

Table of Contents

	PAGE	CD TRACK
FOREWORD: Reinventing the Steel	2	
<i>The birth of a metal god</i>		
INTRODUCTION: “What the *%#@?”	3	
<i>Why and how this book was written</i>		
CHAPTER 1: Plan of Attack	8	
<i>Dime’s baseball analogy</i>		
Example 1: “Mouth for War” intro riff	1	
CHAPTER 2: We’ll Grind That Axe for a Long Time.....	11	
<i>A brief summary of the Pantera story so far</i>		
CHAPTER 3: What Makes Dime Pick	19	
<i>A quick look at some of Dime’s most prominent influences</i>		
CHAPTER 4: The Tone Zone	24	
<i>Dime’s axes, amps ’n’ FX</i>		
CHAPTER 5: Warming Up.....	31	
Examples 2–5	3–6	
CHAPTER 6: First Base: Riffs.....	34	
<i>A detailed look at Dime’s unique form of rhythm ’n’ bruise</i>		
Example 6: Palm Muting	7	
Example 7: The Ups and Downs of Picking	8	
Example 8: Going Down	9	
Examples 9–11: Percussive Picking	10–12	
Examples 12–17: Psychotic Syncopation & Power Grooves	13–15	
Examples 18–22: Holes of Silence (two-handed muting)	16–19	
Examples 23–28: Chromatic Man	20–24	
Examples 29–40: Bends	25–33	
Examples 41–46: Sinister Slides	34–39	
Example 47: Inverted Power Chords	40	
Examples 48–50: Skitzed-out Power Chords & the Tritone Interval	41–42	
Examples 51–53: Major and Minor Diads	43–44	
Examples 54–57: Evil Intervals	45–48	
Examples 58–60: Mr. Clean	49–51	
Examples 61–63: Pedal to the Metal	52–54	
Examples 64–65: Odd Time Signatures	55–56	
Examples 66–69: Octave Repeats	57–60	
Examples 70–74: Going for Girth	61–62	
Examples 75–79: “Feedback Sack” Answers	63–66	

CHAPTER 7: First-Base Revision	75
<i>A detailed look at the rhythm work in “5 Minutes Alone”</i>	
Examples 80–87	67–74
CHAPTER 8: Second Base: Leads	81
<i>An in-depth look at some of Dime’s lead-playing traits</i>	
Examples 88–89: Stretches From Hell	75
Examples 90–92: Awkwardly Cool Runs	76–78
Examples 93–99: Q&A	79–84
CHAPTER 9: Second-Base Revision	91
<i>A detailed dissection of three killer Dime leads</i>	
Example 100: “5 Minutes Alone” Solo	85
Examples 101–102: “I’m Broken” Solo	86–87
Example 103: “Floods” Outro Solo	88
CHAPTER 10: Third Base: The “Noise Factor”	101
<i>“Harmonics and a whammy bar? These two things definitely go hand in hand if you ask me!”</i>	
Examples 104–113: Harmonics, Whammy Bars, Echos and More	89–98
CHAPTER 11: Rut-Busting	111
<i>Advice from Dime on how to dig out of a playing rut successfully</i>	
Example 114	99
CHAPTER 12: Dear Dime	113
<i>Dime answers a few FAQs (frequently asked questions) from his infamous Feedback Sack!</i>	
EPILOGUE: Uplift and C-Cut!	116
<i>Unlucky for us, the end of the book! A parting inspirational shot from Dime as he say, “Lata!”</i>	
APPENDIX I: Discography	117
APPENDIX II: About the author plus the usual special thanks and acknowledgments ...	122

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 CD. 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 CD **Track 1**) in the pages that follow.



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

N.C. B5 N.C. B5

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

T
A
B

0 1 2 2 2 2 2 2 2 2 0 1 2 2 2 2 2 2 2 2

N.C. B5 N.C. B5

P.M. P.M.

T
A
B

0 1 2 2 2 2 2 2 2 2 0 1 2 2 2 2 2 2 2 2

Play 3 times

E5 G5 B5 G5 N.C. (E) G5 B5 N.C. (E) G5 B5 N.C. (E) G5

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

T
A
B

2 5 9 0 5 0 5 9 0 5 0 5 9 0 5

E5 G5 B5 N.C. (E) G5 N.C. (B) N.C. E5

P.M. harm.

T
A
B

2 5 9 0 5 7 9 7 2 0

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

TAB

1. 2.

B $\flat$ 5 G5 E5 B $\flat$ 5 G5

TAB

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'!"