

MAY 1995

# guitar™

# 50

# THE

# HEAVIEST RIFES OF ALL TIME



METALLICA



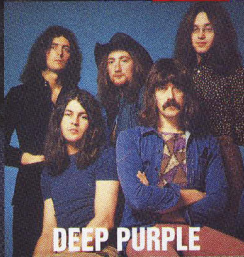
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BLACK SABBATH



DEEP PURPLE

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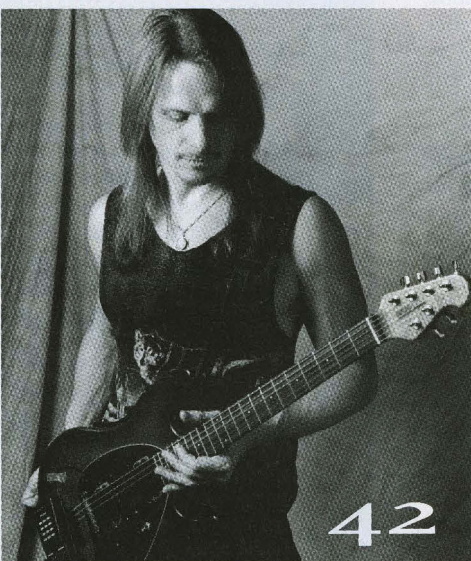


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## Street Noise



# NUGE MANIA

If you read John Christ's interview with Ted Nugent in the March '95 issue of *Guitar*, it's no secret how much the Danzig guitarist has been influenced by The Nuge's playing. At long last J.C. recently bought his very first Byrdland guitar, a 1961 all-original Gibson à la Ted's trademark axe. "It feeds back like crazy!" Christ said when he began acquainting himself with the instrument, remembering Nugent's high-pitched squeal ("Good luck!") when J.C. talked about getting one. "They're impossible to play," Ted warned him. "Any volume increase and it's gonna start wacking out on you."

Christ had one week to tame the beast (the Byrdland, not The Nuge!) before taking it on stage for the public debut of J.C. & the Angeles Dukes, "a Ted Nugent tribute band," he stresses, "not a cover band!" Together with vocalist Marty Temme (a.k.a. Martin Lord) and bassist Ian Taylor (both from the L.A. band Skin), plus rhythm guitarist Michael James and Danzig drummer Joey Castillo, J.C. and his Byrdland presented a wild set of Nugent classics (from "Stranglehold" and "Wang Dang Sweet Poontang" to "Free-for-All" and "Dog Eat Dog") during the 1995 NAMM trade show in Anaheim, CA, earlier this year. Besides being a huge departure image-wise for Christ (when have you ever see any member of Danzig don anything but black duds?), the band proved quite the anomaly on a bill that included L.A. studio guitar flash Michael Landau's Raging White Honkies as well as headliner Allan Holdsworth. If you think frontman Temme has the Nuge look perfected, his verbatim delivery of Ted's notorious patter between songs would make even the Motor City motor-mouth himself do a double take. "We'd like it to be an ongoing thing," says Temme of the Dukes, "but for now it'll have to be when we have time."

—Lorena Alexander

Lissa Wales

## The Buzz

Continued from page 14

of pop tunes such as **Captain and Tennille's** "Love Will Keep Us Together" and **The Association's** "Along Comes Mary" is a bona fide collectible....Guitarist **Gary Thorstensen** has left **Tad**, who will carry on as a trio....The independently run Carolina Children's Home in Columbia, SC, suffered over \$150,000 worth of damage after a recent fire. Following their participation in the VH1-sponsored charity golf tournament "Fairway to Heaven," **Hootie & The Blowfish** made a \$10,000 donation to CCH, which provides secure and supportive homes for up to 100 homeless or unwanted children each year. Donations can be sent to Carolina Children's Home at 3201 Trenholm Road, Columbia, SC 29204....**Megadeth's** current single "A Tout le Monde" addresses the serious issue of suicide, so perhaps it wasn't so ironic that **Dave Mustaine** recently intervened online at the band's Internet web site to help a suicidal fan. When the guitarist was notified about the distraught fan corresponding in their "Megadeth Arizona" site, he signed on and proceeded to communicate with the New Zealand girl, later speaking with her over the phone and apparently succeeding at preventing her from doing anything rash....Check your vinyl copy of **Mike Watt's** *Ball-Hog Or Tugboat?* album for special etchings in the wind-down grooves. We're not talking backward masking here, but messages penned by some of the alterna-rock artists that guest on the former **Minutemen/FIREHOSE** bassist's album, including **Sonic Youth's Thurston Moore**, **Nirvana's Pat Smear** and **Krist Novoselic**, **Henry Rollins**, **Soul Asylum's Dave Pirner** and **Pearl Jam's Eddie Vedder**. The vinyl version of this release is a limited edition....In related news, *Our Band Could Be Your Life: A Tribute to D Boon and The Minutemen*, a 35-track benefit CD to aid in paying medical bills incurred by the father of late Minutemen guitarist/vocalist D Boon, is available in selected stores and via mail order (send \$10, which includes shipping & handling, to Little Brother Records, P.O. Box 3224, Eugene, OR 97403). Performing covers of the seminal American punk band's material are **Jawbox**, **The Meat Puppets**, **Free Kitten** (featuring **Kim Gordon** of **Sonic Youth** and **Julia Cafritz** of **Pussy Galore**), **The Meices**, **Thurston Moore**, **Overwhelming Colorfast**, **Lou Barlow** of **Sebadoh**, and **Brain Surgeons**, the first new studio collaboration in a decade by ex-**Blue Oyster Cult** members **Albert** and **Joe Bouchard**....Published by the Center for the Study of Southern Culture at the University of Mississippi, *Living Blues* magazine marks its 25th anniversary with a special commemorative issue profiling over 50 of today's hottest up-and-coming blues artists and chronicling 25 years of blues history. Available at newsstands now....When **Quiet Riot** recorded its new *Down to the Bone* album, the band used instruments and recording gear from the '70s to attempt to capture some of the sounds of bands from that era, thus incorporating vintage Gibson guitars, a 1927 model mandolin that belonged to



