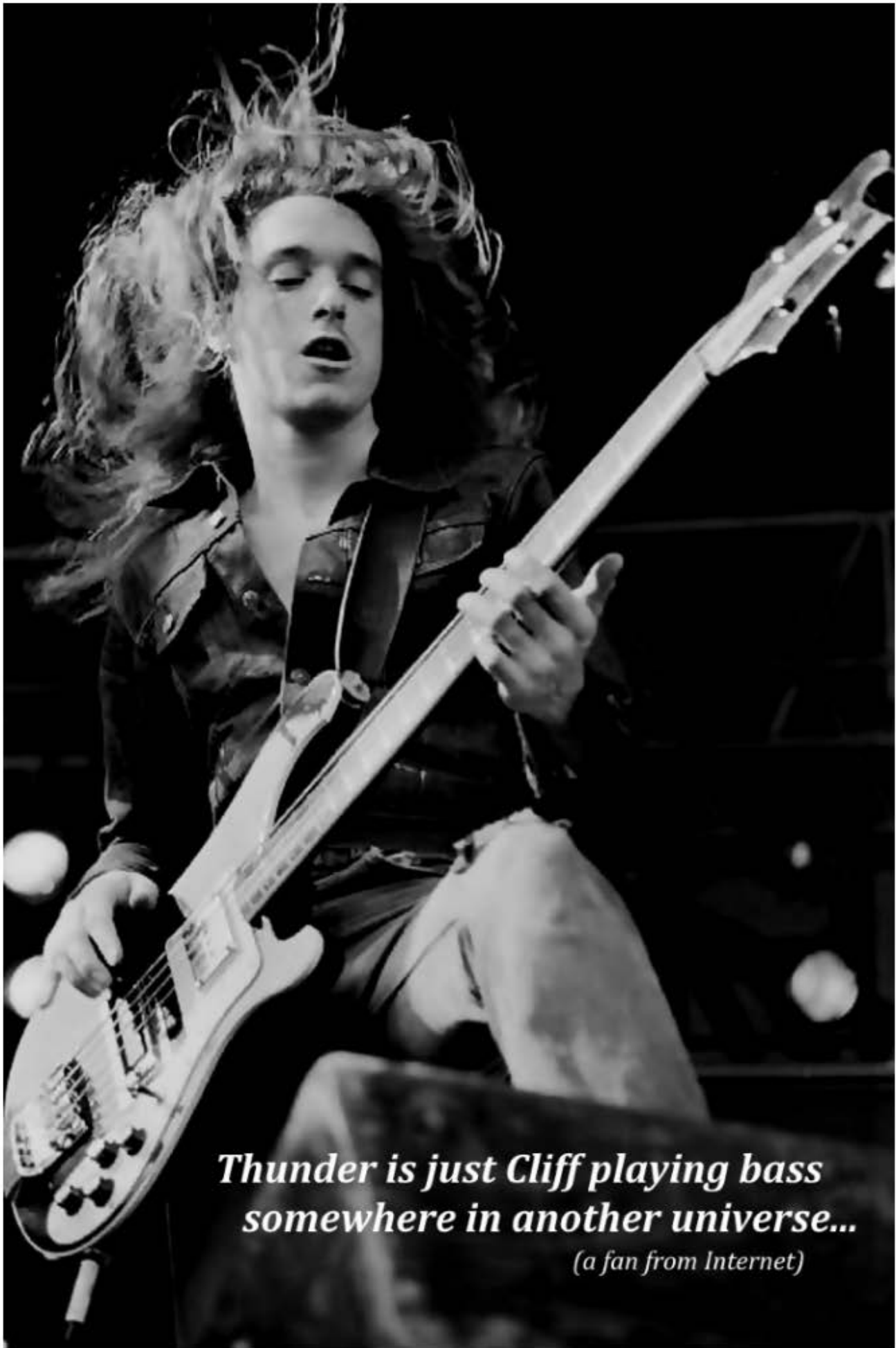


TOTAL CLIFF

THE LEGACY OF CLIFF BURTON





***Thunder is just Cliff playing bass
somewhere in another universe...***

(a fan from Internet)

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* *tabs now are in a separate file*

A few words from the author

It began way earlier than the first 'Total Cliff' bass cover was uploaded. I guess it was summer 2010 when I learned my first bass lines back then. So, I turned to YouTube and online tabs, as a lot of beginner bassists do, searching for accuracy and reliability.

And what did I find instead? Mostly a collection of sloppiness and inaccuracy – bullsh*t, in other words. So, I decided to do that by myself and, hopefully, help other guys out.

This book was initially imagined as just a collection of tabs. But 'Total Cliff' has grown into something bigger. And it's not over yet!

Cliff passed away more than 30 years ago. He was a member of the best metal band of all time. His bass still inspires young musicians around the globe. There's several books about him published. But there's still a big chunk of information missing, especially about Cliff's technical and creative side. That's what this small book is about.

I didn't want to repeat the stuff that you can read in Wikipedia and books like 'To Live Is to Die' and 'Back to the Front'. I did my best, gathering as much useful and reliable information as possible. I hope you won't harshly judge my English and the roughness of my first attempt.

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All the tabs and drawings are done by the author from scratch and very carefully, listening to legally purchased audio and watching videos on Youtube. Music belongs to Metallica.

