SOFTWARE & TECH

Periphery All New Materials Tab

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Unlocking Progressive Metal: Mastering the Periphery All New Materials Tab

For guitarists who live and breathe progressive metal, few names resonate as powerfully as Periphery. As pioneers of the djent movement, the band has redefined what is possible on a six-string (and seven or eight-string) guitar. Among their extensive and technically demanding discography, the track **“All New Materials”** stands as a rite of passage. It is a song that brilliantly encapsulates the band’s signature blend of crushing low-end riffs, ethereal clean passages, and mind-bending polyrhythms. For those ready to take on this challenge, finding and interpreting the **Periphery All New Materials Tab** is the first step into a world of advanced technique and musicality. This article serves as your comprehensive guide to understanding, practicing, and ultimately mastering this iconic piece of music.

The Significance of “All New Materials” in the Periphery Catalog

Released on their self-titled debut album in 2010, “All New Materials” is often cited by fans and band members alike as a landmark track. It was one of the first songs to fully showcase the “Periphery sound” to a wide audience. The **Periphery All New Materials Tab** is not just a collection of notes; it is a blueprint for modern progressive metal guitar. The composition features rapid-fire syncopated riffs that lock in perfectly with complex drum patterns, followed by soaring, melodic guitar solos that tug at the emotions. Unlike simpler tabs that follow a verse-chorus-verse structure, this tab requires the player to navigate through multiple distinct sections, each with its own unique time signature and feel. Understanding this context is crucial. When you sit down to learn this song, you are not just memorizing finger positions; you are studying a masterclass in songwriting and arrangement.

Decoding the Tab: What Makes the Periphery All New Materials Tab Unique?

Before diving into practice, it is essential to understand what makes this particular tab so challenging and rewarding. The notation for “All New Materials” is a dense map of techniques that require precision, strength, and timing.

Tuning and Setup: The Foundation of the Sound

The first and most critical piece of information in any **Periphery All New Materials Tab** is the guitar tuning. Periphery is famous for using low tunings to achieve their signature thick, percussive tone. For this song, the standard setup is **Drop C** (C G C F A D) on a six-string guitar, although many advanced players adapt it for seven or eight-string instruments. This tuning allows for the heavy, palm-muted chugs on the low C string while still facilitating fluid leads on the higher strings. Before you even attempt to play, ensure your guitar is properly intonated for this tuning. The tension change can affect playability, and a poorly set-up instrument will make the fast passages feel sluggish and unclear. The tab will specify fret numbers, but the sound you are chasing

comes from the low, guttural roar of a guitar tuned to drop C.

Identifying Key Techniques in the Tab

When you look at the **Periphery All New Materials Tab**, you will encounter a glossary of modern guitar techniques. Recognizing these visually is the first step to playing them.

- Palm Muting (PM): This is the backbone of the “djent” sound. The tab will indicate sections where you must rest the side of your picking hand on the strings near the bridge to create a tight, chugging attack. The objective is to achieve a staccato, rhythmic punch rather than a ringing note.
- Syncopated Gallops: The rhythm in the verses is not a simple straight 4/4 beat. The tab will show groups of 16th notes that are accented in unusual places. Breaking these down with a metronome is non-negotiable.
- Two-Handed Tapping: Periphery, and specifically guitarist Misha Mansoor, popularized the use of two-handed tapping for rhythm parts. The tab will show notes on the fretboard that require your right hand to jump up and tap on higher frets while your left hand holds a lower chord shape.
- Wide Interval Stretches: The clean intro section features arpeggios that span a huge range of the fretboard. Your left hand will need to stretch across several frets simultaneously.

A Section-by-Section Breakdown of the Tab

To conquer a song of this complexity, you cannot just play it from start to finish. You must isolate sections. The **Periphery All New Materials Tab** can be divided into five core parts. Mastering each individually is far more effective than struggling through the whole piece.

The Ethereal Clean Intro

The song opens with a clean guitar arpeggio that is deceptively difficult. The tab will show a series of chords played with a delay effect. The challenge here is not speed, but clarity and feel. Each note must ring out independently. Focus on your pick attack—it should be soft but precise. Use the flesh of your fingertips on your fretting hand to avoid unwanted noise. The **Periphery All New Materials Tab** for this section is a lesson in dynamics. You must resist the urge to play this loudly. Let the delay pedal do the work of creating the spacious soundscape.

The Main Heavy Riff (Verses)

This is the part that defines the song. The main riff is built around a syncopated pattern that alternates between a low open C note and higher, dissonant chords. Look at the tab carefully here. You will see a lot of ties and rests. The silence between the notes is just as important as the notes themselves. Practice this at 50% speed until the rhythm becomes automatic. The goal is to make the palm-muted chugs sound like a single, rhythmic machine with the bass and drums. Many tab versions include a “rhythm notation” legend to help you understand the subdivision of the beat.

