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PERFORMANCE NOTES TAB. TONE. TECHNIQUE.

By Chad Johnson

"ANOTHER ONE BITES THE DUST"

Queen

Penned by bassist John Deacon, "Another One Bites the Dust" was Queen's take on disco-flavored rock. Based on the advice of Michael Jackson—a known fan of the band—Queen decided to release it as a single. Thanks be to the "King of Pop," because the song shot to #1 in the U.S. (#7 in the U.K.), helping Queen secure their only #1 album (*The Game*) in America. The song has since gone on to become one of the band's signature songs, along with "Bohemian Rhapsody" and "We Will Rock You."

TONE

John Deacon most likely tracked "Another One Bites the Dust" with his trusty Music Man StingRay bass with Rotosound flatwounds, plugging into a Hiwatt or Acoustic amp, possibly blended with a direct tone. The tone on the album track is deep and full, with a slight midrange bump, which is par for the course with a StingRay.

A StingRay is obviously the ticket, but if you can't swing the \$1,600 or so, you can try one of the Sterling options (Music Man's discount line), such as the Ray34, which goes for around \$750. In the amp department, look for a solid-state model and give the low frequencies a slight boost by slightly cutting the treble.

TECHNIQUE

Deacon was mostly a fingers player, and that's the case with "Another One Bites the Dust." The song is quite repetitive and makes use of only a handful of small phrases. The most important factor here is the timing: make sure the staccato downbeats in the main riff are not rushed—not to mention the syncopated G–E–A phrase on beat 2. The holes (rests) in this line are just as important as the notes that you play, so be sure to acknowledge them. The space is the key to keeping the groove wide open.

Be aware that for the original studio recording, the band either tuned up a half step or the tape was sped up, because the song sounds in the key of F minor. So, if you want to play along with the original recording, keep that in mind.

"AROUND THE WORLD"

Red Hot Chili Peppers

The *Californication* album (1999) marked the triumphant return of a sober John Frusciante on guitar, following Dave Navarro's appearance on *One Hot Minute*. With a renewed energy, the band's chemistry felt stronger than it had for years, and the world responded. The album reached #3 on the strength of the hit singles "Scar Tissue," "Otherside," and the title track, with "Around the World" harkening back to the band's funk-rock roots to the delight of many longtime fans.

TONE

Flea's growling tone on "Around the World" was a composite of a miked amp and a D.I. signal. His Gallien-Krueger head and Mesa Boogie cabinet were captured with a Neumann U47 tube mic and blended approximately 50/50 with a signal that went straight to the board. Although Flea had been an avid StingRay player for years, this album marked his first use of a Modulus bass, which is a graphite composite instrument based around the StingRay design. The heavy distortion in the intro bass line was likely from a Boss ODB-3 overdrive pedal he had been known to use live, but the slight crunch heard in the verses was apparently due to nothing more than Flea *really* digging in with his picking hand to distort the preamp.

Although Modulus has recently gone out of business, you can still find a used Flea signature model for around \$1,500, which is about the same price as a Music Man StingRay. Either one would certainly fit the bill. If you grab a Gallien-Krueger similar to Flea's 2001RB and run it through a 4x10 cabinet, you should be in the ballpark. The attitude needs to come from you, though.

TECHNIQUE

A fingers player exclusively, Flea's aggressive tone here is due to plucking near the bridge and digging in (with an overdrive pedal for the intro). For the verse, he consistently leaps back and forth between extreme registers, but the staccato articulation makes this much less difficult, as you have ample time to make the shift (don't go snoozing, though!). The quick trills at the end of measure 16 could also be articulated with exaggerated slides, which, in fact, is what Flea does during live performances.

from Queen - *The Game*
Another One Bites the Dust

Words and Music by John Deacon

Tune up 1/2 step:
 (low to high) F-Bb-Eb-Ab

Intro
 Moderately $\text{♩} = 110$

N.C. (Em)

(Am)

(Em)

(Am)

Play 3 times

(Em)

(Am)

Verse

N.C. (Em)

(Am)

Bass Fig. 1

from Red Hot Chili Peppers - *Californication*

Around the World

Words and Music by Anthony Kiedis, Flea, John Frusciante and Chad Smith

Intro
Moderately $\text{♩} = 97$
Double-time feel
N.C.(E5)

Bass

f
w/ dist.

E5
Bass Fig. 1

End Bass Fig. 1

12 14 14 12 14 14 12 14 14 12 14 12 14 14 12 14 14 12 14 14 12 14 14 12 14 13 12 10 12 10 12 10

Bass: w/ Bass Fig. 1 (1 1/2 times)

End double-time feel

Whoa

12 14 14 12 14 14 12 14 14 12 14 13 12 10 12 10

N.C.(G5)

dist. off

TAB+

MORE THAN JUST A TRANSCRIPTION BOOK!

This *25 Top* series includes performance notes and accurate tab for the greatest songs of every genre. From the essential gear, recording techniques and historical information to the right- and left-hand techniques and other playing tips, it's all here!

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