This book is not for commercial distribution. This is a tribute to Cliff Burton, designed to spread in fan circles for educational purposes. Sale is prohibited until it's approved by the content rights owners and released officially.

Words of gratitude

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Also thanks to my family, to my wife and step-son for being around while I was working on Total Cliff, motivating and inspiring me.

...

Looking up, dedicating, being immeasurably thankful... And understanding that we'll never meet him, never have a chance to say all these words, in this life. It tears us up from inside. Anyway, wherever you Clifford Lee Burton are...

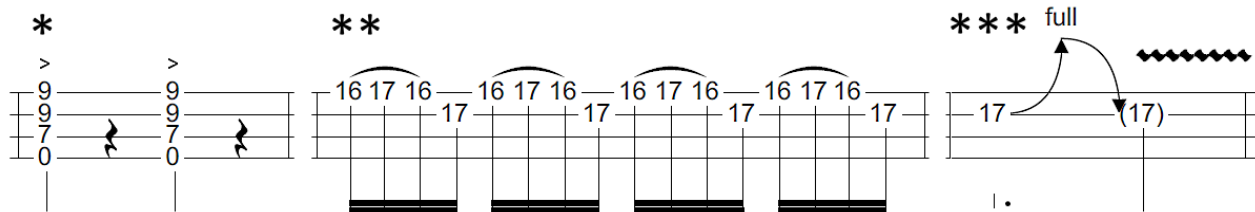
You've shown us how to live, matter, struggle. You've spent your unfairly short lifetime more meaningfully and more fully than millions before and after. And you've found your home eternal in our hearts. We are keeping your fire. Rest in peace, our teacher. \m/

Technique and performance

Cliff's technique can be described with these words – *ultimate intense finger-style*. He exceptionally preferred fingers for playing bass, developing extreme stamina.

Apoyando, basically two-finger, formed the core of Burton's technique: 80% of all his stuff was played this way. There are also several additional techniques which he also used often: *strumming* ('Ride the Lightning'), *tapping* ('Anesthesia'), *'hammering'* * ('For Whom the Bell Tolls', 'Ride the Lightning'), various *arpeggios* and *harmonics*. Cliff utilized a number of ornamentations to spice up both solos and regular lines: *bends*, *hammer-on's*, *pull-off's*, *slides*, *trills***, *vibrato (mostly circular)*, *grace notes*, etc.

Burton's signature thing was a *bend with little vibrato**** or mini-bend after release, sometimes with a slight harmonic sound. Another one that made Cliff stand out is *tapped harmonics* (outro of 'Anesthesia').



One of the prominent features of Cliff Burton's technique was *extreme stamina and speed*. Thrash metal is such a fast and intense genre that most bassists preferred picking to fingerstyle, especially back in the early 80s. But Cliff decided to become the best bass player (and, obviously, to reach the human body's full potential).

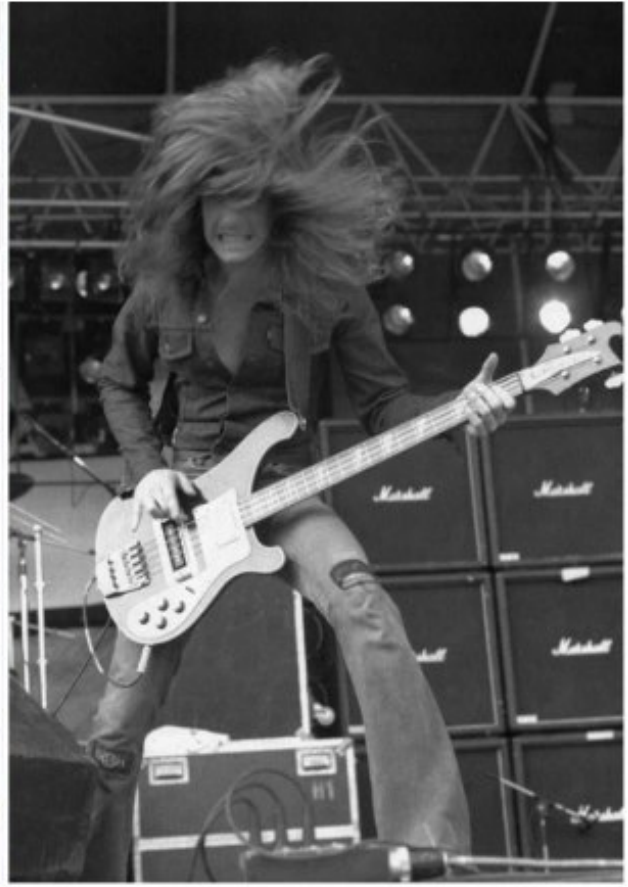
There's something else that, perhaps, had helped Cliff to become a great bassist. It's his physique. Being quite slim and tall (188 cm), Burton had big fingers. That would let him reach the unthinkable level of stamina and speed.

