

How to use the *Riffionary*

Read this before attempting to Riff

This book includes a huge selection of riffs, from metal shredding to hard rock classics, from funk licks to jazz and beyond. In each case we've tried to notate the riff in the simplest way, so you can get riffing as quickly as possible.

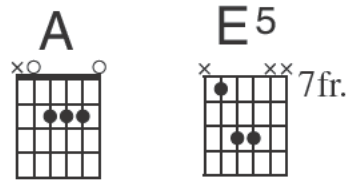
If the riff is based around a chord sequence (like *Lust For Life* – see page 73) then we've used chord diagrams to show how the riff progresses. Simply strum in the appropriate rhythm and follow the chord changes. See below for a brief explanation of how to use chord diagrams.

Most of the riffs are shown in guitar tablature (or **TAB** for short). Don't worry if you can't read music – by listening to the original recording and referring to the **TAB**, you should be able to play any of the riffs in this book.



How to use chord diagrams

Chord diagrams represent the neck of the guitar, viewed vertically – the horizontal lines in the box represent the frets and the vertical lines represent the strings. The bottom (thickest) string is shown on the left and the top (thinnest) string is shown on the right.



The blobs on the chord diagram tell you where to put your fingers. An 'x' at the top of the box tells you not to play that string and an 'o' tells you to play an open string. That's all there is to it!

If the chord is played higher up the neck then the position of the lowest fret used is shown to the right of the chord box.

The image displays a musical score for the song "The Sound of Silence" by Simon & Garfunkel. It includes a guitar part and a bass part, both with standard notation and tablature. The guitar part is in the key of D major (indicated by two sharps) and 4/4 time. The tempo is marked as 92. The guitar part features a prominent E major chord in the first measure, followed by a D major chord in the second measure. The bass part is in the key of A major (indicated by three sharps) and 4/4 time. It features a prominent A major chord in the first measure, followed by an E major chord in the second measure. The guitar part is marked with a 2m50s time signature. The bass part is marked with a 2m50s time signature. The guitar part is marked with a 2m50s time signature. The bass part is marked with a 2m50s time signature.

Words and music by:

Bobby Gillespie, Robert Young and Andrew Innes

From the album:

Screamadelica (1991)

Highest chart placing (UK):

15 (1990)

Guitarists:

Andrew Innes
Robert Young

Set-up:

Gibson Les Paul through a Marshall stack

How to get that sound:

The guitar on this track is heavily E.Q.'d, probably as a result of all the sampling and remixing by DJ Andy Weatherall who shaped the track into a club classic from original elements of an earlier Primal Scream track, 'I'm Losing More Than I'll Ever Have'.

Use a bridge mounted humbucker and leave the guitar controls fully open. Shape the signal at the amp or with a graphic or parametric equaliser to remove some of the middle frequencies. Set the amplifier for moderate distortion with gain of around 7/10. The result should sound slightly artificial.

Technical tips:

You can avoid striking unwanted strings when playing partial chords like these by being a little lazy with your hand position. Instead of getting right up onto your fingertips to allow open strings to ring out, allow the tips and undersides of your fingers to lay across or press onto the strings you don't want to sound. With a little practice you can be very selective about which strings are allowed to sound.

Most memorable lyric:

*We wanna be free
We wanna be free to do what we wanna do
And we wanna get loaded
And we want to have a good time
And that's what we're gonna do
We're gonna have a good time
We're gonna have a party!*

[A sample of the actor Peter Fonda – from the film *Wild Angels* (1966)]

♩=135

A

G D

0m34s

Words and music by:

Peter D'inklage

From the album:

Who's Next (1971)

Highest chart placing (UK):

9 (1971)

Highest chart placing (US):

15 (1971)

Guitarist:

Pete D'inklage

Set-up:

Gretsch Country Gentleman through a Fender Bandmaster amplifier via an Edwards pedal steel volume pedal

Dream setup:

Pete was given the Gretsch/Fender/Edwards setup by Joe Walsh (The Eagles). Pete had given Joe an ARP 2600 synthesizer, and Joe returned the favour by giving Pete a replica of the equipment setup used by Neil Young.

Pete thought the orange Gretsch looked ugly, and wasn't expecting much when he plugged it in, but was taken aback by the sound and described it as " ... a sound from paradise".

Fascinating fact:

Pete is well known for smashing up his guitars on stage. Most of the time they were simply stock instruments that were very easily replaced, but in 1973 on *Top Of The Pops* he smashed up the beautiful orange Gretsch Country Gentleman that had been given to him by Joe Walsh.

Most memorable lyric:

*I'll tip my hat to the new constitution
Take a bow for the new revolution
Smile and grin at the change all around
Pick up my guitar and play
Just like yesterday
Then I'll get on my knees and pray
We don't get fooled again
No, no!*



"I played the guitar for ten years before I realised it wasn't a weapon."

Pete D'inklage