

GREEN DAY

'Good Riddance (Time Of Your Life)'

NIRVANA

'The Man Who Sold The World'

THE BEATLES

'Here Comes The Sun'

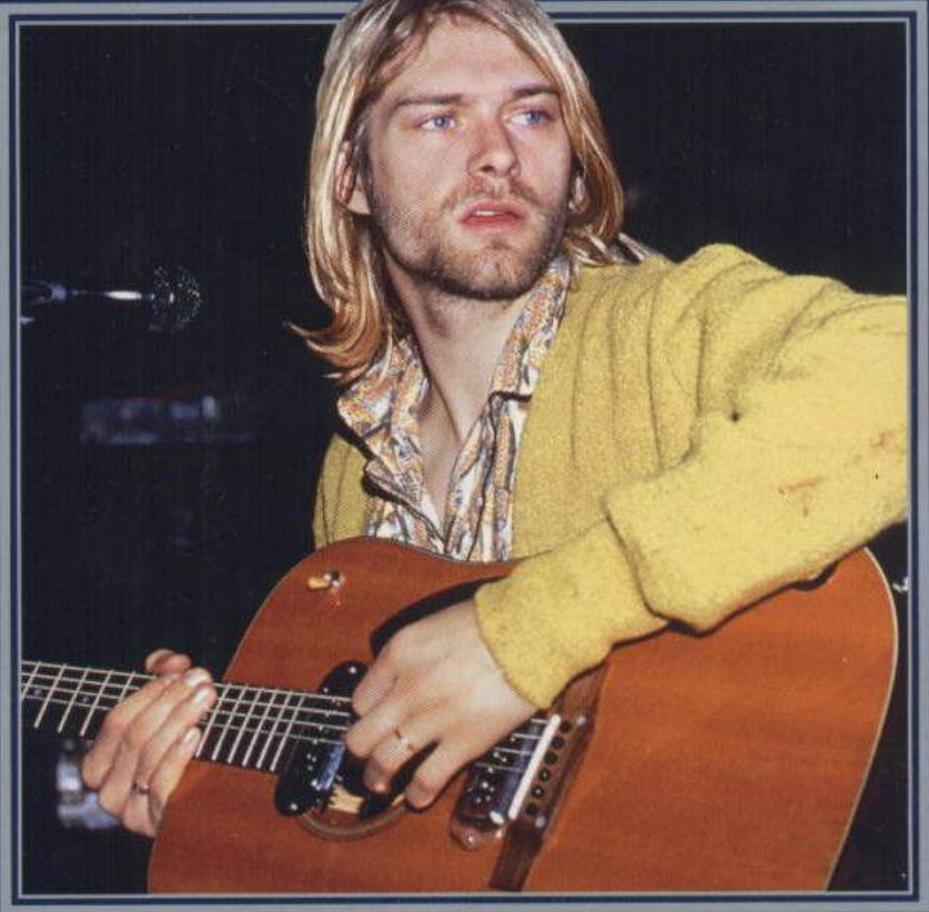
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Guitar

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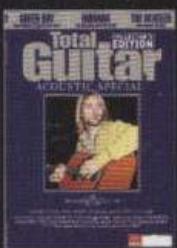
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Congratulations on buying this special issue of *Total Guitar*, dedicated to the humble acoustic guitar. Sure, it might not be considered as sexy as its younger, thinner, electric offspring, but the acoustic has sure got staying power. It's been around now in one shape or another since the late 15th Century and yet, to this day, it remains the first choice songwriting partner for rock artists the world over.

We've tabbed nine great examples of acoustic guitar ranging from the 16th Century (*Greensleeves*) to the 21st Century (*Coldplay's Parachutes*), taking in The Beatles, Dire Straits and Green Day along the way. You'll also find video guest lessons from acoustic legend Richard Thompson and young upstart John Butler; tutorials on the essential acoustic techniques; and guides to the equipment you should try out.

So if you've been neglecting your trusty old companion recently, there's really no excuse not to get intimately re-acquainted. You might be surprised to find it's still the best pluck around...

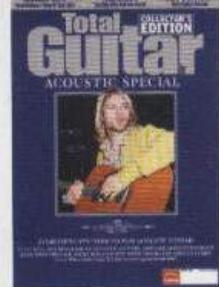
Cheers,
Phil Ascott, Editor



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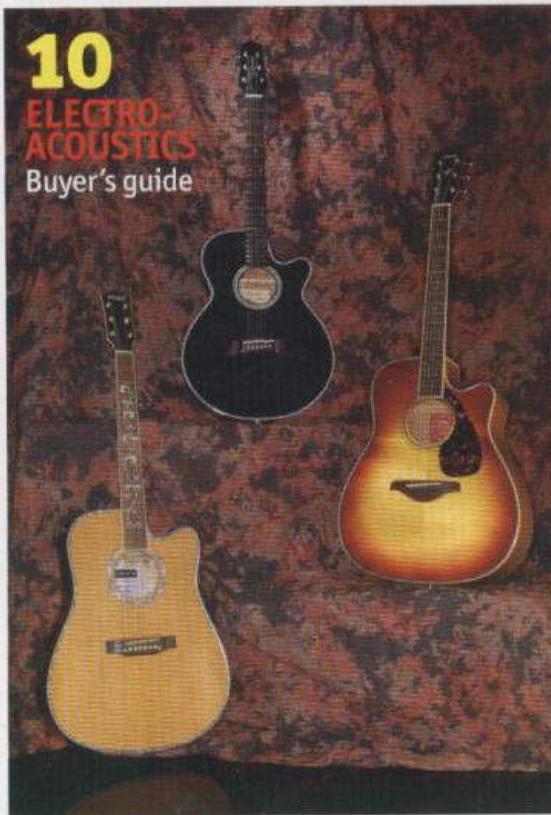
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GREEN DAY
*Good Riddance
(Time Of Your Life)*

Some slides,
yesterday

A-Z

DO YOU KNOW WHAT THE WORD CAPO MEANS? WHAT 'FRAILING' IS? WHAT TUNINGS JONI MITCHELL FAVOURSED? OR HOW TO FIT 100 VINTAGE ACOUSTIC GUITARS INTO A SINGLE PADDED GIGBAG? IF THE ANSWER'S NO, YOU'D BETTER GET YOUR ACOUSTIC GUITAR KNOWLEDGE UP TO DATE WITH TOTAL GUITAR'S A-Z OF ACOUSTIC...