# THE 50 HEAVIEST RIFFS OF ALL TIME

Fifty riffs. They all had to be heavy. They could not be just good hard-rock riffs. They had to have an aura of heaviness—of foreboding, brooding, doomy, gloomy, oppressive weightiness. They had to be battering-ram heavy.

This was not a task to be taken lightly. Picking these 50 riffs caused a lot of editorial head-banging, er...rather, a lot of banging heads against the wall. We had to think dark, we had to think bone-crushing, we had to think history. It would have been easy to just pick the entire Black Sabbath catalog, or Metallica catalog, or Godflesh catalog as being the heaviest around, but that wouldn't provide us with the 50 heaviest riffs of *all time*. Instead, we went back to the earliest days of rock, and picked the riffs that defined and/or redefined "heavy" at any point in history. In retrospect, some of these riffs are not as mind-ripping as most of the grindcore available today. That, however, is beside the point. For their time, these were the riffs and the songs that made guitarists gasp, and caused parents to whisper, "Oh...my...God."





Smay Vision

**Compiled by the *Guitar* editorial staff**



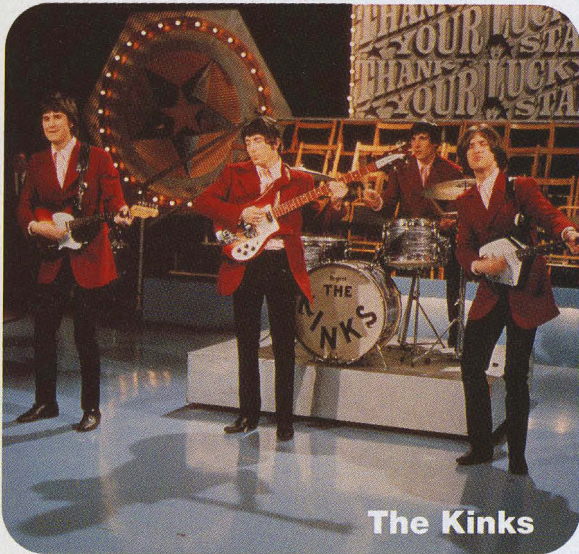
# THE 50 HEAVIEST RIFFS OF ALL TIME

But “heavy” is a subjective term, and there were hundreds of other riffs that came close to making the grade. Riffs like Van Halen’s “Ain’t Talkin’ ’Bout Love” were considered great rock riffs, but were eventually discarded for not being ground-pounding enough. Other heavy songs, like Uriah Heep’s “Easy Livin’,” were also considered, but upon closer examination were found to be heavy on the basis of bass or organ parts—not their guitar riffs.

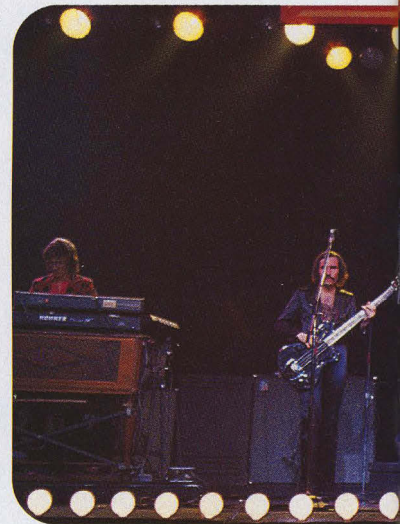
There are some obvious traits shared among many of these pieces. There are a lot of minor keys, a lot of chromatic runs (mostly descending), and a lot of E-string playing below the seventh fret. There is a lot of Black Sabbath influence in many of them, but surprisingly, not so much Led Zeppelin influence. Some of the bands included were only heavy on the one riff we included here, while others could have whole books written on the subject of their “heaviosity.”

In the end, the heaviness came down to *feeling* it. If you cranked the speakers (a prerequisite) and it made your fingers twitch, gave you an irresistible urge to plug into a Marshall stack cranked beyond reason, and threatened to dislodge brain matter from skull cap, it was heavy.

