

"BLACK HOLE SUN" Soundgarden

As heard on *Superunknown* (A&M)

Words and Music by **Chris Cornell** • Transcribed by **Steve Gorenberg and Jimmy Brown**

In my eyes, indisposed
In disguise as no one knows
Hides the face, lies the snake
And the sun in my disgrace
Boiling heat, summer stench
'Neath the black the sky looks dead
Call my name through the cream and I'll
Hear you scream again

*Black hole sun, won't you come
And wash away the rain*

*Black hole sun, won't you come
Won't you come, won't you come*

Stuttering, cold and damp
Steal the warm wind, tired friend
Times are gone for honest men and sometimes
Far too long for snakes
In my shoes, walking sleep
And my youth I pray to keep
Heaven send hell away
No one sings like you anymore

*Black hole sun, won't you come
And wash away the rain
Black hole sun, won't you come
Won't you come*

*(Black hole sun, black hole sun)
Won't you come*

Hang my head, drown my fear
'Til you all just disappear

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.

Gsus4 	Bb ⁶ ₉ 	F5 	E5 	Ebsus4 	D7(no3) 	G6 	Bb6 	F5 ^x 	Em 	Eb
Dsus4 	G7/F 	Ab 	G5 	G5/F 	Bb 	C 	D 	G/F5 	F5 	G5

A Intro (0:00)

Slowly ♩ = 52

Gsus4 Bb⁶₉ F5 E5 Ebsus4 D7(no3) 1. In my

Gr. 2 (elec. w/light dist., rotary speaker effect and delay)

Gr. 1 (elec. w/light dist.) *f* *this section only*
let ring throughout

Note: recording sounds approximately one quarter-step higher than concert pitch. To play along, tune all instruments up approximately one quarter-step.

B 1st and 2nd Verses (0:16, 1:15)

(1.) eyes indisposed...
(2.) ing cold and damp...

G6 Bb6 F5^x Em

Gr. 2 (play 1st time only)

Gr. 1 (w/light dist., rotary speaker effect and reverb)

Bass
Bass Fig. 1

"BLACK HOLE SUN"

21 G5 G5/F Bb Eb sus4 D7(no3)

(2:26, 4:10)

(Black hole sun Black hole sun) Won't you come...

(1st time on 3rd chorus) skip ahead to **F**

C Bb D C Bb D

2nd time: Gtrs. 3 and 4 (overdubbed elects. w/dist.) perform ad lib feedback effects until **E**.

23 Rhy. Fig. 1 (repeat previous measure)

D Guitar Solo (2:53)

N.C.

G/F5

N.C.

G/F5

25 Gtr. 2 (w/dist. and wah)

*Depress wah pedal in the indicated rhythm.

Gtr. 1

Rhy. Fig. 2

Bass

Bass Fig. 2

N.C.

Gtr. 1 plays Rhy. Fig. 2 four times (see meas. 25)

G/F5

27 Gtr. 2

Bass plays Bass Fig. 2 four times (see meas. 25)

N.C.

G/F5

N.C.

G/F5

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

line) should be performed as rapidly and vigorously as you can manage.

—Jimmy Brown

Coheed and Cambria "A Favor House Atlantic"

To authentically recreate Claudio Sanchez and Travis Stever's tight, aggressive-sounding rhythm guitar parts in this song, strum all the chords with downstrokes. Be sure to observe the eighth-note rests in bars 1 and 2 of the intro, as well as in sections D, E and J. Using both fret-hand and pick-hand muting techniques will help you stop the strings from vibrating during the rests and faithfully perform the punctuated rhythms in these measures.

When playing the lead melody that enters in measure 13, employ a moveable index-finger barre on the top three strings, initially placing it at the ninth fret and shifting it down to the seventh position in measures 15 and 19. Doing so will enable you to perform the licks in bars 13–20 easily while letting the notes ring together as indicated.

Memorizing the single-string line Stever plays at section K will help you focus on quickly and cleanly fingering each fretted note up and down the B string without having to constantly look at the tablature. This shouldn't take you long, however, thanks to Stever's use of repeating two-bar phrases.

These single eighth notes may be played with either consecutive downstrokes or alternate (down-up) picking; the difference in the sound of the attack isn't very great in this case. When you get to the tremolo-picked notes at measure 95, however, you'll definitely need to use alternate picking to play the "machine gun" 16th-note rhythms (indicated in "shorthand" by two diagonal slashes intersecting the note stems). To give your hand a stable point of reference, you may want to "anchor" your pinkie to the guitar's body, lightly resting it on the pickguard as you pick. Try to keep your picking hand's wrist relaxed as you perform this part. Any unnecessary tension in your hand will only cause muscle fatigue and produce choppy rhythms. A loose, relaxed picking hand will more easily endure the eight-bar stretch of tremolo picking and be better able to continue on with clean, accurate rhythms.