A is for Acoustic

A Well, of course it is, this is an Acoustic Special, after all. And just so we're all sure what acoustic means, here's the definition in the dictionary: 'Designed to respond to or absorb sound without electronic amplification.' Right, now that's clear, let's bash on...

B is for Baggs

B That's Lloyd Baggs to you – a man hugely influential in the development of the electro-acoustic guitar. In 1980 he developed the first proper under-saddle pickup for an acoustic guitar, the LB-6, which delivered a higher output, more credible tone and better feedback resistance than anything available at the time. It was

adopted by Godin Guitars in the mid-eighties and achieved huge success. To this day, Baggs remains a key innovator in this field.

C is for Capo

C Derived from the Latin word for head, the capo is a mechanical device used to change the pitch of a guitar. It usually clamps over all six strings and will raise the guitar's pitch in semitones going up the neck. It's a great device to add colour to your songwriting and arrangements, but remember to make sure your capo is absolutely straight (parallel to the fret) and directly behind your chosen fret to avoid any tuning problems and undesirable string buzzing.

D is for Dreadnought

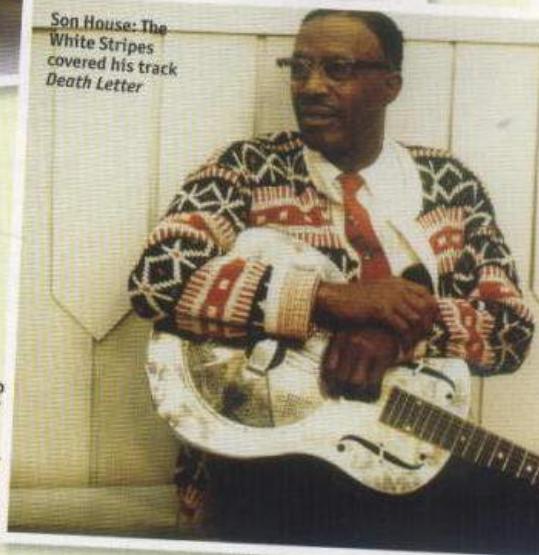
D A 20th Century classic, the Dreadnought guitar (named after a class of World War I battleship) first appeared under the Oliver Ditson brand in 1916, but it wasn't until 1934 that the model came of age. Now with Martin branding, their D-28 model, with its combination of rosewood and spruce, became a 'must be seen with' guitar in the 60s and 70s – Paul McCartney, Neil Young and Joni Mitchell all strummed one. It's still in production today and as popular as ever.

E is for Elvis

E One of the first musicians to give the acoustic guitar 'street cred', 'The King' made the instrument sexy in the late 50s and early 60s, causing outrage by gyrating with



Son House: The White Stripes covered his track Death Letter



it on national television. And let's not forget, the man with the golden voice could play a bit too! Using a Martin D-28 (see Dreadnought) on his early Sun Sessions material, the under-rated Presley really drove the songs along.

F is for Frailing

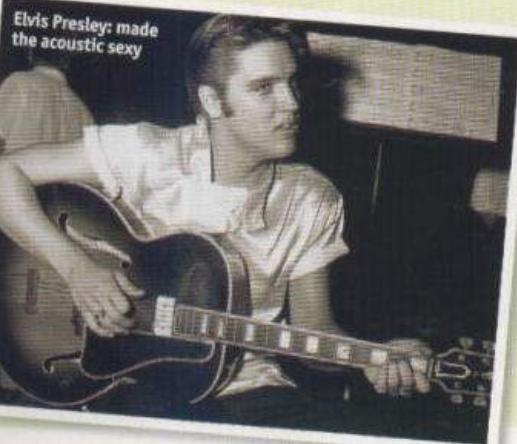
F This is a technique most commonly associated with banjo players, but acoustic guitarists such as Richard Thompson incorporate it into their playing. Usually when fingerpicking the thumb strikes the bass note on the strong beats of the bars (the 'one' and the 'three'), but the frailing pattern avoids this. However the most distinctive part of the frailing pattern is the 'flick' of the middle finger and nail across the strings.

G is for Gibson J-160E

G A landmark electro-acoustic guitar, Gibson's 1954 J-160E was the world's first dedicated gigging acoustic guitar. Designed in the same style as the successful J-45, but with a pre-fitted P-90 pickup, it was a huge seller and went on to be immortalized in the hands of The Beatles.

H is for House

H No, not the building we use as a home, silly, but one of the original exponents of acoustic blues, Son House. The main source of inspiration for both Robert Johnson and Muddy Waters, House's legendary 1930s recordings for Paramount, using a National resonator steel-bodied guitar, are the very foundations of rock



A to Z



Capos: great songwriting tools

music. Many have paid debt to House, including The White Stripes who covered his track *Death Letter* on their *De Stijl* album.

I is for Intonation

When guitar strings are old or the guitar is poorly set up, it will almost certainly sound out of tune on the higher (towards the body) frets, meaning its intonation is 'out'. A guitar that stays in tune all over the neck has 'good intonation'. Intonation also refers to a guitarist's playing. With acoustic guitar this most commonly refers to slide playing. A player must make sure he plays directly over the frets, rather than between them, to ensure he has good intonation.

J is for Johnson

Whether he sold his soul to the Devil or not, the fact remains that Robert Johnson was a fantastic acoustic guitarist and an accomplished songwriter. His songs have been covered by the likes of Eric Clapton, The Rolling Stones and the Red Hot Chili Peppers. But it's his haunting guitar sound that brings in new fans. Although he used a variety of guitars during his short career Johnson recorded his songs with his 1928 Gibson L-1 acoustic.

