

“Your Betrayal” Bullet for My Valentine

By Jason Shadrick

Since forming in 1998, Bullet for My Valentine has proven themselves as one of the leading metal bands on the scene. After signing with Sony BMG, they released their first full-length album, *The Poison*, in October of 2005. It was certified gold shortly after and led to tours opening for Metallica and Guns N’ Roses in the summer of 2006. Since then, they have released a live DVD and a follow up studio album titled *Scream Aim Fire*.

As the first single from their new album, *Fever*, “Your Betrayal” gives Bullet for My Valentine fans more of what they have come to expect from the band. There are plenty of heavy riffs, melodic vocals and attitude throughout this song. Vocalist/rhythm guitarist Matthew Tuck and lead guitarist Michael Paget deliver a brutal mix of detuned chugging riffs, rapid-fire open string licks and some interesting changes in the feel to keep things fresh and exciting.

According to Tuck, “Your Betrayal” was a last minute addition to the album. On the last day of recording, the band started to jam on the riff from the Intro and within a few hours had finished and recorded the song.



Michael Paget, Jason ‘Jay’ James and Matthew Tuck of Bullet For My Valentine performs a sold out show at Apollo, 16 November, 2008, in Manchester, England. Photo by Shirlaine Forrest/WireImage

Fig. 1

fret-hand 3 1 1 3 1 1 1 3 4 3 1 3 1 1 3 1
fingering:

THE TUNING

For “Your Betrayal,” tune your guitar down a full step and then lower your sixth string another whole step. From low to high the tuning should be C–G–C–F–A–D. This tuning allows you to play power chords on the sixth and fifth strings with just one finger barring over both strings.

INTRO

The tune begins with a syncopated figure played by Gtr. 1 and Gtr. 2 and doubled by drummer Michael Thomas on the snare drum. After Rhy. Fig. 1 repeats four times, Gtr. 3 comes in with a sixteenth note octave riff while Tuck, Paget and Thomas continue with their original

pattern. Rhy. Fig. 2 repeats four times before Paget comes in with a blistering open string riff that is illustrated in **Fig. 1**.

In order to make this riff sound as legato as possible, follow the fingerings listed below the music example. Remember when pulling off to an open string use a downward motion in order to make the volume of the open string equal to the fretted note. During the first ending of the Intro, Paget plays a slightly modified version of the riff shown in **Fig. 2**. In both examples, the first measure is exactly the same. However, in the second measure he moves up to seventh position to create

tension leading back into the original riff before heading into the Verse.

THE VERSE

Gtr. 1 and 2 play a series of harmonized quarter notes leading into the first dramatic shift of the tune. The Verse comes in with a half-time feel that gives contrast to the high-energy Intro and allows space for the vocals. Thomas leads the band back to a normal time feel in the ninth measure of the Verse. During this section Gtr. 1 and 2 are playing a syncopated riff in unison and then breaking into harmony at the end of the four-measure phrase in Rhy. Fig. 5.

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What They Use

Matthew Tuck uses his signature Jackson Rhoads model guitar with Ernie Ball strings. In the studio, he plugs into a pair of Peavey 6505 heads with Mesa/Boogie 4x12 cabinets. On the floor he usually uses an Ibanez TS-9 TubeScreamer with two Boss NS-2 Noise Suppressors.

Michael Paget relies on his signature ESP "V" style guitar. Much like Tuck, he uses Mesa/Boogie cabinets, but he plugs them into two Mesa/Boogie Triple Rectifier heads for his rhythm and lead sounds. On the clean side, he uses a Roland JC-120. Paget uses

the amp for his distortion and overdrive, but has a Morley Bad Horsie Wah, Boss NS-2 Noise Suppressor, Line 6 delay and a Boss CE-5 Chorus Ensemble in his pedalboard.

How to Get the Sound

For "Your Betrayal," both Tuck and Paget stick to a real thick, tight sound. Any guitar with good high output pickups matched with a more modern high gain amp should get you real close. Use a Boss NS-2 Noise Suppressor along with a TubeScreamer in order to keep your sound tight and give you a bit of a boost for solos.



