

"Vitamin R (Leading Us Along)" Chevelle



By Jordan Baker

Following the success of their sophomore effort, *Wonder What's Next* (2000), and a tour that produced *Live From the Road*, Chevelle returned to the studio almost immediately to begin working on yet another album. The chemistry of this Chicago-based band of brothers—Pete Loeffler (guitar and vocals), Joe Loeffler (bass), and Sam Loeffler (drums)—continues to please fans with the release of their new record, *This Type of Thinking Could Do Us In*. Let's check out the first single, "Vitamin R (Leading Us Along)."

THE TUNING

Pete's choice of drop-D tuning, down an additional 1-1/2 steps (low to high: B-F#-B-E-G#-C#), allows him to play one-finger power-chord voicings within the low range commonly associated with seven-string and baritone guitars. Try the following method of tuning down if you don't have a chromatic tuner. Play the open 2nd string (B) and tune the 4th string down until its 12th-fret harmonic matches that pitch (B); do the same for the 6th string's 5th-fret harmonic. Then tune the 5th string's 5th-fret harmonic to match the 4th string's 7th-fret harmonic. The lower half of your gui-

tar should now be in tune. From there, tune the 3rd string down so that its 7th-fret harmonic matches the 4th string's 5th-fret harmonic; tune the open 1st string to the 5th string's 7th-fret harmonic; and, finally, tune the 2nd string so that its 5th-fret harmonic matches the 1st string's 7th-fret harmonic.

THE TONE

This song's variety of overdriven tones presents an opportunity to experiment with your gear. While the intro is somewhat clean, with just a little bite, the verse features a chunkier distorted tone that crescendos into the full-blown crunch of the chorus. Depending on how many channels your amp has and any additional overdrive or distortion pedals you use, there are a few approaches you can take to approximate these tones. If you find a gain setting on the amp that works for the intro and verse when you adjust your attack—and, most likely, your guitar's volume control—accordingly, a distortion pedal could serve as a boost for the chorus. Alternatively, you could turn the pedal on at

the verse, and then turn up the guitar and play harder at the chorus. If you have more than one overdrive channel, or a programmable modeling amp or preamp unit, the possibilities increase; on the simpler side of things, you might find volume and attack adjustments within a single channel sufficient for the entire song.

THE INTRO/VERSE

The song begins with a hypnotic 6/8 pattern, best played with a downstroke on each eighth-note downbeat; this lets the right hand move in a steady down-up motion; the 16th-note upstrokes naturally give accents to the notes on the 3rd string in Fig. 1A, making for a bouncy, uniform feel.

Although another picking pattern, such as the one shown in Fig. 1B, might sound OK, it won't produce the same results.

Four bars into the verse, Pete incorporates notes on the 5th string in a rhythm that you'll want to become familiar with (Fig. 2A) before jumping into the entire figure as it

appears in the song (Fig. 2B). Breaking things down in such a fashion will usually help you learn parts more quickly, as the reduced rhythms are easier to grasp. In playing Fig. 2B, simply use Fig. 1A's picking pattern, and extend your pick attack to the 5th string on the appropriate downstrokes. **B**



ALBUM
This Type of Thinking
Could Do Us In
(Epic)

Figs. 1A-B

All figures: drop D tuning, down 1 1/2 steps:
(low to high) B-F#-B-E-G#-C#

Dsus2

M = downstroke; V = upstroke

Figs. 2A-B

Bb5

TONE ZONE

GUITAR 1: Solidbody

PICKUP/POSITION:

Humbucker/Bridge

GAIN: 4

EQ: Bass/Mid/Treble:

4/7/6

GUITARS 2 & 3: Solidbody

PICKUP/POSITION:

Humbucker/Bridge

GAIN: 8

EQ: Bass/Mid/Treble: 6/7/7

VITAMIN R (LEADING US ALONG)

As Recorded by Chevelle

(From the Epic Recording THIS TYPE OF THINKING COULD DO US IN)

Transcribed by Jordan Baker

Music by Peter Loeffler, Samuel Loeffler and Joseph Loeffler

Words by Peter Loeffler

Lyrics

Verse 1

Some will learn, many do.
 Cover up or spread it out.
 Turn around, had enough,
 Pick and choose or pass it on.
 Buying in, heading for
 Something no one has suffered.
 And it's bad enough, I want the fear,
 Need the fear 'cause he's alone.
 (The fear has become.)
 He's alone.
 (The fear has become.)

Verse 2

After all, what's the point,
 'Cause levitation is possible.
 If you're applying, achieved and gone,
 There's time for bliss and so much more.
 It's difficult, create a world,
 A special place of my design.
 To never show, or never share,
 Just use the key 'cause he's alone.
 (The fear has become.)
 He's alone.
 (The fear has become.)

Chorus 3

Well, if they're making it, and you're pushing it,
 And you're leading us along.
 The hassle of all the screaming fits,
 Their panic helped me fall.
 Well, if they're making it, and you're pushing it,
 And you're leading us along.
 Like a cancer caused all the screaming fits,
 And their panic makes remorse.

Chorus 1 & 2

Well, if they're making it, and you're pushing it,
 And you're leading us along.
 The hassle of all the screaming fits,
 Their panic makes remorse.

Bridge

Over and over I slave.
 Became over and over I slave.
 Became over and over I slave.
 Became over and over I slave.

Drop D tuning, down 1½ steps:
 (low to high) B-F#-B-E-G#-C#

Intro

Slow Rock ♩ = 63

0:07 Verses 1 & 2

Copyright © 2004 WARNER-TAMERLANE PUBLISHING CORP and PAY YOUR DUES THROUGH MUSIC
 ALL RIGHTS ADMINISTERED BY WARNER-TAMERLANE PUBLISHING CORP.
 Used by Permission All Rights Reserved
 Warner Bros. Publications U.S. Inc., Miami, Florida 33014