“It was just huge!” (James Hetfield about Cliff's middle finger)

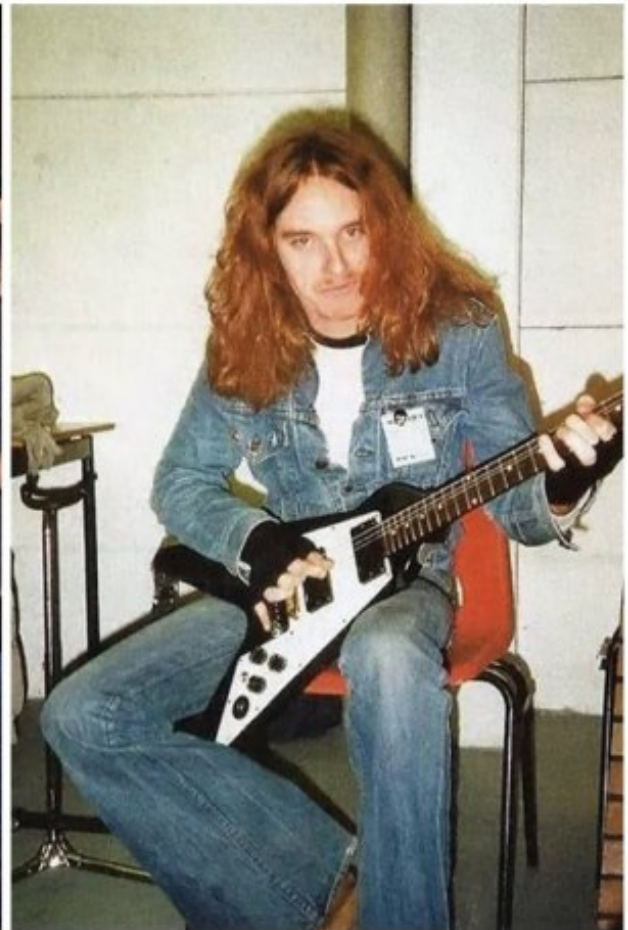
The way Cliff held his bass was determined by his body constitution and habit: in the middle position, below the navel. Due to his long limbs, Cliff could play everything without changing how he held the bass, even soloing above the 20th fret.

So, Cliff utilized his physique in an absolutely appropriate way – bass playing. Nevertheless, the gift would have never burst into blossom without hard practice.

Cliff's live performance style was a natural extension of his technique. Being a silent guy in everyday life, Cliff would rampage with his bass in the best sense of the word: through expressive playing, headbanging, improvisations.



the ultimate intense finger-style bass



musician of full value, true artist



bass, backing vocals, kicking asses - these were the roles of Cliff on stage



the strongest fingers touched bass, the brightest man the stage met

Equipment and sound

It may sound strange, but we still don't actually know Cliff's settings. There's a quite complete list of his equipment, but how he set them up to get the signature sound – we can only try and guess.

It's a result of all-round exploration, including analysis of photos, videos, evidence of Burton's live performances and studio sessions. It took a lot of practice and trials to reproduce the tone, and a lot of guessing even with all the materials. All is yet to be revised for next editions of the book.

Cliff's settings had been changing from album to album, tour to tour, and sometimes even from gig to gig. But we can track some preferences that went throughout his career, particularly in using distortion and wah-wah.

He got distortion in several ways: *specialized pedals* (Big Muff, Ibanez TS9), *fuzz-wah boxes* (Morley PFW and PWB), *amplifier settings* (cranked up gain, overdrive channel). Normal practice was combining them to produce the Cliff's signature solo tone which, besides live licks, appeared in 6 studio recordings: (Anesthesia) Pulling Teeth (fully), Seek & Destroy (chorus fills), For Whom the Bell Tolls (intro), The Call of Ktulu (leading parts), Orion (intro, two solos), Damage Inc. (intro*).

Burton's very first distortion pedal was Bass Ball (from his EZ Street days), but then he switched to a Big Muff, seeking more dirt. There's no solid evidence of Cliff using the Big Muff live with Metallica (though he may have used it to record 'Anesthesia' to bring more distortion into his sound). The PWB replaced his PFW shortly after the release of 'Kill 'Em All' and it lasted up till 1986. Boss compressors and MXR limiter added to the tone tightness and clearness.

“I talked to Jason Newsted about the Morley when I met him years ago backstage. He was given the Morley Power Wah Boost (silver chassis) when he joined the band and confirmed it was previously Cliff's. He (Jason) modified the pedal (something about a piece of felt in the pedal) to his liking and used it on 'Bell Tolls'“ (jsaunders82 from talkbass.com)

Check out the full list of Burton's equipment and drawings of sound settings below.

* seemingly, also in middle section before solo (due to extra low sound in there)

Full list of equipment

Basses

Rickenbacker 4001 (modified in 1983)
Aria Pro II SB-1000
Aria Pro II SB Black & Gold I
Alembic Spoiler (stolen in 1984)

Strings

Rotosound 66LB bass strings (35, 55, 75, 90)

Amplifiers and cabinets

Sunn Beta Head
Peavey Mark IV Series 400 Head
Randall RB500 Head
Randall 1x18" Cabinets & Road 2x18 Cabinets
Ampeg SVT-1540HE Classic Series Enclosure
Mesa Boogie D180 200W Head
Mesa Boogie 4x12" Cabinets & 1x15" Cabinets

