

# "Wait" White Lion



By Lorne Behrman

Popular music's hangover from 1980s shred excess is lifting. Technical playing and dizzying guitar solos are intoxicating a new breed of hard-rock enthusiasts as bands such as Shadows Fall and Lamb of God threaten to become the next Korn and Limp Bizkits. With this renewed interest in chops, many aspiring shredders are revisiting the 1980s and studying the lipstick-metal era's masters. Indeed, for better or worse, no era in rock 'n' roll has pushed technique further. But in a time of "more is more," few guitarists were as restrained and expressive as White Lion's Vito Bratta. His playing on "Wait," from White Lion's 1987 debut, *Pride*, is a rare union of technique and taste.

## THE RHYTHM PLAYING

Haters of 1980s axe-slinging whine that hair-metal songs were just excuses for indulgent solos. And in many instances, they were right.

Guitarists of the time would chug away vacantly on muted eighth- or 16th-note rhythm patterns and suddenly spring to life for their 20-second solo, cramming it with unfeeling displays of technical wonder before retreating back to their tired rhythm work. On "Wait," Bratta doesn't (pardon the pun) wait for his solo spot to do some inspired playing.

The tune opens with a slick arpeggio riff constructed from the top three notes of some standard chord grips [Fig. 1]. Notice the economical movement between voicings: the D chord morphs into an A chord when the 2nd string's F# is lowered a whole step to E, and the 3rd string's D is lowered a half step to C#; the same pattern occurs with the C-G change in the next two bars. Also pay attention to how Bratta adds that open D below each arpeggio on beat 1 of each measure—mixing in open strings with close-voiced chords is a simple way to make

basic chord changes sound more sophisticated.

Bratta also pits open strings against closed voicings in the interlude and verse sections. Check out bar 6 of the interlude, where he plays dyads (two-note voicings) against a droning open A. Dig how he creates movement here by alternating between chord tones and non-chord tones: he drops the 3rd (C#) a whole step, to B, on the "and" of beat 2. Bratta also uses this technique to enliven his muted rhythm patterns during the verses.

## THE SOLO

What is a solo but a composition within a composition? Bratta seems to be keeping this in mind as he avoids '80s-style indulgence by maintaining a lyrical melodic structure throughout his solo

flight. Part of what makes this piece sound so fluid is that Bratta uses several legato techniques. *Legato* is the Italian word for smooth; for our purposes, a legato technique means sounding notes without picking—that is, by using articulations such as slides, trills, tapping, and hammer-ons and pull-offs.

The solo boasts some killer tapping. A good place to start is bar 12. Put your fret hand's 1st finger on the 2nd string's 8th-fret G and position your pick hand's index finger above that string's 15th-fret D. Then, tap the higher D—don't push the note as you would a button; instead, come at it from the side, almost as if your finger were a pick—and pull off to the lower D. Practice this motion until you achieve a clean succession

of notes [Fig. 2A], and then introduce the fret hand's 3rd-finger hammer-on to the 10th-fret A [Fig. 2B]. Also, try applying these tapping exercises to other notes and strings before tackling Bratta's solo note for note.

Once you have the basic tapping down, tackle the wicked tap-


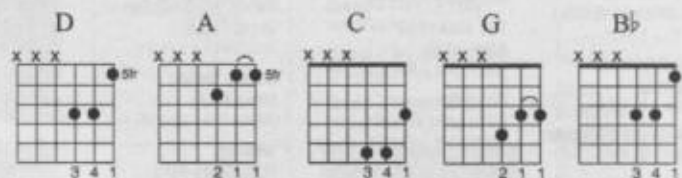
bend-and-slide maneuver that opens the solo. First, pick the 3rd string's 2nd-fret A; then, on the same string, tap the 14th-fret A with your pick hand's middle finger. Next, using that same finger, bend the A up a whole step, to B, and then release it just prior to sliding up to the 21st-fret E. Practice this move at an extremely slow tempo, gradually increasing speed until you can cleanly match that of the recording. 



