"Plush"

Stone Temple Pilots

musting one of the coolest riffs of the '90s—courtesy of guitarist Dean Deleo—"Plush" is the song that started it all for Stone Temple Pilots. blinding its way through myriad chord changes, arpeggios, and power-chord grunge, this smash hit from the band's 1993 debut album, offers a prime example of STP's winning alt-arena-rock formula.

THE MAIN RIFF

the chordal riff that launches "Plush" contains a set of chords that could just as likely be found in a jazz tune. But by voicing them on the top-three souping up the gain, and letting the bass handle the roots, the result is a raspy riff full of grungy attitude. Keep your pinky planted at the lied fret of the high-E string for each chord voicing, for smoother transitions between the changes.

MASTERING THE STRUM RHYTHMS

me guitar approach to the verse, pre-chorus, and chorus a similar in that each section involves a variety of 16thstrumming patterns. When dealing with these types thms, calculated strumming directions are the keys success. To illustrate this technique, let's isolate the first measure of the verse [Fig. 1].

we up is a pair of eighth-note rhythms. We'll handle mose with two downstrokes (as indicated by the arrows minting down). Next up is a one-beat grouping of 16th These should be executed with a down/up/down/up mumming pattern. (Remember to mute the strings with fretting fingers on the first three strums.) The rhythm second half of the measure is the same as the first, and is to be handled with the same strumming pattern. andling these rhythms in such a way keeps your strummang hand going in a steady "down/up/down/up" motion each beat, which in turn affords a tighter groove, meging you in sync with the rhythm section.

two eighth-/four 16th-note" pattern stays pretty conattent throughout the verse and chorus sections, but the chorus is a bit more complicated. Where syncopated memms (odd placement of rhythmic accents) such as these molved, the "down/up/down/up" approach is still applicable, but with a slight variation. Fig. 2 illustrates the micess, using the first measure of the bridge as a template. me regular arrows indicate the direction of the strumming

macks, while the arrows in parentheses indicate where you should ' down or up in mid-air. Again, this keeps your groove consiswhile dealing with the unevenness of the syncopated rhythm attacks.

FIG. 1

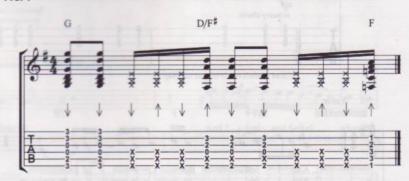


FIG. 2

G



G7/F

DIAL TONE

what He Uses: Guitarist Dean DeLeo is known to favor Gibson Les Pauls, his favorite being a black '78 Standard. He uses a Vox #C30 for clean sounds and a Demeter TGP-3 preamp into a VHT Classic Stereo power amp through Marshall 4x12 cabs for the crunch. He also uses a vintage Boss CE-1 for the chorus effect

How to Get the Sound: To emulate DeLeo's sound, use a Les Paul or Les Paul-style guitar with the bridge humbucker through a British-voiced tube amp. Set your gain around 8, and your bass, midrange, and treble to 7, 4, and 7, respectively. The CE-1 is tough to find, not to mention expensive. Try the Boss CE-3, TC Electronic Stereo Chorus Flanger, Electro-Harmonix Small Clone, or MXR Stereo Chorus as an alternative.

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- Get the Grunge Guitar Bible guitar tab book at MusicDispatch.com
- · Learn the riffs and techniques of Stone Temple Pilots, Soundgarden, Pearl Jam, and more in this video guitar lesson at GuitarInstructor.com
- For more on Stone Temple Pilots, visit their official web site at StoneTemplePilots.com or their MySpace page at MySpace.com/StoneTemplePilots

Plush

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from Stone Temple Pilots - Core





**Gtr. 2 (slight dist.) played mf. Composite arrangement

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