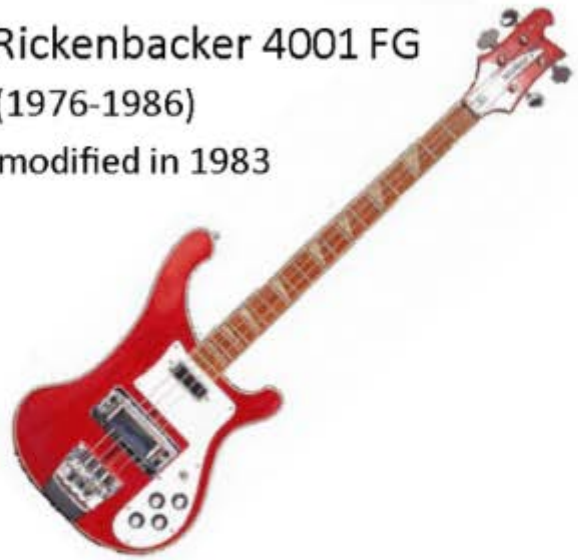
Effects

Electro-Harmonix Bass Balls
Electro-Harmonix Big Muff Pi
Ibanez TS9 Tube Screamer
Morley Power Fuzz Wah
Morley Power Wah Boost
Morley MOD-PCB Compressor
Boss CS-1 / CS-2 Compressor/Sustainer
Boss DM-2 Delay
Boss CH-1 Super Chorus
MXR Limiter 143
Ibanez HD1500 Harmonics/Delay
Washburn A-AD9 Analog Delay

Basses



Rickenbacker 4001 FG
(1976-1986)
modified in 1983



Alembic Spoiler
(1984, stolen)



Aria Pro II SB Black & Gold I
Aria Pro II SB-1000
(1985-1986)



Amplifiers



Sunn Beta
(pre-Metallica days)



Peavey Mark IV 400
(1983, before KEA)



Randall RB500
(1983, after KEA)



Ampeg SVT 1540HE
(1984)



Mesa Boogie D-180
(1984-1986)

Effects



Electro-Harmonix Bass Balls
(Cliff's very first pedal)



Electro-Harmonix Big Muff Pi
(up to 1983)

Washburn A-AD9
(1984)



Ibanez HD1500
(1984-1986)



Morley PWB
(1983-1986)



Boss

CH-1
(stolen in 1984)



DM-2
(1984)



MXR Limiter 143
(1983-1986)



Morley PFW
(up to 1983)

CS-1
(up to 1983)



CS-2
(1983-1986)



Ibanez TS9
(1983-1985)



Morley MOD-PCB
(1984)





'Wah was Cliff's thing' (John Marshall)

CLIFF

Right now I'm using A RANDALL 300 WATT HEAD into: 1 RANDALL 1x18 cab & 1 Road 2x18 Cab.

AT THIS time I only use 2 EFFECTS ~~and~~ A MORLEY POWER WHA BOOST and an MXR Limiter

I PLAY A RICKENBACHER 4001 pass The 2 stock Pickups HAVE BEEN replaced as follows: In the bass position theres a Gibson EB Pickup, In the treble position theres a Seymour Duncan stacked Jazz pickup. ~~and~~ I have also had a 3rd pickup installed in the Bridge. It's a Seymour Duncan stacked Strat. Both Duncan Pickups are "Humbucking" in ~~the~~ design so they Help Reduce unwanted noise.

Cliff's equipment written from his words (probably, late 1983)



KILL 'EM ALL (1983)

First experience of studio recording. Bass is pretty audible, but the tone left much to be desired (sound engineer's fault). Swallowed frequencies made bass sound bare. Traditional rules of production didn't fit Cliff's approach to bass. Nevertheless, he had fully recouped for that by 'Pulling Teeth'.

Bass: Rickenbacker 4001 (with an extra pickup to reduce noise – 'the secret weapon')

Amp: Randall RB500*

Effects: MXR Limiter 143**, Morley Power Fuzz Wah, Electro Harmonix Big Muff Pi



RIDE THE LIGHTNING (1984)

Metallica hires Flemming Rasmussen to produce their second album. Huge leap in quality, compared to what we can hear on Kill 'Em All. Now it's tight, modern metal with a new 'character' in the front – lead bass. Despite the great job he did (6 of 8 songs co-written), the bass sounds pretty buried.

Bass: Rickenbacker 4001

Amp: Ampeg SVT VR

Effects: Boss CS-2 Compressor/Sustainer, Morley Power Wah Boost, Ibanez TS9 Tube Screamer, Ibanez HD1500 Harmonic/Delay



MASTER OF PUPPETS (1986)

New album – new sound. Mesa comes out and no more Tube Screamer on Cliff's pedalboard. Regular tone is more moderate than on the previous record (just cranked up gain), and solo tone is just warm overdrive. The only exception – tricky recorded intros for 'Orion' and 'Damage Inc.' using organ speakers, rolling backwards, volume effects etc.

Bass: Aria Pro II***

Amp: Mesa Boogie D-180

Effects: Boss CS-2 Compressor/Sustainer, Morley Power Wah Boost, Ibanez HD1500 Harmonic/Delay

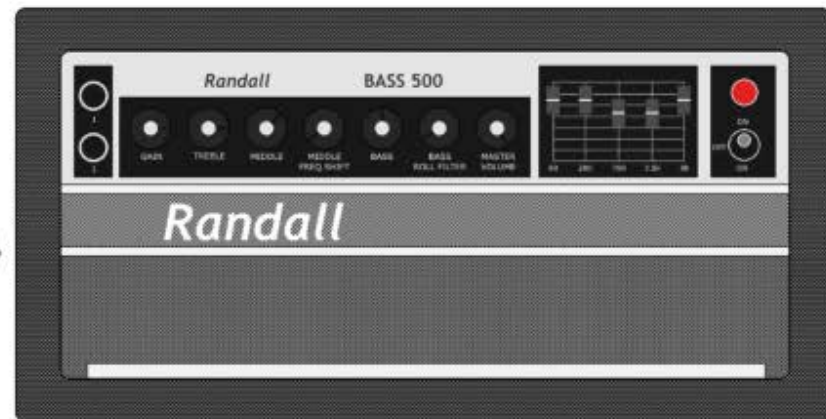
* according to live footage made right after the album release; might be Sunn / Peavy as well