Fig. 1



Figs. 2A-B



## TONE ZONE

GUITAR 1: Solidbody  
 PICKUP/POSITION: Humbucker/Neck  
 GAIN: 8  
 EQ: Bass/Mid/Treble: 5/7/8  
 FX: Delay, Reverb, Chorus, Noise Gate, Distortion

Intro  
 Wait, wait  
 I never had  
 Now I own

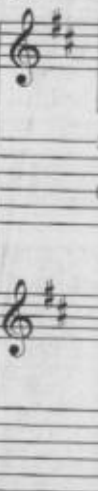
Verse 1  
 Wait, just  
 'Cause I want  
 Wait, just  
 'Cause I want

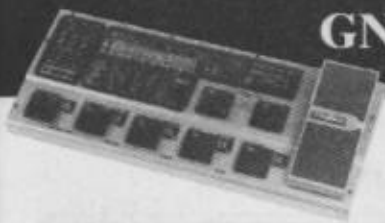
Verse 2  
 I said, wait  
 'Cause I want  
 I said, wait  
 'Cause, baby

Gtr.  
 (12-)



Gtr. 1





# WAIT

As Recorded by White Lion  
(From the Atlantic Recording PRIDE)

By Vito Bratta and Mike Tramp

## Lyrics

### Intro

Wait, wait,  
I never had a chance to love you.  
Now I only wanna say I love you one more time.

### Verse 1

Wait, just a moment before our love will die.  
'Cause I must know the reason why we say goodbye.  
Wait, just a moment and tell me why,  
'Cause I can show you lovin' that you won't deny.

### Verse 2

I said, wait and show your lovin' like it was before,  
'Cause I won't let that feelin' walk out through the door.  
I said, wait just a moment and try once more,  
'Cause, babe, I need to hold you like I did before.

### Pre-Chorus

So if you go away, I know that I will follow,  
Cause there's a place inside my heart that tells me  
Hold out, hold out, hold out, oh, baby.

### Chorus

Wait, wait,  
I never had a chance to love you.  
Wait, wait,  
If only our love could show you.  
Wait, wait,  
I never wanna be without you.  
Wait, wait,  
No, I never had a chance to love you.  
Now I only wanna say I love you one more time.

### Intro

Moderate Rock ♩ = 144

Gtr. 1  
(12-str. acous.)

Chords: D, A/D, C/D

*mp w/ pick & fingers let ring throughout*

Gtr. 1

G/D

Bb/D

A5

Gtr. 2  
(elec.)

*mp*  
P.M. ————  
w/ dist.

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# Wait

0:14

## Verse 1

Gr. 1 tacet

Gr. 2

Gr. 1

Gr. 2 tacet

A

Riff A

A7

D/A

Dm(add9)/A

End Riff A

Gr. 1: w/ Riff A (2 1/2 times)

Gr. 1: w/ Rhy. Fill 1

Dm/A

Gr. 2

0:42

## Interlude

Gr. 1 tacet

Gr. 2

A

A7

D/F#

Dm/F

PM

PM

A

A7

D/F#

Dm/F

A5

PM

PM

PM

PM

PM

PM

### Rhy. Fill 1

Gr. 1

0:56

Verse 2

Musical notation for the first system of Verse 2. It includes a treble clef staff with a key signature of two sharps (F# and C#) and a common time signature. The melody features eighth and quarter notes with various phrasing slurs. Chord symbols A/G, D/F#, and Dm/F are placed above the staff. Performance markings include "P.M." (pick attack) and "P.M. ---" (pick attack with a dashed line). The bass staff shows a sequence of fret numbers: 0, 4, 0, 0, 4, 2, 3, 3, 4, 3, 3, 4, 4, 2, 2, 4+5, 2, 2, 5, 2, 1.

Musical notation for the second system of Verse 2. It continues the melody with treble and bass staves. Chord symbols A5, A, A7, and D/F# are indicated. Performance markings include "P.M." and "P.M. ---". The bass staff shows fret numbers: (1) 1, 3, 3, 2, 3, 0, (2) 7, 7, 7, 7, 7, 0, 5, 6, 0, 0, 0, 0, 4.

