^V

E^{VII}

Gtr. 3 plays Fill 1 four times (see below)

Gtr. 1 (modulation effect off)

Bass plays Bass Fig. 2 twice (see meas. 22)

Bass substitutes Bass Fill 1 (see below)

Lights go down and all I know is that you give me something I can

D^V

G5

A^V

71 Gtr. 2

Gtr. 1

Fill 1 (2:22)

(E) (D) (G) (A)
Gtr. 3 (synth. arr. for gtr.)

Bass Fill 1 (2:26, 2:40)

(G) (A)

J (2:36)

feel you

E^{VII}

Bass plays

K Outro (2:50)

D5 E5

Gtr. 1 plays

Gtr. 2 (w/delay)

Riff A

83

Bass plays B

Yeah

D5 E5 D

Gtr. 2 repeats

87 Gtr. 1

Bass

J (2:36)

feel your love teaching me how

E^{VII} D^V G5 A^V E^{VII}

Bass plays Bass Fig. 2 (see meas. 22) Bass substitutes Bass Fill 1 (see previous page)

Your love is teaching me how how to kneel

D^{VII} G5 A^V

K **Outro** (2:50)

D5 E5 D5 E5 D5 E5 A5 G#5 G5 kneel D5 E5 D5 E5 D5 E5 A5 G#5 G5

Gr. 1 plays Rhy. Fig. 1 (see meas. 6)
Gr. 2 (w/delay)

Riff A end Riff A

Bass plays Bass Fig. 3 (see meas. 30)

Yeah yeah yeah yeah yeah yeah yeah yeah yeah yeah yeah yeah yeah yeah yeah

D5 E5 D5 E5 D5 E5 A5 G#5 G5 D5 E5 D5 E5 D5 E5 A5 G#5 G5 E

Gr. 2 repeats Riff A (see meas. 83)

Gr. 1

Bass