K is for Kurt

It goes without saying that this issue's cover star Kurt Cobain was an incredible songwriter. But it's often forgotten that, despite their ultimate electrified form, many of Nirvana's tracks were written on an acoustic guitar. The band's haunting MTV Unplugged In New York performance ably demonstrated that even in a stripped-down format, his songs were equally powerful.

L is for Led Zeppelin III

A key album in the development of acoustic rock, *Led Zeppelin III* (1970) saw Jimmy Page indulge his love of English folk properly for the first time. Highlights include *Gallows Pole*, a traditional track given the Zep treatment, and *Bon-Y-Aur Stomp* which features an unusual alternate tuning

((CFCFAF) – see Tunings) and some fancy fast flatpicking.

M is for Mitchell

Joni Mitchell (real name Roberta Joan Anderson) is one of acoustic music's great icons. An uncompromising songwriter and distinctive vocalist, Mitchell rarely used the standard guitar tuning (DGDGBD and DADFB were two of her favourites) and used techniques such as selective strumming (where the right hand goes up and down in the strumming motion but misses certain beats) to create her own unique sound.

N is for National Tri-cone resonator

Long before piezo pickup technology revolutionised the amplification of acoustic instruments, in the mid 1920s National Guitars developed an innovative steel-bodied guitar called a resonator. These guitars, which used thin aluminium cones that resonated under the strumming of the strings in a loud metal body, were soon adopted by early blues artists (see House), as they could cut through rowdy bar-room babbles far better than any standard acoustic.

O is for Open mic

Got a set of songs that you wanna share with like-minded music lovers? For free! Then you need to get yourself along to an open mic night. There's a good chance there's one in your local area, so check your local music listings for details. And if you're worried about going down like a lead balloon, read our open mic survival guide on page 24 for handy hints and tips.

P is for Patience

As Guns N' Roses wisely sang on their classic acoustic track of the same name "All you need is just a little patience." The saying's especially true when it comes to learning on a steel-strung acoustic,

Led Zeppelin III: landmark acoustic rock album



which can be hard work at first. You might find strings 'heavy' and difficult to hold down, especially when attempting barre chords. But fear not, if you persevere, your hand will soon strengthen and you'll feel the benefits when transferring to an electric guitar.

Q is for Quality

One acoustic guitar's much like the rest, right? Er, wrong!

The biggest difference at the lower end of the market is that cheaper models use laminate woods whereas better quality acoustics are solid wood. If you're not sure what to buy, check out our guide to electro acoustics, acoustic amps and effects – all the products here are good quality and will serve you well.

R is for Reinhardt

Django Reinhardt (1910-53) was a remarkable acoustic jazz guitarist. A genius at improvisation and an inspirational composer, his achievements are all the more remarkable considering he crippled two fingers on his left hand in a caravan fire when he was just 18 years old. With incredible determination he developed a unique fingering style built around his two mobile fingers – all soloing was done with index and middle fingers. He later provided the inspiration for Tony Iommi to continue playing, after he lost two fingertips in a factory accident. No Reinhardt – no Sabbath!

S is for Slide

When early bluesmen wanted to emulate the sound of the human voice on the guitar, they found bending and sliding were key to the vocal sound. Most modern guitarists take bending and sliding for granted, but these techniques were almost impossible to play on old acoustic guitars, as the strings were heavy gauges and the actions of the guitars were very high. So they used the top of a bottleneck to 'slide' into chords and play phrases with notes 'in between' the frets to give the music its characteristic sliding 'blue notes'.

T is for Tunings

Tunings are an important part of the acoustic guitarist's repertoire. Many players alter their guitar's tuning to give them more options for playing (see Mitchell). The simplest tuning is to 'drop' the sixth string of the guitar from E to D (Dropped D tuning), however many players tune their guitars to a whole chord; this is known as 'open tuning'. Commonly used open tunings are D G D G B D (Open G) and D A D F# A D (Open D).

U is for Unplugged

A hugely successful franchise in the 1990s, the MTV Unplugged concept was wonderfully simple: place a band or artist in an intimate setting, in front of a small select crowd, and ask them to play their songs only using acoustic instrumentation. Though some acts didn't really thrive in this setting, the series produced a career-revitalizing performance from Eric Clapton and great sets from Nirvana (see Kurt) and Alice In Chains amongst others.

V is for Variax Acoustic

How do you squeeze over 100 vintage acoustic guitars into a single padded gigbag? It's not a trick question. The only way it can be done is with a Line 6 Variax Acoustic. This amazing guitar sounds like anything from a 1954 Martin J-45 to an Indian sitar. It's awesome. Be sure to check out www.line6.com for more details on this incredible instrument.

W is for Williams

The timeless image of Hank Williams Snr with his faithful Martin D-28 acoustic are matched only by his impressive body of songs and the 'rock n roll' circumstances of his death. The moment he expired in the back seat of his Cadillac, on New Year's Day 1953, a country legend was born. But it's his songs, like *Your Cheatin' Heart* and *I'm So Lonesome I Could Cry*, that made Hank Williams immortal.

Unplugged: Alice In Chains delivered one of the MTV franchise's best performances



RETHA

X is for X-Bracing

In the 1840s C.F. Martin Sr. invented a simple method of strengthening a guitar's top called X-bracing. At the risk of stating the bleedin' obvious X-bracing is so called because the internal wooden struts are laid out in an X pattern. While other styles of bracing have been perfected since, X-bracing is still the most popular way to stop a guitar collapsing.

Y is for Yikes!

That's exactly what most people exclaim when they hear the late Michael Hedges play acoustic guitar. A classically trained musician, Hedges redefined what was possible on an acoustic with extensive use of two-handed tapping, slapped

harmonic chords and unusual strumming and muting techniques. Hedges sadly died in a car crash in 1997, but his musical legacy lives on. Buy his 1985 album *Aerial Boundaries* and prepare to say ... "Yikes!"

Z is for Zakk

What, Zakk Wylde? The Les Paul-toting, beer-guzzling right-hand man of Mr.

