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Chapter I

Plan of Attack

*Dime's
baseball
analogy*

As just mentioned, this book is gonna be based on the huge heap of Dime material I've amassed over the last ten years. (Damn, time flies when you're having fun, doesn't it?) It's a daunting pile o' stuff though and, as Darrell would say, "It's all good." So, the 64,000-dollar question is: How the hell do I arrange it all? Thankfully, in a fairly recent interview with Dime I asked him what he "considered a well-rounded player to be," and his answer was so freakin' good I immediately decided that it was gonna form the foundation upon which this book is written! Here's what he said:

My definition of a well-rounded player? Well, dude, I could put it a million different ways and here's just one of 'em. I like to cover all bases, and first base would definitely have to be riffs—in my book, if you don't have a riff, you don't have a song! Second base for guitar players is probably playing solos. Third base is the noise factor. Then, when you hit home, you've got all three of 'em and you put a little more into it too—a little feedback and a little bit of whatever else comes out too....let it all through, man, it's all good!

And there you have it, dear reader, from the lips of the man himself! So, the three main playing sections of this book are as follows:

First Base: Riffs

Second Base: Solos

Third Base: The Noise Factor

In addition to the above, as the Table of Contents page has already revealed, we're also gonna take a close-up look at Dimebag's rig, discuss his influences and also take a quick peek at the Pantera story thus far, including a detailed discography (**Appendix 1**).

To whet your appetite for some of the playing techniques we're gonna be covering, check out **Example 1**, which is the opening salvo of "Mouth for War" (*Vulgar Display of Power*). You can hear this on **Track 1** of the accompanying audio. This 24-bar excerpt features chromatic movement, syncopation, palm-muting, pedaling the root, short and "long assed" chord slides and a cool use of natural harmonics to create what Dime describes as "a high-pitched percussive sound that gives the riff an extra dimension." We're gonna be checking out all of these techniques plus a whole lot more (like the harmonic squeal I've added to the end of **Track 1**) in the pages that follow.



Track 1

Example 1: "Mouth for War" intro.

Guitar tuned to concert pitch (A = 440 Hz) (low to high: E A D G B E)

0:00

Play 3 times

Chord progression: N.C. B5 N.C. B5

P.M. (Palm Mute) markings are present under the first and third measures.

TAB: 0 1 2 2 2 2 4 4 2 2 2 2 0 1 2 2 2 4 4 2 4 4 2 4 4 2 2 2

Chord progression: N.C. B5 N.C. B5

P.M. (Palm Mute) markings are present under the first and third measures.

TAB: 0 1 2 2 2 2 4 4 4 4 2 2 0 1 2 2 4 4 4 4 2 2 2 2 2 2 2 2

Play 3 times

Chord progression: E5 G5 B5 G5 N.C. (E) G5 B5 N.C. (E) G5 B5 N.C. (E) G5

P.M. (Palm Mute) markings are present under the first, third, fifth, seventh, and ninth measures.

TAB: 2 0 5 3 9 7 0 5 3 0 5 3 9 7 0 5 3 9 7 0 5 3

Chord progression: E5 G5 B5 N.C. (E) G5 N.C. (B) N.C. E5

P.M. (Palm Mute) markings are present under the first, third, and fifth measures.

harm. (Harmonics) marking is present under the seventh measure.

TAB: 2 0 5 3 9 7 0 5 3 9 7 9 7 2.25 2.25 2.25 2.25 2.25 2.25 2 0

B \flat 5 B5 C5 A5 B \flat 5 G5 A5 F \sharp 5 G5 B \flat 5 B5 C5 A5

P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M.

TAB

0 6 0 7 8 0 5 3 0 3 5 0 2 3 0 6 0 7 8 0 5

1. 2.

B \flat 5 G5 E5 B \flat 5 G5

P.M. harm. P.M. P.M. harm.

TAB

2.25 2.25 2.25 2.25 2.25 2.25 2.25 2.25

8 6 0 5 3 0 2 0 8 6 0 5 3 0

Goddamn, we've got a lot of ground to cover so, without any further ado, let's get right to it. As Dime stated at the very start of his first ever *Riffer Madness* column: "We're gonna be talking about practicing and jammin' with other people; hard-driving power grooves; percussive picking; getting out of ruts; harmonics and makin' them squeal; soloing ideas; bending chords; and some other stuff too. So let's plug in and start wailin'!"