Musical notation for the third system of Verse 2, featuring a first and second ending. The treble staff shows a melodic line with a repeat sign and first/second endings. Chord symbols Dm/F and A7 are present. Performance markings include "P.M.", "P.M. ---", and "let ring ---". The bass staff shows fret numbers: (3) 4, 2, 4, 2, 2, 3, 0, 3, 2, 3, 0, 3, 2, (3) 3, 2, 3, 0, 3, 2, 2.

1:23

Pre-Chorus

last time, Gtr. 4 tacet

B5 Riff B

Musical notation for the Pre-Chorus, primarily for Gtr. 1. It features a treble staff with a melodic line and a bass staff with fret numbers: 2, 4, 4, 3, 4, 4, 0, 3, 6, 3, 0, 3, 6, 0, 0, 2, 2, 0, 0, 2, 2, 2, 0, 2, 2. Chord symbols B/A, E5, G5, and N.C. are indicated. The section ends with "End Riff B".

Gtrs. 2 & 3 (dist.)

Musical notation for Gtrs. 2 & 3 (dist.). It includes a treble staff with a melodic line and a bass staff with fret numbers: 4, 4, 2, 0, 2, 4, 5, 2, 5, 4, 2, 0.

# Wait

Gtr. 1: w/ Riff B

Gtr. 2 & 3 E5 B5 F# B5

Gtr. 1 tacet

w/ bar

PM

4 2 4 2 4 4 3 4 4 2 4 4 2 2 2 2 2 2 2 2

F# B5 F# B5 F#5 B5 F#

PM

4 3 4 4 4 4 3 4 4 4 4 4 4 4 4 4

1:42

## Chorus

Gtr. 3 D5 A5 G5 A5

f slight P.M.

10 11 10 11 10 10 9 10 9 10 8 7 8 7 8 10 9 10 9 10

Gtr. 2

7 7 5 2 7 7 5 2 7 7 5 2 7 7 5 2

D5 A5 E5 A

1. slight P.M.

10 11 10 11 10 10 9 10 9 10 3 2 3 2 2 2 7 7 5 2 7 7 5 2 3 2 7 7 5 2 3 2 2 2

# Wait

To Coda

2.  
 Gtrs. 2 & 3 C G B $\flat$  F

let ring

A

\*Gtr. 4 (elec.)

Gtrs. 2 & 3 *divisi*

\*w/ dist.

## 1:15 Guitar Solo

Gtr. 1: w/ Riff A (4 times)  
 Gtrs. 2 & 3 tacet

A A7

Gtr. 4

hold note

hold note

D/A Dm(add9)/A

hold note

hold bend

# Wait

**A**

8va A7 loco

10 (22) 14 (14)

\*Touch str. lightly at 22nd fret while releasing bend

**D**

Dm(add9)/A

hold bend

1/2 T T T T

(14) 21 14 18 14 20 (20) 14 16 14 (14) 12 14 12 10

**A**

A7

steady gliss.

(10) 12 8 12 15 12 14 15 14 (14) 12 15 12 8 10 12 15 12 14 15 14 (14) (14)

**D**

Dm(add9)/A

T T T T T T T T T T T

9 0 5 9 5 12 7 12 7 14 7 9 14 9 (9) 15 8 10 15 8 10 17 10 15 10 14 10 15

**A**

A7

(15) 14 16 14 15 14 16 14 15 14 16 14 15 14 16 17 (17) 14 16 14 17 14 16 14 17 14 16 14 17 14 16 14

# Wait

D.S. al Coda  
(take repeat)

D  
8va

17 15 14 17 15 14 17 15 17 15 14 19 21 1/2 (21) 21 1/2 21 (21)

## Coda

D \*A/D \*C/D

let ring

1 3 2 7

\*bass plays D

\*G/D Bb F/A

Gtrs. 2 & 3 tacet  
Gtr. 1 A A7 D/A Dm(add9)/A

A A7 D/A Dm(add9)/A  
rit.