—Jeff Perrin

Bob Seger "Rock and Roll Never Forgets"

This straight-ahead rocker is fueled by hard-driving, lightly overdriven, electric rhythm guitars that propel the song's insis-

tent beat. Following the intro's catchy Fifties/Buddy Holly-style two-string lead figure, two guitars loosely double each other for the song's verse section (section B), playing alternating two-bar rhythm patterns. The first one (introduced in bars 6 and 7) has them strumming either F# or F#m chords in a relaxed eighth-note rhythm that includes quarter notes, rests and ties. You may want to use eighth-note pendulum strumming for this two-bar pattern, keeping the strumming hand moving back and forth over the strings and hitting anything that falls on a downbeat with a downstroke and anything that falls on an eighth-note upbeat with an upstroke. In the second two-bar rhythm pattern (first introduced in bars 8 and 9), the rhythm guitars play a melodic, bass-line-like figure in E on the bottom three strings along the lines of early blues rock and rollers Jimmy Reed and Chuck Berry. Switch to consecutive-downstroke strumming for this second two-bar rhythm pattern.

At the chorus (bar 14), the song settles into alternating bars of A5 and E5, with each chord played in what's known as an alternating root-fifth/root-sixth rhythm figure, another technique associated with Chuck Berry. The twist here is that the open-string root notes of both the A5 and E5 chords are picked individually on the upbeats between the two-note chord accents, most of which fall on the downbeats. Play this part entirely with downstrokes to create the desired "pumping" sound of the rhythms. The same strumming approach applies to the bridge section that follows at bar 28 and the song's outro vamp (section G).

The song's first guitar solo (section E) is played over the eight-bar verse chord progression and is based on notes from the F# major pentatonic (F# A B C# D#) and E major pentatonic (E F# G# B C#) scales alternating in two-bar phrases. Notice the "countrified" feeling created through the use of *oblique double-stop bends*—one note remains stationary while another is bent up a whole step or half step—and other double-stop figures. Each bend is performed with the ring finger, supported or *reinforced* by the middle finger.

The second solo (beginning at section H) is played over the four-bar E-to-A vamp introduced at section G and starts out with lines based on the ninth-position E major pentatonic box pattern. The second half of this solo, beginning at bar 80, is played mostly out of the 12th-position E minor pentatonic box and features Chuck Berry-style double-stops and some tasteful bend

vibratos, performed by partially releasing a bent note (specifically, the note at the 14th fret on the G string) and rebending it in a smoothly repeating manner. When performing all the bends in this song, be sure to hook your thumb around the top side of the fretboard for leverage.

Judas Priest "Hell Bent for Leather"

This title track from Judas Priest's fifth album begins in 6/8 time with a progression of sustained power chords and an unusual-sounding slowing-down tape effect. (This effect is reprised for the song's outro.)

The song's verse rhythm guitar pattern, played in 4/4 meter at a brisk tempo, is established in bars 9–12, with palm-muted open A notes pitted against accented single notes and double-stops on the G and D strings in the fifth position. The easiest and smoothest way to perform this figure is to use eighth-note pendulum strumming/picking, making sure you catch any non-slurred note or chord that falls on an eighth-note upbeat with an upstroke. A similar rhythmic feel and strum pattern is used for the song's pre-chorus guitar riff (beginning at section C).

The chorus (section D) is comprised of two bars of a palm-muted open A pedal tone followed by a succession of arpeggiated triads. Use consecutive downstrokes for all the palm-muted open A notes, switching to eighth-note pendulum picking for all the un-muted notes in this section.

The guitar solo (section F) begins with eight bars of triad arpeggios played in an eighth-note triplet rhythm with *fretboard tapping*. Use either the index or middle finger of your picking hand to tap any note with a "T" over it, fretting the string with the tip of the finger just as you would with your left hand. To pull-off from a tapped note, use the same basic technique as that employed by the fretting hand—pull the string slightly sideways, toward the side of the fretboard, as you lift the finger off it. This will keep the string ringing.

Fretboard tapping gives way to "conventional" soloing at bar 59, with the next six bars based primarily on the A minor pentatonic scale (A C D E G) with the inclusion of the second, B, and sixth, F#, which make reference to the A Dorian mode (A B C D E F# G). Bar 65 features a cool-sounding lick based on a *symmetrical fretboard pattern* played across strings 2–6 in an eighth-note triplet rhythm; notice the specific use of pull-offs as this lick progresses. Use the index finger, middle finger and pinkie to play these notes.

—Andy Aledort

B5
112 Gtr. 1

4
2
Gtr. 2

4
2
Bass

2

(4:35)

N.C.(E)
Gtrs. 1 & 2
Rhy. F
P.M.

116
0
Bass p

119

0 0
P (4:53)

N.C.(E)
Gtr. 1
Gtr. 2

122 Bass
0

N.C.(E)
129 Gtrs. 1
7

Q (6:03)
N.C.(E)
Bass ov
detune

136
0

R 2nd Gu
N.C.(E5)
Gtrs. 1 & 2

141 Gtr. 3
12
Bass p