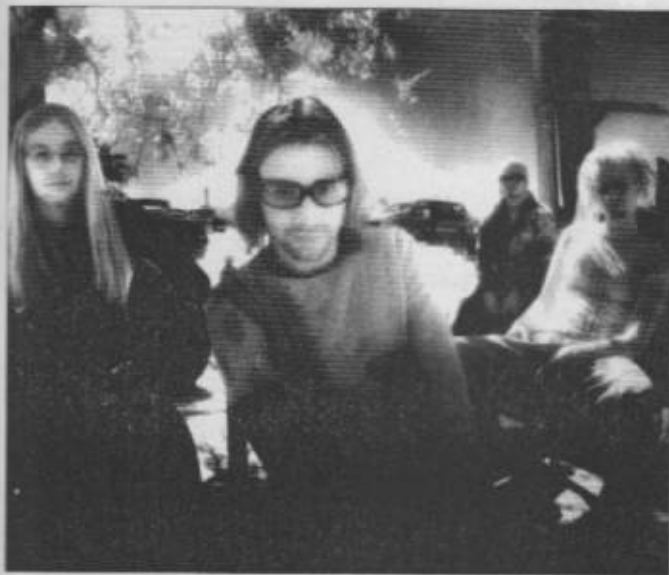


What's Between The Lines



Tantric "Breakdown"

By Chris O'Byrne

These are new days for Days of the New castaways Todd Whitener (guitar), Jesse Vest (bass), and Matt Taul (drums). After abiding abuse and repeated firings from former frontman Travis Meeks, the sun finally set on Days in 1998 amidst a legal quagmire and artistic conflict. Although 1997's self-titled debut had yielded platinum sales, a heavily-rotated MTV video, and a big opening for Metallica, the three dejected 20-year-olds (minus Meeks) returned to their native Louisville, Kentucky, with empty pockets and unfinished business.

Refusing to call it a day after their brief crash course with rock stardom, they reconvened to write tunes, waxing a demo that caught the ears of vocalist Hugo Ferreira in Detroit. Upon hearing the enticing vibes, Ferreira motored south for an audition that landed him in the band, completing the melodic, grunge-fused acoustic-electric four-piece Tantric. Now, after the thartic release of their self-ed debut, the new incarnation seems poised for national notoriety once again with their jaunty single "Breakdown." With riff-

ing as provocative as their suggestive moniker, it's an indication that Tantric are building stamina to rock all night, and into the future. Before you get started on this quickie, tune to Drop D, down 1/2 step, as indicated.

BREAKING DOWN THE MAIN RIFF

The introductory main riff features a series of pull-offs to the open G string set off by drone notes (on the bottom two strings) that correspond to the roots of the implied harmonies. Notice the syncopated placement of the five drone notes in the first measure; the first two drones fall on beats "one" and "two," while the other three come on off-beats. Play along with the recording to get a feel for this groovy syncopation. The licks on the G string borrow notes from the A natural minor scale, or Aeolian mode, shown in Fig. 1. In order to deliver this riff with the necessary punch, you'll have to dig in with each pluck, and snap the pull-offs to accentuate the open G string. Because there is no chord strumming during the verses, this riff has to stand on its own to outline the harmonic structure (i-VI-iv).

To execute Riff A, employ one of three techniques—fingerpicking, hybrid picking, or string-skip-

ping with alternate picking. To fingerpick the riff, use your thumb to pluck the drone notes on the low strings, and either your index or middle finger to pluck the G string. Palm the pick, as you'll need it to strum the chorus' chords.

To hybrid pick the riff, grip the pick between your thumb and index fingers. Pick the drone notes with downstrokes, and pluck the G string with an upward motion of your middle or ring finger. Hybrid picking affords a guitarist the speed and precision of a pick combined with the snapping attack of the middle and ring fingers, and is favored by many country and bluegrass pickers.

If you're partial to a pick, Riff A can function as practice for your string-skipping and alternate-picking techniques. Pluck the notes on the A string with a downstroke, and those on the G string with an upstroke after skipping over the D string. This upstroke will facilitate your return to the A string. Over the F and Dm chords, you'll have to skip two strings (A and D), while remembering to remove your middle finger from the 3rd fret for the Dm change. Start the skipping slowly, and as you gain speed, work to maintain picking accuracy to eliminate extraneous string noise.

With the exception of Riff A's third measure, the melody on the G string can be played in 1st position exclusively, using your index, ring, and pinky fingers. If you're not comfortable pulling off with your pinky finger, use just your index and ring fingers, and shift your position as the riff dictates.

