

How to Play This Month's Songs

Story of the Year "Until the Day I Die"

This song's opening single-note lick is most easily performed using 16th-note *pendulum picking*, moving your picking hand back and forth over the strings in a flowing, unbroken down-up-down-up manner. Any note that falls on the first or third 16th note of the beat is picked with a downstroke, while any note that falls on the second or fourth 16th note is caught with an upstroke. Make sure you use a "phantom" downstroke during the 16th-note rest on beat three of bar 1 to keep the rhythm flowing and prevent yourself from awkwardly reversing the pendulum pattern on the notes that follow.

The key to smoothly performing the song's chorus (section F) is to first become well acquainted with the rather unusual chord voicings employed by guitarists Ryan Phillips and Phillip Sneed. Before diving into the tablature, spend a couple of minutes checking out the fingerings for these unusual chord grips, illustrated in frames at the beginning of the transcription. As is usually the case in our transcriptions, the chord shapes are presented in their order of appearance in the song, so this makes it convenient for you to practice moving from chord to chord, in addition to learning their fingerings. Once you get the grips under your fingers, work on playing the chords in the specific rhythms shown in the tablature, listening to the recording for guidance.

Be sure to use consecutive downstrokes to strum the palm-muted chords in the song's verse sections (see bars 18–21). A downstroke produces a heavier- and cleaner-sounding pick attack than an upstroke, especially when using palm muting, and the use of consecutive downstrokes is largely responsible for the driving rhythmic feel of these riffs.

As far as the unmuted and/or "broken" 16th-note rhythms are concerned, such as the strummed octaves and power chords in section C, the choice of whether to use consecutive downstrokes or 16th-note pendulum (down-up-down-up) strumming is up to you, depending on your preference and technical ability.

—Jeff Perrin

Soundgarden "Black Hole Sun"

The key to flawlessly performing Chris Cornell's flowing arpeggios in this song's intro and chorus sections is to make sure you fret each chord shape cleanly. You'll need to make sure you apply enough finger pressure against the strings so that none of the notes "buzz," while at the same time taking care not to unintentionally mute any of the picked notes with the fingers of your fretting hand. When forming the Bb6/9 and D7(no3) chords in particular, try to fret the nonbarred notes from a high angle so that each finger clears the adjacent strings and almost forms an upside down "I" with the fret.

The C and Bb chords in measures 17–19, 23 and 24 are also a challenge to fret cleanly, as each requires you to firmly barre your ring finger across the D, G and B strings and add a decorative "sus4" embellishments on the B string with the pinkie.

If, after a considerable amount of practice, you still find yourself struggling to get any of the song's barre chords to ring clearly without having to apply an inordinate amount of finger pressure against the strings, this might be the result of an unfavorable setup, i.e., your guitar's action may be too high in the lower area of the fretboard, due to excessive string height at the nut and/or bridge, and/or the neck having more than a slight concave (upward) bow. If you suspect that any of these parameters might be the case, then you would be wise to bring your instrument promptly to an experienced guitar tech for a professional setup. (Whenever I evaluate a guitar's geometry, I always play the chords in "Black Hole Sun," as this instantly lets me feel right away if the instrument is in need of any adjustments.)

When checking out Kim Thayil's brilliantly quirky licks in his guitar solo (section D), don't fuss too much over performing the notes and their rhythms exactly as written. Keep in mind that most of these parts were most likely improvised "happy accidents." Get a feel for the handful of notes used and try to cop the general psychedelic vibe Thayil was going for on the recording. Approach the solo as you think he would

when performing the song live.

Thayil's slide melody during the song's intro, on the other hand, is more structured and melodic, and thus deserves to be recreated faithfully. The same is true, to a slightly lesser degree, for his nonslide licks in sections F and G.

—Jimmy Brown

Black Sabbath "Supernaut"

As he did on several classic Sabbath tracks, Tony Iommi tunes his guitar down one and one half steps on this song. Tuning the guitar (and bass) this low not only makes the song's riffs sound deeper and heavier, it also makes the strings noticeably slinkier and easier to bend and shake.