** or Boss CS-1 Compressor/Sustainer that he normally used before the album

*** Rickenbacker might have been used fragmentary (in 'Orion' and 'The Thing Should Not Be')

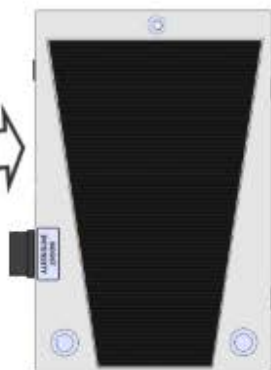
(ANESTHESIA) PULLING TEETH

All bunch of dirt here got together – Big Muff, Morley PFW, overdriven amp. Compressor or limiter made that sounding tight. Cliff no longer used Muff live – Morley alone did a good job.



FOR WHOM THE BELL TOLLS THE CALL OF KTULU

We meet the bass pedalboard apogee in second Metallica album. Drive at full, PWB, a bit of delay, harmonics, compression – and there you have the leading bass sound from 'Bell' and 'Ktulu'. For regular tone, just leave the Tube Screamer and compressor on.



MASTER OF PUPPETS

After years of experimenting with various effects, Cliff comes back to minimalistic settings: just cranked up gain on an amp with some compression. That's what we hear in 'Master of Puppets' – tight tone with natural overdrive.



ORION

Such a cosmic intro sound would've been achieved by passing distorted bass through a Leslie speaker (which was normally a thing for an electric organ). Regular tone is gain at full and some compression, solo – that plus PWB.



Musical habits and practice

What are the factors which determined Cliff's success? How could he become such a great musician? Let's try to analyze the way – not only for the sake of the tribute, but also to motivate young musicians who read this.

All change comes in two ways – from outside and from inside. External factors might be the struggles and opportunities that life brings up, and internal – all the emotional fire that makes you move and change. Including bad things, which often work better than good ones.

Cliff's initial motive to become a great bass player was quite dark – a brother's death. He was 13. Such a strong emotion made Cliff see his way clear - to succeed as a musician in memory of his brother.

At first, Cliff's parents were skeptical in their son's ambitions. They said that his early attempts to play bass were not so successful. Nonetheless, Ray and Jan stayed very supportive, and in half a year they finally began to see their son's potential. I believe the support wasn't the least of things that made his ambitions real.

Cliff Burton had unleashed his talent being quite young. The passion and dedication was so huge, and that let him become a professional even before reaching full age. Obviously, he developed good habits (we're talking about musical ones, anyway).

Practicing from 4 to 6 hours each day. Cliff took bass and played at any suitable time: just woke up, before or instead of sleep, rehearsals and gigs, of course. Just imagine, at the moment of his joining Metallica in 1983, Cliff already had more than 11000 total hours of practice (there's a 10000-hours theory about becoming a master in a field). That's how Burton's feeling of bass reached almost physical level – he spent too much time with 'the 4-string motherf*cker'. And that routine continued up to the September night in 1986.

Transcribing classical music. Cliff adored classical composers. 'He really did sit down and study and play Bach. He loved Bach' – Cliff's mother claims. What he got from that is deep awareness of classical composition, harmonies, notation. As well as good strength and stretch of hands: all the passages and arpeggios were initially a keyboard thing, and on bass they looked pretty unusual and complicated. And that had reflected on Burton's art, in 'Anesthesia' and 'Orion' particularly.

Reproducing harmonies. One of the strongest sides of Cliff Burton's musicality – he practically saw the harmonies, and could reproduce any of them whether playing

an instrument or singing. For example, when he heard a favorite song with such a theme on radio, he always sang a harmony, separating it from the main, root part.

Besides bass, Cliff also played piano (took lessons in childhood) and guitar (thing that naturally comes out being in rock bands). According to Kirk Hammett, Cliff always carried a little acoustic guitar, down-tuned to C, to write harmonies. And it was exactly Burton who brought knowledge of harmonies to Metallica.

Seeking more. Cliff was starving for knowledge, his dedication had no limits. He changed several teachers in first few years of playing bass, because he outgrew them. He attended college to deepen his knowledge of music theory. And he was reading books all the time: about bass (with no tabs!), composition, and other stuff that could make him a better musician.

Cliff didn't want to wallow in the traditional role of bass players — just playing root notes in octave lower than guitar. He was a composer of full value, a true artist. He knew when to give up musical ego in the sake of composition, and when to take a lead.