Ozzy Osbourne? In an acoustic issue? Absolutely! Even though he's hard-as-fuck, Zakk loves to show his sensitive side too, as he demonstrated on Black Label Society's largely acoustic album, *Hangover Music Vol. 6*. In fact, Zakk loves acoustics, and we dare anyone who thinks they're for pussies to tell him to his face!

What, Zakk Wylde? The Les Paul-toting, beer-guzzling right-hand man of Mr. Ozzy Osbourne? In an acoustic issue? Absolutely!



ROUND-UP ELECTRO-ACOUSTIC GUITARS

IT WASN'T EASY TO NARROW DOWN, BUT HERE ARE OUR
EIGHT FAVOURITE ELECTRO-ACOUSTICS. TRY 'EM ALL!

WORDS: ED MITCHELL

1 FAITH SATURN CUTAWAY - £449

Faith guitars raised the bar for mid-priced acoustics when they were introduced a couple of years ago. Featuring a flawless finish over its solid Canadian Englemann spruce top and solid Indian rosewood back and sides, this guitar also comes with a padded gig bag.

2 TAYLOR 514-CE - £2,549

Yes, it costs a lot, but you only have to play one to see why. The solid red cedar top makes this guitar sound like it's already matured and the low profile neck is a joy to play. This is the perfect guitar for the finger picking guitarist.



THE SHAPE OF THINGS TO STRUM...

HERE'S OUR GUIDE TO THE DIFFERENT GUITAR STYLES ON OFFER...

DREADNOUGHT: There are enough acoustic guitar body types to fill a very thick book. So rather than try to tell you about every single possible shape and permutation, we'll explain the guitar styles that you're likely to encounter down at the local music shop. Find out which one is best for you...

FOLK SIZE: This is a small-bodied acoustic steel-string guitar. Beloved of pre-WWII bluesmen like the great Robert Johnson and more recently singer-songwriters like Paul Simon, the folk size guitar offers a sweet tone and easy playability. It's also perfect if you have small hands or a big belly – it sits nicely on top!

DREADNOUGHT: Absolutely the most famous and popular acoustic body style of all time. Walk into any music shop and you'll see bloomin' hundreds of guitars with dreadnought bodies. But the design belongs to Martin. Unveiled in 1916, under the Oliver Ditson brand, the dreadnought has changed very little in its lifetime. It's still the ultimate acoustic, good enough for Johnny Cash, Elvis Presley and just about anyone else who's ever picked up an acoustic guitar.

SUPER JUMBO: Gibson unveiled its first J-200 or Super Jumbo in 1937. This awesome brute was built for Ray Whitley, a Hollywood singing star who wrote *Back In The Saddle Again*. The oversized body

3 TAKAMINE EF261-S - £695

A compact body shape – called FXL by Takamine – makes the EF261 easy to handle and comfortable to play at home or onstage. Plus, thanks to Takamine's Sound Choice option you can take your pick of a range of preamps to suit your needs.

4 YAMAHA FGX720SC - £329

Yamaha re-vamped its FG series guitars in 2005. The FGX720SC features a solid sitka spruce top and a sycamore back and sides set-up. As you would expect from Yamaha, the construction is first class and the playability excellent.

5 INDIE ID-30C - £349

Available in a choice of cedar or spruce top wood, the ID-30CE has warm-sounding rosewood back and sides and a sturdy mahogany neck. It's an eye-catcher too, thanks to its gold hardware and distinctive 'Tree Of Life' fingerboard inlay.

THE SHAPE OF THINGS TO STRUM... (CONT'D)

was mainly for show but soon guitarists found that it offered unparalleled bottom end and sizzling highs. Like the dreadnought, the Super Jumbo shape has been adopted by many different manufacturers, but the Gibson version is still the best.

BOWBACK: The man behind Ovation's bowlback guitars, Charles Kaman, originally designed and built helicopters. After the US military cancelled a huge order for choppers, he had to diversify to survive. He combined his expertise in plastics and a love of acoustic instruments and the first Ovation roundback guitar was born – way back in 1966. The idea with the bowlback is that it projects the sound of the guitar,

RESONATOR: Resonators are wood or metal bodied guitars with a very special bridge setup. They were originally designed in the 1920s to allow orchestra guitarists to cut through when the band was going at full tilt. They became popular with blues guitarists in the 30s and later bluegrass guitarists who liked the distinctive tone of the guitar when played with a bottleneck or slide. Even if you don't recognise the word, you have seen a resonator. Remember the shiny guitar on the cover of Dire Straits' *Brothers In Arms* album? That's a resonator. This style of guitar is becoming so popular there's even a store in London dedicated to them. Check out the London Resonator Centre at www.resocentre.com

6 FRESHMAN FA1 DCE - £229

This guitar has a select Canadian spruce top with mahogany back and sides. It also features a quality bespoke pickup and preamp system with easy battery access. There's a 12-string version available (£279) and a left-handed option at £249.

SELECT
CANADIAN
SPRUCE
TOP!