One thing that will help you feel the driving groove of this song and master its various riffs is to tap your foot squarely on each downbeat as you play. Doing so will better enable you to hear where the beats fall among all the decorative grace-note finger slides that adorn many of the rhythm guitar parts, such as the main riff that begins in bar 3. These finger slides, though subtle, add a lot of soul to the riffs. It actually sounds as if Iommi used them to try and emulate the sound of a bluesy slide guitar.

Another fret-hand technique Iommi employs throughout this song in an apparent effort to emulate the sound of a slide guitar is *finger vibrato*, which he applies to many of the notes that he holds for one beat or longer. This technique is performed by quickly and repeatedly bending the string in one direction, either by pushing it or pulling it. (One or the other, but not both; it depends on which string the note is on and which finger is fretting it.) Finger vibrato definitely takes a bit of practice to master, and you'll need to listen very closely and critically to the speed and width of the vibrato as you shake the string back and forth. Listen to the recording for guidance and inspiration.

Iommi makes extensive use of *trills* (fast hammer-on/pull-off combinations) throughout his solo (section D). Each trill (indicated by the abbreviation "tr," followed by a wavy

"UNTIL THE DAY I DIE"

Story of the Year

As heard on **Page Avenue** (MAVERICK)

Words and Music by **Adam Russell, Ryan Phillips, Dan Marsala and Joshua Wills** • Transcribed by **Jeff Perrin**

Until the day I die I'll spill my heart for you, for you
Until the day I die I'll spill my heart for you

As years go by I race the clock with you
But if you died right now you know that I'd die too
I'd die too

You remind me of the times when I knew who I was
But still the second hand will catch us like it always does

We'll make the same mistakes, I'll take the fall for you
I hope you need this now
'Cause I know I still do

chorus:
Until the day I die (until the day I die)
I'll spill my heart for you
Until the day I die (until the day I die)
I'll spill my heart for you

Should I bite my tongue until blood soaks my shirt
We'll never fall apart, tell me why this hurts so much
My hands are at your throat and I think I hate you
But still we'll say remember when just like we always do
Just like we always do

(chorus)

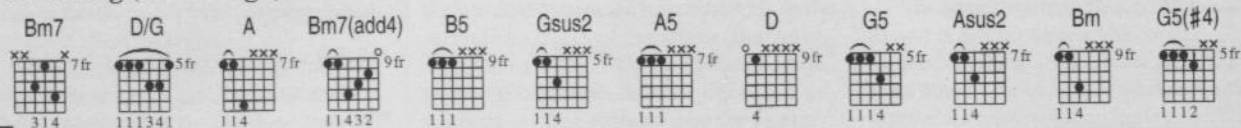
Yeah I'd spill my heart
Yeah I'd spill my heart for you
My hands are at your throat and I think I hate you
We made the same mistakes, mistakes like friends do
My hands are at your throat and I think I hate you
We made the same mistakes

Until the day I die
I'll spill my heart for you, for you

(chorus)

Until the day I die (until the day I die)
Until the day I die

All guitars are in drop-D tuning (low to high: D A D G B E).
Bass tuning (low to high): D A D G.



A Intro (0:03)
Moderately ♩ = 92
Bm7

Gtr. 1 (elec. w/dist. and delay)

Riff A

P.M.

(repeat previous measure)

1

B 1st Chorus (0:08)
Until the day I die...
D/G A Bm7(add4) D/G A

Gtr. 1 plays Riff A seven times (see meas. 1)

Gtr. 2 (elec. w/clean tone)

1., 2.
Bm7(add4)

3

** repeat previous chord*

C (0:26)
B5

Gtr. 1 (delay off)

Riff B

Gsus2

(2nd time) As
A5

7

**Chord in parenthesis is played 1st time only.*

**5-string bass arr. for 4-string*

D 1st Verse (0:37)

years go by...
 *(Bm7) (Gadd2) (D6) (Aadd2) (Bm7) (Gadd2)

Gtr. 1 (delay on)

Riff C

Gtr. 1 plays Riff C twice (see meas. 9)

9

mf
Bass

*Chord symbols in parenthesis reflect overall harmony.