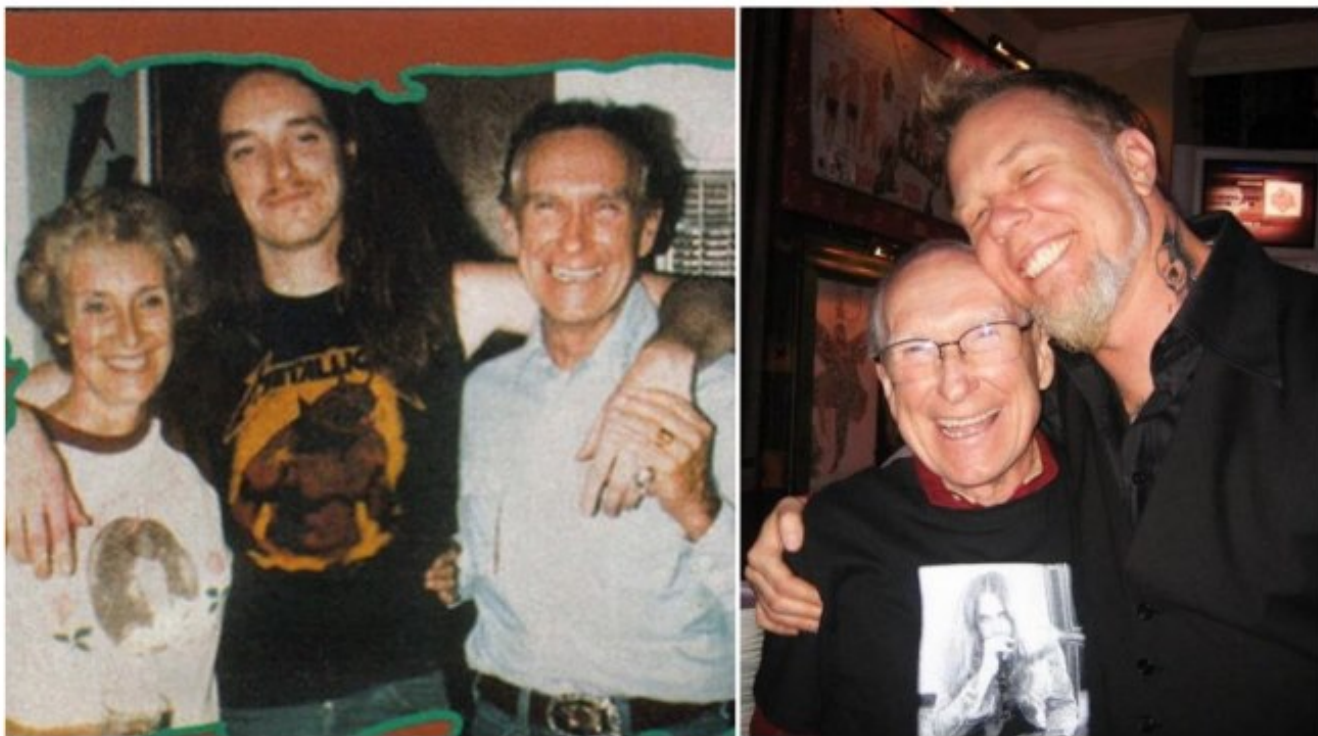
Thereby, strong musical habits were the core of Cliff's transformation into the musician we know. Especially practicing 4-6 hours every day. Everything else just added up to the freight train going straight to success. Also worth mentioning that metal is one the most difficult genres to play (in addition to some blues, jazz and classical music discipline Cliff had).

Another one bad external thing that happened to Cliff – a torn ligament on his right hand. This injury had limited some of his capabilities. Perhaps, that partly forced Cliff to develop his intense finger-style using almost exclusively his index and middle fingers.

And the final punch on the way to become a legend was joining Metallica in 1983. They just were meant to meet each other, creating the synergy that blew up the world.

So, here's a graphic overview on the way of becoming THE Cliff Burton.





'He was an extraordinary young man, and the fact that he was my son made it all the more satisfying to me.' (Ray Burton)



'It was always "we", not "I". He always took the other three fellows' points of view.' (Ray Burton)

Composing and arrangement

Cliff Burton appears in songwriting credits for every Metallica album of the 80's. Overall, he had written / co-written eleven songs, including four instrumentals:

KILL 'EM ALL (1): (Anesthesia) Pulling Teeth

RIDE THE LIGHTNING (6): Fight Fire with Fire, Ride the Lightning, For Whom the Bell Tolls, Fade to Black, Creeping Death, The Call of Ktulu

MASTER OF PUPPETS (3): Master of Puppets, Orion, Damage Inc.

...AND JUSTICE FOR ALL (1): To Live Is to Die (posthumously)

We can surely say that *every* song Metallica wrote after 'Kill 'Em All' has something from Cliff. His impact on the band's musicality is huge: harmonies, melodies, structures, solidity, maturity. And, of course, he raised the role of bass in Metallica and metal genre on the whole.

Let's take a closer look at the most prominent works of Cliff Burton (there're also tabs and sound settings for these songs).

ORION

Needless to say, this is the best known Cliff Burton's thing. Sharp-built instrumental with lead bass at the core. Pure masterpiece by a mature musician.

Initially, 'Orion' and 'Welcome Home (Sanitarium)' were parts of the same 'sketch' called 'Only Thing', but they were split up to become separate tunes. At the time of recording the album, 'Orion' had not been finished yet, so we can perceive some roughness. That makes it even more sincere.

'Orion' contains three big sections. The main tonality is Em, in the middle section it shifts to F#m, and it returns to Em for the outro. It has four lead bass appearances: intro, first break riff, melodic interlude, and distorted bass solo. The last one was originally a part of Kirk Hammett's solo, transposed and adapted to bass.