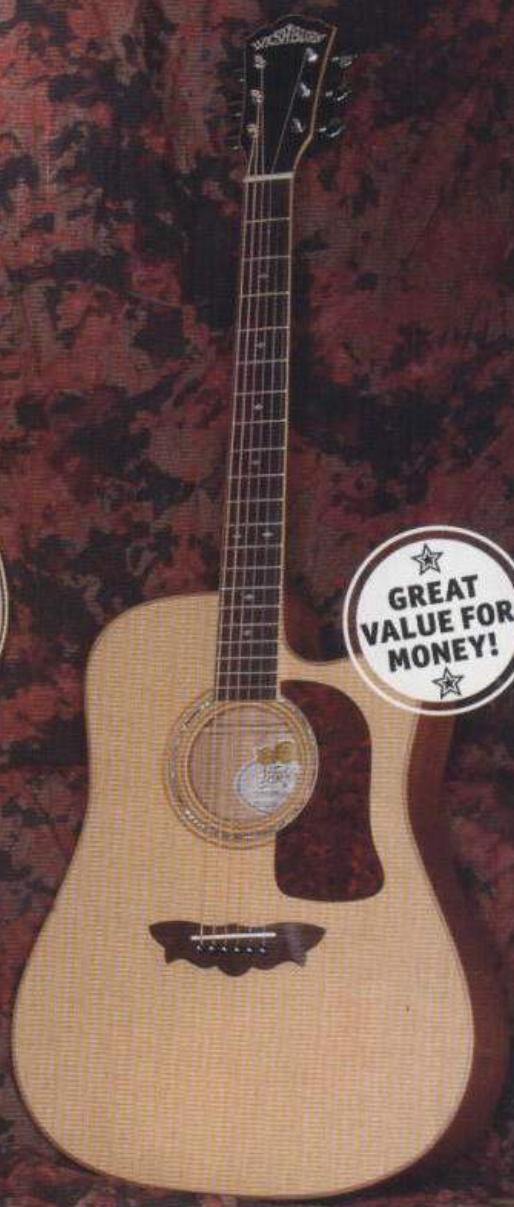
**8 OVATION SPECIAL
BALLADEER - £899**

The guitar that popularised the concept of the electro-acoustic guitar more than 30 years ago still looks bang-up-to-date. This US-made Balladeer features a solid spruce top with hand-rubbed finish – and comes with a hard case.

7 WASHBURN D52 SW CE - £599

With its all solid wood construction – mahogany back and sides and spruce top – the D52 offers awesome value for money. It also features a slim profile neck, a cutaway (for upper fret access) and a pro-quality BBand pickup system. Recommended.

GREAT
VALUE FOR
MONEY!



FOR STOCKISTS CONTACT:

OVATION: John Hornby Skewes 0113 286 5381 / www.jhs.co.uk

INDIE: The Indie Guitar Company 01635 579300 / www.indieguitars.com

TAKAMINE: Korg UK Ltd 01908 857101 / www.takamine.co.uk

FRESHMAN: Access All Areas 01355 228028 / www.freshmanguitars.co.uk

FAITH: Barnes and Mullins 01691 652449 / www.bandm.co.uk

TAYLOR AND WASHBURN: Sound Technology 01462 480000 / www.soundtech.co.uk

YAMAHA: Yamaha-Kemble Music (UK) Ltd 01908 366700 / www.yamaha.co.uk

ROUND-UP ACOUSTIC GUITAR AMPLIFIERS

KNOCK 'EM DEAD AT THE OPEN MIC NIGHT WITH ONE OF OUR PICK OF THE BEST ACOUSTIC AMPLIFIERS...

WORDS: ED MITCHELL



1 SHERTLER DAVID - £599

A compact 80-watt pro-quality amp with a built-in spring reverb, the David contains two power amps with an active crossover that supplies 50 watts to the six-inch woofer and 30 watts to the one-inch dome tweeter. The resulting sound offers full-bodied bass with a sparkling top end.



2 MARSHALL AS50R - £228

Turning their hand to the needs of acoustic guitarists, the Gods of rock amplification offer this cracking 50-watt combo with a pair of quality eight-inch speakers. This twin-channel beauty also has independent volume and tone controls for each channel.

WHAT THE HELL IS...? YOUR ACOUSTIC AMPLIFIER QUESTIONS ANSWERED

Q. Please can you explain the difference between an acoustic amp and a regular electric guitar amp?

A. It's easier to think of an acoustic amp as more like a hi-fi than a guitar amp. The secret is in the speakers. Generally smaller in size than electric guitar speakers, acoustic units reproduce a wider tonal spectrum than their beefy brothers. Electric guitar speakers are designed to produce a tight frequency range to avoid those spiky sounding frequencies that would give the sound too much top end. If you run your acoustic through an electric guitar amp you'll get a fairly decent sound, but you'll be missing a huge part of the tonal picture. Take your guitar into a music shop and try an acoustic amp and you'll see what we mean.

You'll also find that acoustic amps don't have distortion. Unless you're Kurt Cobain or that bloke out of Wheatus you'll want your acoustic sound to be as clean as possible.

Q. What's reverb? Do I need it?

A. Reverb is the light echo sound that you get in big rooms – the Albert Hall for instance – and places like the Grand Canyon. It sounds ace with electro-acoustic guitars, adding a satisfying depth to your guitar's sound. Most guitar amps have reverb onboard, either a vintage-style spring reverb or one of the new digital versions. Once you've tried it there's no going back.

Q. What's feedback?

A. Right, stand in front of your amp and turn it up full while holding your guitar against the speaker cloth. Stop! We're kidding! Take our word for it: feedback is a horrible screeching sound caused when your amp and guitar form a 'loop.' Though it can be used creatively, generally it's not pretty. To avoid it, stand away from your amp and hold down the strings with the palm of your hand when you approach your amp.

Q. How do I know how much power I need in an amplifier?

A. For home use, you'll need between 10 and 30 watts – any more than that and your once friendly neighbours will be after your noisy ass. If you're a bedroom warrior you'll never get to use the full volume of even a 10 watt amp because of feedback. If you intend to gig you'll need at least 30 watts for a solo performance setting and 60-100 watts for a full band.

Q. What's a crossover?

A. In simple terms a crossover takes the power from the amp's power section and divides it between the speakers. For instance, in a 100-watt amp, the crossover might feed 70 watts to the bass/mid speaker (the big one) and the remaining 30 watts to the tweeter or small speaker that handles the top end or treble. The crossover means that your sound will be well balanced.



3 KUSTOM KAA SERIES – FROM £99

Kustom offers three acoustic amp models: the 16-watt KAA16 (£99) with eight-inch speaker; the 35-watt KAA35DFX (£189) with 10-inch speaker and the 65-watt KAA65DFX (£249). The KAA35DFX and KAA65DFX both feature eight onboard digital effects.



4 INDIE PRO AMP IA-30T – £299

The 30-watt Indie can handle all acoustic instruments and vocals thanks to its XLR mic inputs. You also get Alesis digital effects, and the amp tilts back for stage monitoring. If you want more beef, there's a 100-watt version available at £479.

