

LAST TIMES

EVERY TIME I DIE PICK UP THE PACE FOR THEIR FORTHCOMING EPITAPH RECORDS DEBUT. [By KORY GROW]



"It was the worst time for us to write a record. We should have kept touring."

Despite all this, ETID say the songs for their new album, currently in the works, came very easily. The band wrote 14 tracks, 10 of which will be featured on their as-yet-untitled Steve Evetts-produced Epitaph debut. "We had more of a fuck-it attitude for this album," says Jordan, taking a break from recording at Omen Room Studios in Garden Grove, California. "The songs are a lot faster, and they came about organically."

The writing process was aided and abetted in part by a new piece of gear: Death by Audio's Octave Clang pedal. Says Williams, "I based the new song 'Roman Holiday' around that pedal. It's the best octave fuzz I've ever heard in my life, and I wrote the track just so we could use it all the way through." □

IN 2006, WHEN Every Time I Die's song "The New Black" was featured in *Guitar Hero 2* and the PlayStation 3 game *MotorStorm*, it was safe to say the group's mix of metalcore, punk and southern rock had caught on. They subsequently performed on the 2008 Warped Tour and signed to Epitaph Records.

It should have been a time to celebrate, but as Every Time I Die came off the road to write the follow-up to 2007's *The Big Dirty*, they found themselves in a pinch for time. The writing process was interrupted when the group

toured Australia, and once the album was written, rehearsals were difficult to schedule due to the band members' distance from one another: although Every Time I Die hail from Buffalo, New York, guitarist Jordan Buckley lives on the West Coast and new bassist Josh Newton (formerly of From Autumn to Ashes) resides in North Carolina. In addition, frontman Keith Buckley (Jordan's brother) and drummer Mike "Ratboy" Novak had just proposed to their girlfriends, adding a new level of distraction to the proceedings. Says guitarist Andy Williams,

AXOLOGY

- **GUITARS** (Buckley) ESP Eclipse; (Williams) Les Paul Custom
- **AMPS** (both) Marshall JCM800; (Williams) Marshall JMP, Bad Cat Lynx 50, Mesa/Boogie Mark III
- **EFFECTS** (both) Ibanez Tube Screamer; (Buckley) Pro Co RAT, Visual Sound Route 66 American Overdrive; (Williams) Boss PS-5 Super Shifter and DD-3 Digital Delay, Death by Audio Octave Clang
- **STRINGS** (both) D'Addario



BETCHA CAN'T PLAY THIS! TONY SMOTHERMAN



"HERE'S A FUN, economical way to emulate the sound of tapped arpeggios without tapping. The lick is played mostly on the B string and involves the use of double hammer-ons and pull-offs with the fret hand to the open string from various positions. But instead of tapping the highest note of each arpeggio on the B string with the pick hand, we're going to roll a fret-hand finger over to the high E string and play the highest note five frets lower on that string.

"I play the lick fingerstyle and begin with my thumb, using a downstroke to sound the open B string. After this, two hammered notes follow at the ninth and 12th frets, fretted with the index and ring fingers. The ring finger

then rolls over to the 12th fret and barres across the high E string, which I pluck with my pick-hand index finger. I pick the B-string note at the 12th fret again with the thumb and immediately pull off to the ninth fret then the open B note, which brings me right back into the beginning of the phrase. The sequence then repeats, except the first note on each subsequent down-beat—always the open B—is not picked but pulled off from the previous fretted note.

"This remainder of the lick is based on this same repeating sequence, applied to several different arpeggio shapes up and down the fretboard, some of which require the use of the fret-hand pinkie due to the wide stretches involved. When

you get to the final high A note, rather than barring it with the ring finger, use the middle finger to fret the preceding

B-string note and the tip of the ring finger to fret the high E string so you can give it a nice little shake [vibrato]. □

Tony Smotherman is a well-respected guitar teacher and musician. For more information, visit tonysmotherman.com.