We still don't know which exact effects were used to get that cosmic intro tone. Cliff probably didn't use Big Muff, but he could borrow James' ProCo Rat distortion. Such a wide sound would probably have some delay and harmonics from the Ibanez HD1500, and it probably went through the Leslie speaker (normally used with organs).

MASTER OF PUPPETS

Cliff is mentioned as one of the authors of 'Master of Puppets'. Conceivably, the closing riff of middle section came from his pen (the melodic touch is rather Cliff's). This was his favorite Metallica song, claiming that Metallica hadn't written anything more sophisticated than 'Master'. We can't argue that: it's still one of the most performed Metallica songs. Playing it worthily is a matter of honor for every metalhead.

The structure of "Master of Puppets" is based on the classic Metallica pattern: intro > 2x (verse + pre-chorus + chorus) > (interlude + solo) > (verse + pre-chorus + chorus) > outro. Thus, it contains plenty of choice riffs, including one "killer" main riff. The bass line doubles guitar parts for about 80% of the song, the remaining 20% are mostly variations, improvisations and alternate endings. This 80-20 ratio was typical for Cliff's arrangements.

The main riff on bass is different from the guitar: F instead of C and C#, making consonances of perfect and augmented fifths. Cliff would sometimes double the guitar part live, as he loved to improvise.

The time measure of the melodic interlude is kind of a composite: it fits in four bars of 4/4, but it sounds like 2/4 - 4/4 - 4/4 - 4/4 - 2/4, if you consider the chord changes as reference points for accents.

In the slow riff on interlude verse, Cliff plays C instead of C#, according to the rhythm guitar part. We can barely notice the dissonance because the bass is fairly buried in the mix. We'll never know why – if it was on purpose, or overlooked.

FOR WHOM THE BELL TOLLS

Probably every Metallica fan who decided to take up bass began their way with this one. The reason of its popularity among beginner bassists is that 'For Whom The Bell Tolls' is relatively easy song to learn and play: no extremely fast passages, no advanced features, but powerful and groovy.

The most famous part of the tune is intro – descending chromatic lick with a hooky pull-off. It's played with heavy distortion, wah-wah, some delay, and also overdubbed with tapped harmonics (that's why the riff is often mistaken as a guitar one).

Nevertheless, the rest of the song still contains Cliff's signature moves: power-chords, slides, alternated endings. All of that makes it very fun to play and one of the most performed Metallica tunes.

(ANESTHESIA) PULLING TEETH

Probably the most influential, and at the same time frequently underrated work Cliff Burton. Before 'Kill 'Em All' release, a bass solo was a rare thing to meet with on tape. Since then 'Anesthesia' has inspired tons of bass players worldwide to pick up the instrument.

There's no complete Cliff's solo at the time: he had certain sketches and improvised. We can hear some of the lick on his early solo acts in late 70s (for instance, the tapped harmonics outro).

According to Lars Ulrich, Burton had done six or seven different takes of 'Pulling Teeth'. And even live he never fully stuck to the notes: breaking into improvising, jamming with other solos, experimenting with sound effects. This demonstrates how far he got in the improvisation mastery.

'It's just a solo' – those were Cliff's thoughts on calling 'Anesthesia' an instrumental song. He had been in the band for almost half a year by the time they recorded 'Kill 'Em All'. The material was ready to get on tape, but there was space reserved by default for Cliff to rap out musically – a separate bass solo.

'Pulling Teeth' has pretty complicated structure, like classical fugues and sonatas, with unusual time signatures. The melodic relations over there are deeper than it might seem at the first glance. And it takes a lot of time to figure out all that's happening in the fast section.

The first part of solo is played in free tempo, 'on feel', varying in the approximate range of 120...150 bpm (allegro). The tempo changes are even more distinct in live performances. This section evolves around arpeggios in D minor, moving to A major, B minor, C major / A minor, and closing with A major.

The part with drums goes at speed metal tempo (~200, up to 240 live). Here we meet all the power of Cliff's improvisation, hitting the bass fretboard far and wide. The most of licks gravitate towards E minor, but there are lots of deviations into chromatics and related tonalities.

At the apogee of the solo Cliff plays tapped harmonics in melodic E minor (which closes live versions as well). And after the drums stop, there's a chaotic coda with random slides, fingers scratches and tapping (it can't be transcribed properly).

THE CALL OF KTULU

'Leading bass' – this term was introduced exactly towards what Cliff's doing in 'The Call of Ktulu': all the solo and semi-solo fills, going through a big chunk of the tune. His parts couldn't fit the standards of bass arrangement: feel as rhythm, but go like solo (check out rounds 1-7 and coda). Unfortunately, those fills are too buried in the mix, so we can't embrace them fully. This is one of the reasons why 'The Call of Ktulu' is a relatively underrated.

'The Call of Ktulu' is the first instrumental of full value in Metallica discography. It's based on Dave Mustaine's riffs which he demonstrated to the band before he was fired (and then appeared in 'Hangar 18' and other songs by Megadeth). The tune had been in progress during summer 1983 under working title 'When Hell Freezes Over', being one of the first songs written for 'Ride the Lightning' album (with 'Fight Fire with Fire', 'Creeping Death', and 'Ride the Lightning'). 'The Call of Ktulu' is a great example of the shift to melodic Metallica.

That summer, 1983, turned out to be the key point in metal's history. THE Metallica was born – an alloy of brutality and melody that has reached out to such different people. The snowball was kicked by Cliff. He had the deep awareness of what music is and the vision where they should march.