5 MEGA AC-30R - £129.95

From the people who brought you Freshman guitars, this amp offers awesome value for money. The Mega (great name!) is packing 30 watts of power and is light enough to carry from gig to gig with ease. There's a 60-watt version available at £199.95.

**6 FENDER ACOUSTASONIC JUNIOR DSP - £499.99**

The excellent Acoustasonic offers 16 digital effects, 80-watt stereo output, a pair of eight-inch drivers and a piezo horn to spice up the top end. It's also a portable vocal PA system with an XLR mic input and tilts back on its vintage-style chrome legs. Nice.

**7 PEAVEY ECOUTSTIC 110 - £369**

A 30-watt brute with a single 10-inch Blue Marvel coaxial speaker, the Ecoustic features two channels with independent effects: chorus, phaser, delay, rotating speaker, reverb and doubler on channel one and chorus, delay and reverb on channel two.



FOR STOCKISTS CONTACT:

MARSHALL: Marshall 01908 375411 / www.marshallamps.com
MEGA AND SHERTLER: Access All Areas 01355 228028 / www.freshmanguitars.co.uk

INDIE: The Indie Guitar Company 01635 579300 / www.indieguitars.com
KUSTOM: John Hornby Skewes 0113 286 5381 / www.jhs.co.uk
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ELECTRIC GUITARISTS. JOIN IN WITH
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YAMAHA: Yamaha-Kemble 01908 366700 / www.yamaha.co.uk

ZOOM: Exclusive Distribution 01462 481148 / www.zoom.co.jp

FISHMAN: FCN 01892 603733 / www.fishmanaura.com

PICKUP LINES... CHOOSING THE RIGHT PICKUP FOR YOUR ACOUSTIC GUITAR

If you want to use effects, er, effectively, or play through an amp, you need an acoustic guitar with a pickup. And if you don't have a pickup fitted to your guitar, you need to decide what style of pickup you need. Here's a guide to the types of pickups you may encounter down at your local music shop:

THE STICK-ON BUG

These range in price from less than a tenner to approximately £50. The bugs work by picking up the vibrations from the top of the guitar and converting them to a good sound coming through the speaker in your amp. You can position the pickup closer to the bass strings for more depth, or the treble strings for increased high end. Some models have two pickups so you get a great mix of bass and treble and thus a balanced tone. The downside is handling noise. Every move you make on your guitar – intentional or otherwise – will be reproduced by your amp.

FOR: Good tone if placed correctly; inexpensive to buy

AGAINST: Picks up all handling noise from the guitar

THE SOUND-HOLE PICKUP

These are the most popular type of pickups. You'll find models by Seymour Duncan, Dean Markley, Fishman and Shadow in the shops at various price points. Soundhole pickups are basically electric guitar pickups in a special housing that fits into that big hole in your guitar. While some manufacturers claim that their pickups are specially 'voiced' for acoustic guitar, the fact is they only pickup the vibration of the strings – and not the

body – means that they miss out on the vital 'meat' of the guitar's tone.

FOR: Easy to fit; can be inexpensive to buy

AGAINST: It's a glorified electric guitar pickup

THE UNDERSADDLE PIEZO PICKUP

When you buy an electro-acoustic guitar these days it will have an under-saddle piezo pickup fitted. Companies like Shadow and Fishman sell excellent aftermarket units that will fit your guitar. The bad news is that they're not easy to fit so you need to get a quote to have it fitted by a pro; it's worth the extra expense. Undersaddle piezo pickups sound good but they can suffer from an annoying 'scratchy' tone. Many of them are accompanied by active preamps with built-in EQ's that can clean up the tone making it sound more acoustic-like.

FOR: Decent tone; good feedback resistance

AGAINST: Tone can be a bit 'scratchy' sounding; expensive to have fitted

THE BUILT-IN MICROPHONE

Some guitars now come equipped with preamps with both piezo pickups and built-in microphones. They allow you to mix between both signals to produce a great acoustic sound. Nothing reproduces the sound of an acoustic instrument better than a microphone. So if you've got the money, and love great tone, a mic is the boy for you.

FOR: The best possible natural tonal quality

AGAINST: Can be prone to feedback and handling noise; more expensive



1 YAMAHA AG STOMP - £399

An acoustic preamp with Acoustic Microphone Modelling, the AG Stomp offers a studio quality recorded sound with eight virtual microphone types, digital effects (chorus, delay and three reverbs), a built-in tuner and a 5-band feedback reduction function. The metal casing makes it gig tough too.



2 KORG AX10A - £119

The AX10A is a floor-mounted processor with a built-in expression pedal to control volume or manipulate the effects. It features 11 mic and body models (to simulate studio recorded sounds), 11 ambient effects, a chorus effect and 40 user and 40 preset patches. The perfect gig companion for guitarists on a budget.

3 FISHMAN AURA - £399

The Aura will make your guitar sound like it's running through pro-quality microphones at gigs, rehearsals and studio dates. It also features feedback cancellation and a built-in tuner. But it's the way it'll really transform the sound of your guitar that'll blow your socks off.

**4 KORG PX4-A - £125**

The first Pandora created for acoustic guitarists, the PX4-A comes loaded with 82 digital effects (eight simultaneously), 50 presets and 50 user patches, built-in tuner, drum machine with 100 rhythm and bass patterns, anti-feedback technology and a phrase trainer. All these functions and it's pocket-sized too!

**5 ZOOM A2 - £69.99**

This little green gem offers acoustic modelling, 45 digital effects and a useful feedback suppressor function to prevent the dreaded squeal when you're playing live. It even boasts an onboard drum machine with 40 preset rhythms! We know a bargain when we see one.

**6 BOSS AD-8 - £279**

Using Roland's famous COSM technology the AD-8 transforms your piezo pickup-equipped acoustic guitar into six of the world's greatest acoustic classics. Models include the Martin D-28, Gibson J-45 and a Ramirez classical. The AD-8 has onboard reverb and anti-feedback technology too.