THE CHORUS

Containing three crunching barre chords, the chorus demands all the distortion you can muster from your amp. For efficient fretting of these chords, use your ring or pinky finger to bar the A5, and your index and ring fingers to bar the F5 and G5, respectively. Play along with the recording, using your ear to help "nail" the strumming rhythms. Heed only the F5 change on beat 3 of the second measure of Rhy. Fig. 1.

THE BRIDGE

The bridge features interwoven guitar parts that, although sparse, create a rich texture with the help of digital delay. Gtr. 3's melodic figure is based on the A minor pentatonic scale (Fig. 2), and relies on the delay effect for its "wet" sound. If you have a delay pedal, set the feedback just shy of 100%, and toy with the delay time using the recording as a guide. J



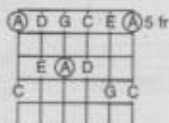
Fig. 1

A Natural Minor



Fig. 2

A Minor Pentatonic



BREAKDOWN

As Recorded by Tantric
(From the Maverick Recording TANTRIC)

Transcribed by Adam Perlmutter

By Hugo DaSilva Ferreira, Matthew Taul,
Jesse Vest, Todd Whitener

Drop D tuning, tune down 1/2 step:
(low to high) D \flat -A \flat -D \flat -G \flat -B \flat -E \flat

Intro

Moderate Rock $\text{♩} = 100$

*Am
Riff A

Gtr. 1 (acous.)

mf let ring throughout

*Chord symbols reflect implied harmony.

Am

F

Dm

End Riff A

Gtrs. 1 & *2 (elec.): w/ Riff A

3

F

Dm

*w/ slight dist.

I. In your life,

Verse

Gtrs. 1 & 2: w/ Riff A (2 times)

Am

F

Dm

you seem to have it all. You seem to have control.
Your world is built a-round. two fac - es to a clown.

Am

F

Dm

but deep with in your soul. your los - ing it.
Voic - es in your head think there's four pawns - down.

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Breakdown

Am F Dm

You nev - er took the time. As - sume that you're to blame.
But in this u - ni - ty, fate has found the need.

Am F Dm

You think that you're in - sane. Won't you spare me?
So you bet - ter check your - self. 'fore you check out.

Chorus

Gtr. 1 tacet
3rd time, Gtrs. 3 & 4 tacet
A5

A5 F5 G5 F5 G5

I know the break - down. Ev - er - y - thing is gon - na shake down some day.

Gtr. 2 Rhy. Fig. 1

End Rhy. Fig. 1

f

Gtr. 2: w/ Rhy. Fig. 1 (3 1/2 times)

A5 F5 G5 F5 G5

I know the break - down. Tell me a - gain, am I a - wake now, ba - by?

A5 F5 G5 F5 G5

You can find the rea - son that no one else is liv - in' this way.

A5 F5 G5 F5 G5 A5 F5

yeah, Liv - in' this way.

Breakdown

To Coda 0

1. Interlude

Gtr. 2: w/ Rhy. Fill 1

3rd time, Gtr. 2: w/ Rhy. Fill 1A

Gtr. 2 tacet

Gtrs. 1 & 2: w/ Riff A (last 3 meas.)

G5

Am

F

Dm

Am

F Dm

yeah.

2. Yeah, yeah, life.—

2. Bridge

Gtr. 2 tacet

A5

F5

G5

Gtr. 4 (elec.)

Riff B1

End Riff B1

mf
w/ clean tone & delay

Gtr. 3 (elec.)

mf

w/ clean tone & delay

Gtr. 1 Riff B

End Riff B

Gtrs. 1 & 4: w/Riffs B & B1 (5 times)

A5

F5

G5

Gtr. 3 Riff B2

End Riff B2

Rhy. Fill 1
Gtr. 2

Rhy. Fill 1A
Gtr. 2

Breakdown

Gtr. 3: w/ Riff B2 (4 times)

A5 F5 G5

If you find your - self, then you might be - lieve. —

A5 F5 G5

(If you find your - self, — then you might be - lieve.) —

A5 F5 G5

Ah, with - in your - self, you just might con - ceive. —

D.S. al Coda

A5 F5 G5

(Oh, with - in your - self, you just might.) yeah.

⊕ Coda

Outro-Chorus

w/ ad lib Lead Voc. (till end)
Gtr. 2: w/ Rhy. Fig. 1 (3 times)

Play 3 times

A5 F5 G5 F5 G5

You can find the rea - son that, — you can find the rea - son that — way.

A5 F5 G5

You can find the rea - son that... —

Gtr. 2