

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-

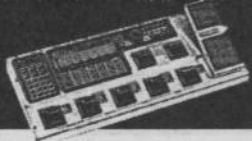
tains some interesting variations not usually found in hard rock bands. Page plays in the (meas. 24–27) a use of pivot finger, or more, "planted," as you go to another, allowing each chord to flow

Let's take a look at this section, which is a chord that leads into the next (meas. 28–31). As shown in the beginning of the transcription, both of these guitarists are holding down the fret. You'll find that the chord change works well if you find the notes in the same holds true. In bars 26–27, the third finger begins to slide in both of the strings.

Another variation in Page's brilliant tracks in bars 28–31 is to create dramatic effects by producing each of the notes himself strumming, manipulated to sound like "sampled" chords in reverse, in the attack and decay. This may be emulated using a pronounced volume pedal with the volume

Soundgarden

This grungy, brooding drone is effectively composed of sophisticated, specifically in the G and A. As indicated at the beginning of the fretted riff with a "5" in the one-finger barre on the strings, the chord is ringing at all. The ascending guitar and Ab5 cho-



"PRIDE (IN THE NAME OF LOVE)" U2

As heard on *The Unforgettable Fire* (ISLAND)

Words by Bono and The Edge • Music by U2 • Transcribed by Matt Scharfglass

Badd4



Aadd2



A Intro (0:00)

Moderately ♩ = 106

N.C.(Asus₂)

Gtr. 1 (elec. w/light dist. and delay set to dotted eighth notes)

N.H.

slight vib. w/bar

Guitar 1 staff (TAB) showing notes and fret numbers. Pitches: E, B, A, E, D, A, E, B.

Gtr. 2 (elec. w/light dist. and delay set to dotted eighth notes)

N.H., N.H., N.H., N.H.

Guitar 2 staff (TAB) showing notes and fret numbers. Pitches: E, B, G, B, F#, D.

Bass

w/pick

(repeat previous measure)

Bass staff (TAB) showing notes and fret numbers.

Staff 3 (TAB) showing notes and fret numbers. Pitches: A, E, D, A.

N.H., N.H., N.H.

Staff 4 (TAB) showing notes and fret numbers.

"PRIDE (IN THE NAME OF LOVE)"

(0:09)

N.C.(B5)

(Esus2)

(A5)

Gtrs. 1 and 2

Rhy. Fig. 1

5

*repeat previous chord

Bass Substitute Bass Fill 1 first time (see below)

Bass Fig. 1

B 1st Verse/Chorus (0:27, 0:46)

One man come in the name of love
One man come in he to justify love
What more

What more

(F#m)

(B5)

(Esus2)

end Rhy. Fig. 1

8

Bass plays Bass Fig. 1 four times (see meas. 5)

end Bass Fig. 1

Bass substitutes Bass Fill 1 third time (see below)

C 2nd Verse (1:03)

One man come and go
One man in to overthrow love
in the name of love

In the name
In the name

One man caught on a

(A5)

(F#m)

(play 4 times)

Badd4
let ring throughout

11

Bass substitutes Bass Fill 2 second time

Bass plays Bass Fig. 1 twice (see meas. 5)

barbed-wire fence

One man he resist

One man washed on an

*(Badd4/E)

Aadd2

(Aadd2/F#)

Badd4

14

*harmony implied by bass and gtr.

Bass Fill 1 (0:09, 0:46)

N.C.(B5)

Bass Fill 2 (0:43)

(Aadd2/F#)

"PRIDE (IN THE NAME OF LOVE)"

D 2nd Chorus (1:22)
empty beach One man betrayed with a kiss In the name of love
(Badd4/E) Aadd2 (Aadd2/F#) N.C.(B5)
Gtrs. 1 and 2 Gtrs. 1 and 2 play Rhy. Fig. 1 twice (see meas. 5)

18

Bass

Bass Fig. 2
let ring

What more in the name of love love In the name
What more in the name of love love

(Esus2) (A5) (F#m)

Bass let ring

22

end Bass Fig. 2

E Guitar Solo (1:40)

(1st time) Look out for me
N.C.(B) (D) (E)
Gtr. 2 plays Fill 1 eight times (see below)
Gtr. 1

25

Bass

(1:58)
(1st time) Come back to me

N.C.(B5) (Esus2)
Gtr. 2 plays Rhy. Fig. 1 twice (see meas. 5)
let ring throughout

28

Bass Fig. 3

Fill 1 (1:40)

Gtr. 2 N.H.

TAB

pitch: B

"PRIDE (IN THE NAME OF LOVE)"

31 (A5) (F#m) (B5) Riff A

0 0 0 0 X 0 0 X 0 0 0 2 2 2 2 X 2 2 X 2 2 2 2 2 2 X X 2 X X 2 2

34 (Esus2) (A5) (F#m) Mm end Riff A

0 0 0 0 X 0 0 X 0 0 0 0 0 0 0 0 0 0 0 0 2 2 2 2 2 2 2 2 4 4

end Bass Fig. 3

37 Badd4 Gtr. 1 (Badd4/E) Aadd2 (Aadd2/F#) Mm

Gtr. 2 let ring 0 0 8 9 9 9 7 9 7 5 7 6 7 7

Bass 2 2 2 2 2 2 2 2 2 2 0 0 0 0 0 0 0 0 0 0 0 0 0 0 2 2 2 2 2 2 2 2 2 2

F 3rd Verse (2:25)

Early morning

April

four

Shot rings out

in the Memphis sky

Badd4

(Badd4/E)

Aadd2

(Aadd2/F#)

Gtrs. 1 and 2

let ring throughout

41

Bass plays Bass Fig. 3 simile (see meas. 29)

Bass Fill 3 (2:41)

(Aadd2/F#)