The Pre-Chorus and Chorus Climax

The **Periphery All New Materials Tab** introduces a shift in energy here. The pre-chorus uses a repeating, ascending pattern that builds tension. You will likely need to switch from a heavy distortion tone to a lighter crunch or back. The chorus itself features open string chugs mixed with melodic bends. Pay special attention to the tab notations for **“let ring”** or **“~”**(tilde symbols) which indicate that a note should sustain into the next note. This creates the massive, wall-of-sound effect that Periphery is known for. In this section, your picking hand stamina will be tested.

The Mind-Bending Bridge and Breakdown

Periphery songs are famous for their “faceless” breaks—sections where the time signature becomes fluid. The bridge of this song is a classic example. The tab may switch from 4/4 to 7/8 or 6/8 mid-phrase. Do not rely on

Periphery All New Materials Tab for this section is best learned by ear. The groove of the cymbals and snare hits. The breakdown that follows is heavy and slow, using quarter-note chugs. This is your chance to breathe before the solo, but ensure your palm muting is tight and uniform.

The Solo: A Melodic Masterpiece

The guitar solo in “All New Materials” is not just about speed; it is about melody. The tab will show you a series of runs in the E minor scale, but with some chromatic passing tones that add an exotic flavor. The key to the solo is economy of motion. The tab often uses legato (hammer-ons and pull-offs) to connect notes, allowing for smooth transitions. Pay attention to the **“bend”** and **“release”** notations. Do not just hit the target bend note; listen to the pitch. Using a tuner to verify your bends are accurate to the tab is a smart practice strategy. The **Periphery All New Materials Tab** for the solo is designed to be played with a slightly overdriven lead tone, not a high-gain metal sound.

Effective Practice Strategies for the Tab

Simply reading the **Periphery All New Materials Tab** is not enough. You need a strategy to internalize it. Here is a practical workflow for guitarists at the intermediate or advanced level.

1. The 50 Percent Rule

Set your metronome to 50% of the song’s tempo. The actual song runs at around 120-130 BPM depending on the section. Start at 60 BPM. Play the riff perfectly ten times in a row. Only then should you increase the tempo by 5 BPM. If you make a mistake, reduce the speed. This method prevents you from learning sloppy technique. The **Periphery All New Materials Tab** will give you the rhythm, but your brain needs time to build the muscle memory.

2. Isolate the Fretting Hand and Picking Hand

For the syncopated riffs, practice the finger pattern on the fretboard without picking. Just hammer-on and pull-off the notes. This teaches your left hand the shape. Then, mute the strings with your left hand and practice the rhythmic picking pattern on the muted strings. This isolates the challenge. Combining these two skills is the final step.

3. Use Technology to Help You

Consider using software like Guitar Pro or TuxGuitar. These programs play the **Periphery All New Materials Tab** back to you as a midi file. While the tone will sound robotic, the timing is perfect. You can loop a difficult four-bar section at a slow speed and play along. This builds your internal clock far better than playing alone. You can also slow down the actual song recording using YouTube’s playback speed settings to hear how the tab fits with the bass and vocals.

Troubleshooting Common Challenges with the Tab

Every guitarist hits a wall when learning this song. Here are specific solutions to the most common problems found in the **Periphery All New Materials Tab**.

Problem: Losing Rhythm

The syncopation can feel like you are playing off-beat. The solution is not to count. Instead, “feel” the pulse of the kick drum. In the recording, the kick drum often follows the guitar riff exactly. Tap your foot to the kick drum, not the guitar. This anchors you. The tab is a map, but the kick drum is your compass.

Problem: Sloppy Palm Muting

If your chugs sound “squeaky” or ring out too long, your right hand position is off. The edge of your hand should

rest firmly on the strings right where the strings leave the bridge saddles. For the low C string, you may

Periphery All New Materials Tab requires a consistent muting technique across all six strings. Practice the main riff focusing only on the sound of the palm mute. It should be a “thump,” not a “ring.”

Problem: Tapping is Out of Tune or Late

Two-handed tapping sections in the tab will sound out of key if your right-hand finger hits the string at the wrong angle. Your tapping finger (usually your middle or index finger on your picking hand) should strike the fret directly above the metal fret wire. Hit it with a sharp, precise motion. Think of it like a woodpecker pecking at a tree—quick and hard. Use the **“harmonic”** technique to find the exact spot on the fret where the note rings clearest.

Beyond the Notes: Capturing the Periphery Tone

While the **Periphery All New Materials Tab** shows you where to put your fingers, it does not tell you how to sound like the band. Your gear matters. Periphery uses high-gain amplifiers (often modeled digitally today) with a strong mid-range scoop. For your amp or modeler, dial in a

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