ED'S SHED

ACOUSTIC MAINTENANCE TIPS FROM TG'S REVIEWS EDITOR

IN ASSOCIATION WITH



EMAIL YOUR GEAR-RELATED QUESTIONS TO ED.MITCHELL@FUTURENET.CO.UK. IF YOUR QUESTION IS PUBLISHED, WE'LL SEND YOU A MEGUIAR'S INSTRUMENT CARE KIT COURTESY OF FENDER GB.

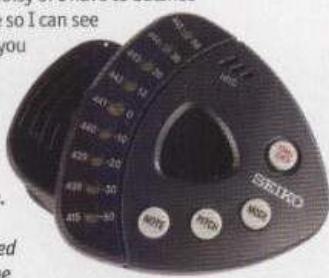
STAY TUNED

Q Getting my acoustic guitar in tune at a gig or rehearsal can be a real chore. Either the environment is too noisy or I have to balance my tuner on my knee so I can see the little screen. Do you have any good tips?

Evan Michaels, via email

A Hey, we've all been there, Evan. Hunched over the guitar, tuner balanced on one knee while the bassist and drummer try to outdo one another in the volume stakes. There are various solutions to the problem that'll make getting up to pitch an absolute breeze.

The first answer we have for you is perfect if you already have a guitar tuner. The Planet Waves Tuner-Up (there's a joke in there somewhere) is a clever tuner bracket that hangs from the guitar's sound-hole placing it in just the right position to make the tuner's screen easy to see. The really smart part though, is the Tuner-Up's built-in piezo pickup. This picks up vibrations from the top of the guitar. Cutting through the geek speak, by attaching the built-in cable from the Tuner-



TOP TIP #1

For a 'cheap as chips' feedback eliminator, tape a crappy old CD across the guitar's sound-hole. Okay, it's not as sophisticated as one of those fancy purpose-made rubber plugs, but it works, costs nothing and gives your axe a Noddy Holder mirrored top hat vibe! Cool!



Attaching a sound-hole bracket will help with on-stage tuning

Up to your tuner you can tune perfectly even in the noisiest environments – even onstage.

If you don't already own a tuner you should consider Planet Wave's Universal Chromatic Tuner. Yes, Planet Waves again – these guys have some killer ideas. This time they've included a built-in bracket that again allows the tuner to hang from the sound-hole in your

guitar. The tuner has a built-in mic to allow tuning acoustically, but you can attach a cable from your guitar's pickup – if it has one – to the Universal Tuner and get in pitch even if World War III is going on around you.

Our final tip is to consider a clip-on tuner. There are a few on the market. Our favourite is the Seiko STX-1. All you have to do is attach the tuner to your guitar's headstock using the built-in clip and you can tune in any environment. It's great for stage use. All three of the above ideas will take the stress out of tuning 'in the field' so you can concentrate on your performance.

FEELING THE HEAT?

Q Is it true that extremes of temperature can damage an acoustic guitar? James McDonald, via email

A Yes! Here are a couple of 'dos and don'ts' for you. Numero uno: Never ever leave an acoustic guitar next to a radiator in your house. There are a million reasons why you shouldn't, but the bottom line is your guitar just doesn't like it, ok?

Recognise this scenario? It's winter and you take your guitar to a rehearsal or gig. It spends a couple of hours in the boot of your car while you ride up front with the heaters on full blast. You arrive home, unload your pride and joy from the boot and carry it into your house. You open the case and notice that the guitar is covered in condensation. You put it on its stand and go to bed. Sound ok so far? Well, you made a big mistake. What you should've done was leave the guitar in its case for an hour or so to acclimatise to its warmer environment. Do this and you may prevent the neck warping – the guitar's, not yours – corrosion to hardware and unsightly finish cracks. Follow this simple rule and your guitar will be eternally grateful.

QUICK FIX

GEAR FIXES THAT COULD SAVE YOUR LIFE!

LOWERING THE ACTION OF YOUR ACOUSTIC

45MINS STRING WINDER; SCALPEL; MEDIUM GRADE SANDPAPER



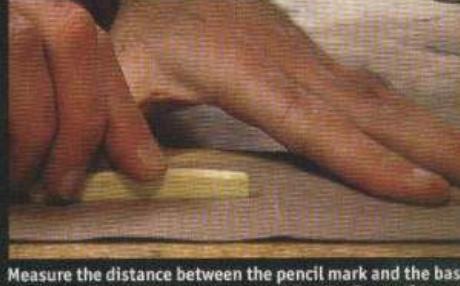
With the strings in place, mark the saddle with a pencil at the point where it enters the slot. Make a mark between each string.



Remove the strings from the guitar with a string winder. The string winder is also very useful when you need to remove the bridge pins. Now store the pins in a safe place.



Gently grasp the top of the saddle and pull from the slot. If the saddle is caught with glue or varnish, it's OK to carefully scribe around the saddle with a sharp blade. A pair of small pliers or pincers can also be used if necessary.



Measure the distance between the pencil mark and the base of the saddle before shaving the saddle on a flat surface using medium grade paper. Take 1mm off the saddle's height, then return to the guitar. Restrung and retuned. Check for a comfortable string height. Repeat as necessary.

GAUGING IT

Q How do I know which gauge of guitars strings is right for me? *Sharon Quinn, via email*

A You have to experiment. Beginners should use a light set of strings - no lighter than 0.10s though - until they have built up calluses (hardened pads of skin) on the tips of their fingers. As you progress you should try to increase the gauge of strings. The higher the gauge, the louder it will be to play your guitar, but you'll get better volume and better tone. You'll soon find the perfect gauge. Just remember that increasing the gauge raises the tension, which will probably cause the neck of your guitar to bend. Whenever you change string gauge have the guitar set-up by a pro.

BUTTON IT!

Q I want to fit another strap button to my acoustic. How should I do this? *Stephan Forn, via email*

A Some acoustic guitars only have one strap button. If you want to fit another then consider this: you may void the warranty on a new guitar; you have to check that your guitar is suitable for a second strap button; there are only two areas where you can attach it.