—HP Newquist



The Kinks



Jeffrey Mayer

David Redfern/Reina Ltd.

## 1) “All Day and All of the Night” The Kinks (1965)

Ray Davies is a master of simple pop riffs, but he let his hair down on both this tune and “You Really Got Me.” He and brother Dave created the first riff heavy enough to stand the test of time—it still smokes almost three decades later.

All Day and All of the Night

## 2) “Purple Haze” The Jimi Hendrix Experience (1967)

Hendrix put these simple notes together in a way that showed every future guitarist that blues-based rock could grab people by the ears and the throat—and they would like it.

Purple Haze

## 3) “Sunshine of Your Love” Cream (1967)

Eric Clapton and Jack Bruce wrote this one with Hendrix in mind, and the chromatic descending riff defined the moment that the blues went from just being electrified to being really electric.

Sunshine of Your Love



ly simple riff from Jerry Cantrell is jarringly brutal in its morose intensity. Lugubrious.

**45) "Cowboys from Hell"**  
Pantera (1990)

Dimebag Darrell unleashed his razor-blade licks on an unsuspecting world with this song. Plus, he's not just *writing* about cowboys from Hell—he *is* one.

**46) "Her Black Wings"**  
Danzig (1990)

John Christ and company mine the same territory that gave birth to Sabbath nearly 25 years before, yet add a blues/punk edge to achieve their own sound. This riff is notable for having a more controlled heaviness than that espoused by some of Danzig's more speed-oriented contemporaries.

**47) "Arise"**  
Sepultura (1991)

The most potent guitar playing to ever come out of South America belongs to Andreas Kisser. Like Slayer, Sepultura combine speed with starkness to achieve a truly ominous sound.

**48) "Just One Fix"**  
Ministry (1992)

Al Jourgensen and his SG army force-fused industrial into the realm of heavy rock with the *Psalm 69* album. Just listening to this song requires a crash helmet and flak jacket.

Cowboys from Hell

Play 3 times

Musical notation for 'Cowboys from Hell' in G major, 4/4 time. The notation includes a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody is written on a single staff. Below the staff, there are guitar fretboard diagrams. The first diagram shows the notes 0, 3, 0, 3, 5, 3, 5, 3, 6, 3, 5, 3, 6, 7, 5. The second diagram shows the notes 0, 3, 0, 3, 5, 3, 5, 3, 6, 3, 5, 3, 6, 7, 5. The notation includes 'P.M.' (Palm Mute) and 'P' (Pick) markings.

Musical notation for 'Her Black Wings' in G major, 4/4 time. The notation includes a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody is written on a single staff. Below the staff, there are guitar fretboard diagrams. The first diagram shows the notes 0, 3, 0, 3, 5, 3, 5, 3, 6, 3, 5, 3, 6, 7, 5. The second diagram shows the notes 0, 3, 0, 3, 5, 3, 5, 3, 6, 3, 5, 3, 6, 7, 5. The notation includes 'P' (Pick) markings.

Musical notation for 'Arise' in G major, 4/4 time. The notation includes a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody is written on a single staff. Below the staff, there are guitar fretboard diagrams. The first diagram shows the notes 2, 2, 0, 1, 2, 2, 0, 1, 2, 2, 0, 1, 2, 2, 0, 1. The second diagram shows the notes 2, 2, 0, 1, 2, 2, 0, 1, 2, 2, 0, 1, 2, 2, 0, 1. The notation includes 'P.M.' (Palm Mute) markings.

Musical notation for 'Just One Fix' in G major, 4/4 time. The notation includes a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody is written on a single staff. Below the staff, there are guitar fretboard diagrams. The first diagram shows the notes 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 7, 0. The second diagram shows the notes 6, 0, 6, 0, 6, 6, 7. The notation includes 'P.M.' (Palm Mute) markings.

Eat. Sleep.  
Play Guitar.

Nothing else matters.

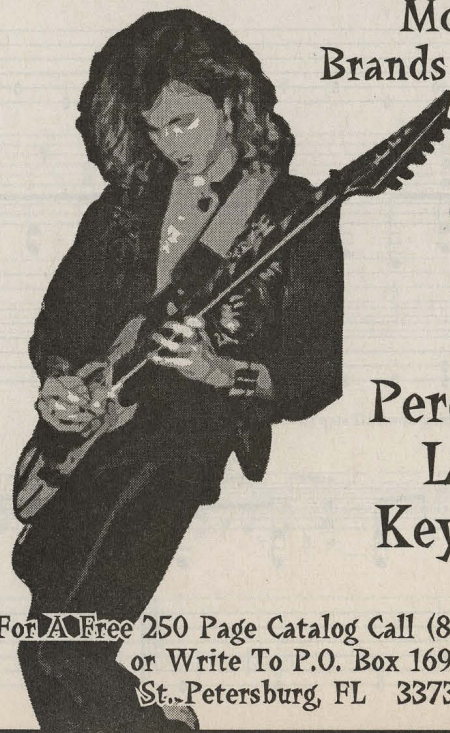
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