

KING CRIMSON - Matte Kudasai

by King Crimson, from -Discipline-. Also on various compilation CDs and -The Acoustic Adrian Belew-.

The song is in implied E major. This is the arpeggiated rhythm part Fripp plays behind Belew's improvised slide guitar solos and the lyrics. Listen to the song to get how things fit together. I play it kind of like Adrian on -The Acoustic Adrian Belew-. The song is in three time, and really swings. If you're playing it on an acoustic, it should sound decent. If you're playing it on an electric, use a -very- light distortion (mostly for warmth), light chorus/flange, a long delay, and compression. It will probably sound OK on a plain clean guitar with some reverb, but I thought I'd give you the full list! I recently saw Crimson live and verified my guesses, so I think this is pretty close.

Intro:

[A verse with no words, Adrian solos in E major and its related modes with a slide. He also puts lots of slide licks in when there are no words.]

Verse 1:

(Verse Riff)

Stare at the window pane,

(Verse Riff with alternate ending)

Stare at the rain that's falling.

Chorus:

(Chorus Riff 1a)

She waits in the air,

Chorus Riff 1b)

Matte Kudasai.

(Chorus Riff 1a)

She sleeps in a chair,

(Chorus Riff 1c)

(Chorus Riff 2a)

In her sad America.

(Chorus Riff 2b)

[no lyrics]

Verse 2:

[same as Verse 1]

Long, long is the night alone,
Long, like the notes I'm sending.

Chorus

Verse Riff:

(*)

-----	-----	-----	----7-sl-4-	----7-sl-4-	-----
-----	-----	-----	----7-sl-5-	----7-sl-5-	-----
-----	----6--4-	----4--1-	----6-sl-4-	----6-sl-4-	-----
-----	----6--4-	----4--2-	-----	-----	-----
-----	-----	----4--2-	-----	-----	-----
-0-2h3h4	-0-0-----	--0-----	-0-----	-0-----	-0-2h3h4-----

(*) Fripp improvises on this bit, so try different things out. Mostly triple stops. e.g.,

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--5-sl-7--5-sl-7-|---
--5-sl-7--5-sl-7-|---
--4-sl-6--4-sl-6-|---
-----|---
-----|---
0-----|--0   etc.

```

segue ->	Chorus Riff 1a	Chorus Riff 1b
-----	-----0-----	-----
-----	-----2---2---2---2---	-----
-----	-----1-----1-----1-----	----[same pick pattern as previous]
-----	-----4-----4-----	-----
-----	-----	-----
-0-2h4h3-	--2-----	--0-----

(Note: this fingering is really tough. I recommend doing stretching exercises before attempting it. I recommend using a thumb fret for the bass string, but if you can finger it some other way, go for it!)

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      Chorus Riff 1c
-----0-----|
-----1---1-----|
-----2-----2-----|
-----4-----4-----|
-----0-----|
--2-----|

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Chorus Riff 2a

-----	-----	-----
-----10---9--	-----9---7--	-----7---9--
-----11---9--	-----9---8--	-----8---8--
-----11---9--	-----9---7--	-----7---7--
-0-----	-0-----	-0-----
-----	-----	-----

Chorus Riff 2b (this is a slightly modified version of the Verse Riff]

-----	-----	----7-sl-4-	----7-sl-4-	-----
-----7--5--	-----	----7-sl-5-	----7-sl-5-	-----
-----6--4--	-----4--1-	----6-sl-4-	----6-sl-4-	-----
-----6--4--	-----4--2-	-----	-----	-----
-----	-----4--2-	-----	-----	-----
-0-0-----	--0-----	-0-----	--0-----	-0-2h3h4--... [back to

verse]

From: jayv@uxh.cso.uiuc.edu (verkuilen john v)
Date: 18 Jul 1995 16:56:59 GMT
Subject: Re: TAB: Matte Kudasai by King Crimson--CORRECTION

jayv@uxh.cso.uiuc.edu (verkuilen john v) writes:

>Matte Kudasai, by King Crimson, from -Discipline-. Also on various
>compilation CDs and -The Acoustic Adrian Belew-.

NOTE: I forgot to indicate that you need to play each measure twice on Chrous Riffs 1a and 1b. Please edit the file accordingly, replacing the line titled "segue -> Chorus Riff 1a Chorus Riff 1b" in the original with the lines below.

segue -> Chorus Riff 1a

-----	-----0-----	-----
-----	-----2--2--2-----2--	-----
-----	-----1-----1-----1-----	-----[same as previous]-----
-----	-----4-----4-----	-----
-----	-----	-----
-0-2h4h3-	--2-----	-----

Chorus Riff 1b		
-----	-----0-----	-----
-----	-----2--2--2-----2--	-----
-----	-----1-----1-----1-----	-----[same as previous]-----
-----	-----4-----4-----	-----
-----	-----	-----
--0-----	-----	-----

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Jay jayv@uxh.cso.uiuc.edu

Definition of a phallic symbol: Something that's length exceeds its breadth and of which your mother wouldn't approve.