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Fig. 2

fret-hand 3 1 1 3 1 1 1 1 4 2 1 2 1 1 3 3
fingering:

THE CHORUS

As with many of Bullet for My Valentine's songs, the Chorus is big, loud and anthemic. The Pre-Chorus builds up the energy by having the guitars play a sustained chord while the drummer blasts away with sixteenth notes on the bass drum. Gtr. 3 plays a variation of its part from the Intro by changing the rhythm to closer match what Gtr. 1 and Gtr. 2 are playing. At the end of the Chorus, both Gtr. 1 and Gtr. 2 play a unison riff before splitting into harmony again signaling a return to the half-time feel again in the Bridge.

THE BRIDGE

As Tuck's vocals sustain from the Chorus, Paget comes in with a ringing phrase that can be tricky to play. Begin by flattening your third finger across both the G and B strings at the tenth fret. In the next measure, use your pinky finger to play the B \flat at the 11th fret on the B string. For the G note in the third measure use your index finger and make sure you let each note ring for as long as possible. For Riff D, Paget plays essentially the same notes, only this time he plays them as double stops with a repeated rhythm.

Gtrs. 1 & 2 come in at measure four of the Bridge and play a short phrase that ends on a sustained chord before starting a

complimentary syncopated riff in measure nine. The first measure of the riff matches the rhythm of Gtr. 3 but then adds some off-beat accents in the second and fourth measures of the phrase. During this section Gtr. 3 plays a series of double stops that use the same notes from the previous measures. This pattern continues through the end of the Bridge.



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D5 N.C. D5 N.C. Dm C F5

back. name. So take your eyes off the trig - ger. You said that we'd be for - ev - er. I'm not to blame if your world turns to me and lie to my

Rhy. Fig. 5A

End Rhy. Fig. 5A

Gtr. 2

Rhy. Fig. 5

End Rhy. Fig. 5

Gtr. 1

Gtrs. 1 & 2: w/ Rhy. Figs. 5 & 5A

D5 N.C. D5 N.C. Dm C F5

black. face? As your eyes start to blis - ter, Now that we can't be to - geth - er, there's just no hope for a fi - nal em -

Pre-Chorus

D5

N.C.

brace. So here we are. I'm in your head, Screamed: I'm in your heart!

*w/ echo set for half-note regeneration w/ 1 repeat.

Chorus

Gtrs. 1 & 2: w/ Rhy. Fig. 3 (1 6/8 times)

D5

C5

You were told to run a - way, soak the place and light the flame.

Riff B

Gtr. 3

YOUR BETRAYAL

D5 Bb5 D5 Bb5 D5 Bb5 D5 D5 C5 D5

Pay the price for your be - tray - al, your be - tray - al. *Screamed:* Your be-tray - al!

End Riff B

Gr. 3: w/ Riff B 2nd & 3rd times, Bkgd. Voc.: w/ Voc. Fig. 1

I was told to stay a - way. — Those two words I

To Coda

C5 D5 Bb5 D5 Bb5 D5 Bb5

can't o - bey. — Pay the price for your be - tray - al,

1. C5 F Em Dm C

your be - tray - al *Screamed:* Your be - tray -

End Riff C

Gr. 1 Riff C

P.M.-----| P.M.-----|

End Riff C

Gr. 2 Riff C1

P.M.-----| P.M.-----|

End Riff C1

*w/ echo as before.

Voc Fig. 1

(Stay a - way, — can't o - bey.) —

2.
Gtrs. 1 & 2: w/ Riffs C & C1
C5

F Em Dm C

your be - tray - al.
Screamed: Your be -

Bridge
Half-time feel

D5 F5 Eb5 D5 Eb5

tray - al!

Gtr. 3

let ring

Gtrs. 1 & 2

P.M.

D5 N.C.

Go!

Gtr. 3

let ring

Gtrs. 1 & 2

steady gliss.
P.M.