(D6) (Aadd2) B5 Gsus2 D A5

Gtr. 3

Gtrs. 2 and 3
P.M.

12

mf
Bass

f
Bass Fig. 2

We'll make the

B5 Gsus2 D A B5

Gtr. 1

Riff D

P.M.

P.M.

15

mf
Bass

Bass repeats Bass Fig. 2 (see meas. 13)

E 2nd Verse (1:00)

same mistakes...
 B5 Gsus2 D A B5 Gsus2
 Gtr. 1 plays Riff C (see meas. 9) Gtr. 1 plays Riff D (see meas. 15)

Gtrs. 2 and 3

P.M.

18

mf
Bass

Bass plays Bass Fig. 2 twice (see meas. 13)

F 2nd, 3rd and 4th Choruses (1:11, 1:58, 3:06)

Until the day I die...
 D G5 Asus2 Bm

Gtr. 1

P.M.

21

mf
Bass

Gtrs. 2 and 3

Rhy. Fig. 1

14 12 9 9

mf
Bass

play simile 3rd time

"UNTIL THE DAY I DIE"

24 G5 Asus2 Bm
Gtrs. 2 and 3 play Rhy. Fig. 1 two and a half times (see meas. 27)
Gtr. 1

(2nd time) skip ahead to interlude **H**
(3rd time) skip ahead to **K**

26 G5 Asus2 Bm G5 Asus2
Gtr. 1

G 3rd Verse (1:34)

(w/double-time feel)

Should I bite my tongue...
Bm7 Bm Gsus2 D A
Gtr. 1 plays Riff A twice (see meas. 1) Gtr. 1 plays Riff C three times (see meas. 9)
29 Gtr. 2 Gtrs. 2 and 3 P.M. > P.M.> > P.M. > P.M.> > P.M. > P.M.> > P.M. > P.M.> >

33 Bm Gsus2 D A
P.M. > P.M.> > P.M. > P.M.> > P.M. > P.M.> > P.M. > P.M.> >

Bass repeats Bass Fig. 3 (see meas. 31)

(end double-time feel)

35 Bm Gsus2 D A
Gtrs. 2 and 3 P.M.> > P.M.> > P.M.> > P.M.> > P.M.> > P.M.> > P.M.> >

"UNTIL THE DAY I DIE"

I Bridge (2:32)

My hands are at your throat... (A)

(Bm)

(D5/A)

(Gmaj7no3)

(A)

Gtr. 1

Riff E

46 P.M. ----- P.M.

Gtr. 3 (w/clean tone)

Riff F

mf

mf

Bass

(Bm)

(D5/A)

(Gmaj7no3)

(A)

Gtr. 1 plays Riff E twice (see meas. 46)

Gtr. 3 plays Riff F three and a half times simile (see meas. 46)

48 Bass

(Bm)

(D5/A)

(Gmaj7no3)

(A)

50 Gtr. 2

Bass

(Bm)

(D5/A)

(G5)

(Aadd4)

Gtr. 1

52 P.M.

Gtr. 2

Bass

"UNTIL THE DAY I DIE"

J Breakdown (2:55)

Until the day I die...

G5(#4) G5 A5 Bm7(add4)

G5(#4) G5 A5 Bm7(add4)

go back to chorus **F**

Gtr. 2 (w/clean tone and filter effect)

Gtr. 2 repeats Rhy. Fig. 2 simile (see meas. 55)

Gtr. 3 w/fdbk.

55 Rhy. Fig. 2

Gtr. 1 (w/clean tone and chorus effect)

K (3:24)

Bm N.C. G5

Until the day I die...

Gtr. 1

pick scrape

Gtrs. 2 and 3

pick scrape

Bass

61 Bm G5 Asus2

L Outro (3:34)

B5

Gsus2

A5

Gtr. 1 plays Riff B (see meas. 7)

63 Gtrs. 2 and 3

Bass plays Bass Fig. 1 (see meas. 7)

B5

Gsus2

A5

B5

A5

Gsus2

65 Gtr. 1

Gtrs. 2 and 3

P.M.

P.M.

Bass