The title and vibe of the song was inspired by horrors of H. P. Lovecraft. Cliff was a huge fan of Lovecraft and his Cthulhu mythology (changed by Metallica for 'Ktulu' to avoid copyright issues). The title isn't the only thing with the horror influence: the sudden shots of bass with wah-wah were Cliff's attempts to sound like the monster 'calls'.

We don't have an isolated bass track for 'The Call of Ktulu' available. All the transcriptions are based on thorough listening to the mix (where bass is pretty buried). Some licks are practically all suppositious, they were reconstructed considering Cliff's typical approaches.

Quotes

Here's a gathering of the most famous quotes of Cliff, wise beyond his years.



Personally, I would say the 'master' of this whole thing is fate... Whoever is on the playing field is fair game, and it's up to them to avoid being used.



We do what we want. We don't care what anyone else thinks.



Control your life through insanity.



Every once in awhile we may fall on our face, but we insist on doing what we wanna do.



Why should we change onstage? We're not trying to be something big and fancy, it's just us, doing what we do, we'd like to keep it that way.



Just keep going like crazy and look back when it's over. Otherwise you just get confused.



I don't have to lie for anybody. I don't want to lie.



You don't burn out from going too fast. You burn out from going too slow and getting bored.



Personally, I would say the 'master' of this whole thing is fate... Whoever is on the playing field is fair game, and it's up to them to avoid being used.



When I started, I decided to devote my life to it and not get sidetracked by all the other bullshit life has to offer.



When a man lies, he murders some part of the world. These are the pale deaths which men miscall their lives. All this I cannot bear to witness any longer. Cannot the kingdom of salvation take me home?



To live is to die.



*F*ck 'em all!*

Masterpieces (tablatures)

And now – the *most accurate tabs* for Cliff Burton's best works: 'Orion', 'For Whom the Bell Tolls', 'Master of Puppets', '(Anesthesia) Pulling Teeth', 'The Call of Ktulu', and 'Damage, Inc'

All the tablatures were created *from scratch*. The process of tabbing was built on picking bass lines by ear from original master tracks available on the Internet and actual songs, analyzing live performances of Cliff Burton.

In fact, the possibilities of tablature software used couldn't embrace all the particularities of Cliff's arrangements and playing style. So, some of them were adjusted or omitted (for the sake of overall convenience to read tabs).

The scores are done using common tablature and classical notation marks with some specifics. Main chords are taken out in a separate frame.

Sections of song are marked in several forms:

- main sections: **Intro, Verse, Chorus, Bridge, Interlude, Round** etc.
- subordinate and auxiliary sections: **(developing), (harmonized solo)** etc.
- relative riffs and their variations: **[riff 1], [riff 2.2]** etc.

Instrumental compositions ('Orion', 'The Call of Ktulu', 'Anesthesia') don't contain such sections as chorus or verse (which are applicable only for songs with vocals). Thereby, they were structured specifically. Repetitive sections are looped ('Da Segno al Coda').

Here's a tab example with explanation of how to read it (learn more in the Internet):

The image displays a musical score for bass guitar, illustrating the integration of classical notation and tablature. The score is set in standard tuning (E1-A1-D2-G2-B2-E3) and 4/4 time, with a tempo of 120 bpm. The classical notation (top staff) shows pitch and duration, while the tablature (bottom staff) shows the position of notes on the bass strings (T, A, B).

Key elements and annotations include:

- tempo**: 120 (in 'beats per minute')
- CLASSIC NOTATION**: Shows pitch and duration of notes.
- TABLATURE**: Shows position of notes on bass.
- measure**: A single unit of time in the music.
- dynamic color**: Here - 'forte', or 'loud' (f).
- vibrato**: A wavy line indicating a vibrating note.
- 'grace' note**: A note played fast before the main note.
- chord marking**: A5 (A5th chord).
- rest**: A vertical line with a diagonal slash indicating a pause.
- alternate endings**: Marked with 1 and 2, indicating different ways to end a section.
- staccato**: (play shorter) - a note with a vertical line and a diagonal slash.
- harmonics (flageolets)**: Natural, tapped, and artificial (T.H.A.H.).
- slides**: A horizontal line with an arrow indicating a slide between frets.
- open string**: (here - E, or 4th).
- 'dead' note**: A note with an 'X' over it, indicating it is muted.
- faint / optional / varying note**: A note with a dashed line, indicating it is optional or varies.
- full bend release**: A note with a vertical line and a diagonal slash, indicating a full bend that is then released.
- slight bend**: A note with a vertical line and a diagonal slash, indicating a slight bend.
- hammer-on**: A note with a vertical line and a diagonal slash, indicating a note played by hammering the string.
- pull-off**: A note with a vertical line and a diagonal slash, indicating a note played by pulling the string off the fret.
- strummed chord**: A note with a vertical line and a diagonal slash, indicating a chord strummed.

CHECK OUT TABS IN A SEPARATE FILE

What 's next?

Well, this book was the first attempt in getting the stuff together. Of course, there's much more. Some extra materials are available here <http://bit.ly/totalcliff-extra>

Let's make this tribute together! \m/



About the author



Andriy Vasylenko is a self-taught bassist, musician, composer. Born in July 14, 1992. Lives in Poltava, Ukraine. Graduated Poltava National Pedagogical University in 2014. In April 2015 started Total Cliff – the biggest fan tribute to Cliff Burton.

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