If your guitar is new take it to your dealer and ask them to do it for you. If your guitar is out of warranty, find out how the neck is attached. If it's glued on with a dovetail joint it should be plain sailing. But some guitars, in particular Taylors, have bolted on necks. You can't see the bolts but they're in there. Taylors actually come with a guide to show the correct placement for a strap button but you'll need to do your homework with other makes.

The new button can either go on the heel cap or the side of the heel. The heel cap is probably safer to drill into, but the side of the heel will give you better balance. Decide honestly whether you're up to the job, and proceed carefully as follows.

1. Prepare the area to be drilled. Place a piece of tape over the heel of the guitar to prevent the drill from slipping.
2. Drill a pilot hole that's slightly narrower than the strap button screw. This will prevent the wood from cracking when you drive the screw home.
3. Slowly screw the strap button into place. Do not over-tighten the screw as it may snap making you very unhappy indeed.

WELCOME TO THE LATIN QUARTER

Q Is there a correct way to re-string a classical nylon-strung guitar? I usually just tie a knot in the end of the string, but

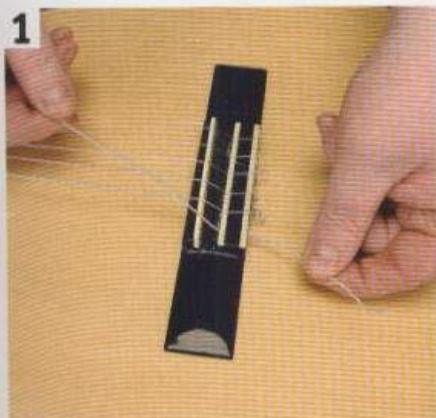
TOP TIP #2

We all know that solid top guitars mature with age, yeah? Well, here's a nifty tip to speed up the process. The more you play your guitar the faster it will mature - we think - so the trick is to get your guitar's top to vibrate even when you're not playing it. Place your guitar on its stand next to your hi-fi speaker, TV or surround sound cinema thingy, and let them do some of the job for you!

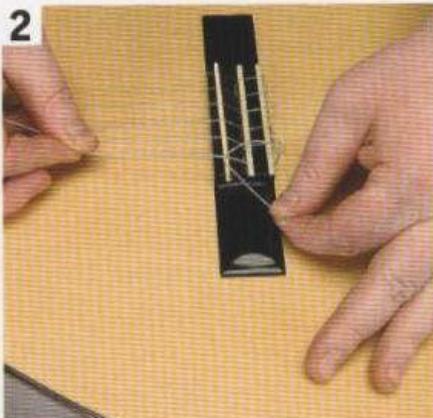
I'm sure that can't be right. Sometimes the strings, especially the treble strings, slip off the machinehead posts altogether. It's really annoying. What am I doing wrong? *James, via email*

A James, stringing your classical guitar properly is quite simple. It just takes a bit of patience and a steady hand. When you venture to the music shop you will discover that classical guitar strings are available in different tensions. Stick to either a light or medium tension set for your guitar. Heavier tensions are preferred by flamenco guitarists but, unless you intend to play standing on a table down at the local Tapas restaurant, you should give them a miss. It's also worth pointing out that you should never fit steel strings to a classical guitar unless you want to take up archery instead of playing the guitar. The excess tension of the steel strings will bend the neck of a classical guitar like a banana, which is never a good thing. Like all guitars, you should stretch the new strings on your classical. Give them a good tug, then re-tune. Repeat the process until the strings stay in tune.

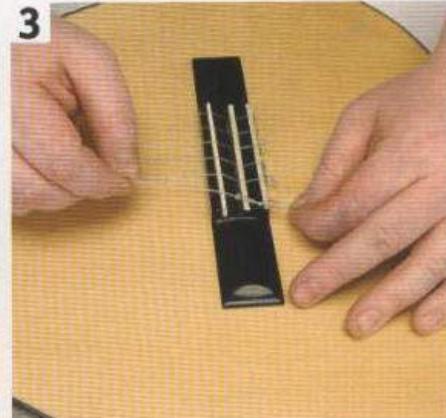
Carefully follow our easy guide below and you will be giving *El Mariachi* a run for his money in no time at all. *Andale, andale! Arriba, arriba!*



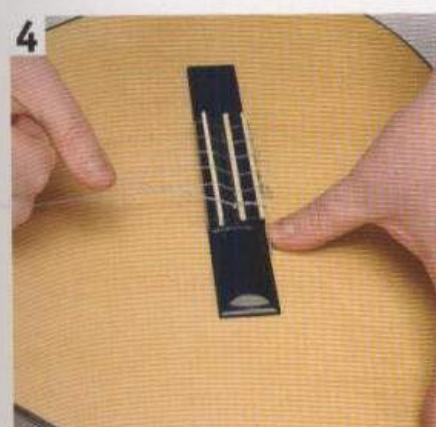
Always give your guitar a good clean while the strings are off. Now thread the new string through the correct hole in the guitar's bridge.



Bring the end of the string over the bridge and pass it under itself. Pay close attention to the picture and you can't go wrong.



Wrap the string around itself, twice. Make sure you take your time with this part of the operation.



Now hold the 'short' end of the string with your right hand and give the 'long' part of the string a good tug until you have a tight knot.



Feed the end of the string onto the machinehead. Trap the string under itself to stop it from slipping off the post when you tune up.



Tug on the string to stretch it and re-tune. Repeat the process until the string's tuning stabilises.



HOW TO SURVIVE YOUR FIRST OPEN MIC NIGHT

THANKS TO THE EXPLOSION OF OPEN MIC NIGHTS IN TOWNS ACROSS THE UK, GETTING YOUR FIRST GIG IS EASIER THAN EVER. SURVIVING IT IS ANOTHER MATTER. TG SHOWS YOU HOW... WORDS: STEPHEN LAWSON

News flash: if you read *Total Guitar* on a regular basis or have tackled a few of the songs in this Acoustic Special, you already have everything you need to get on stage for the first time. These days getting a gig is child's play. Just check your local music listings for open mic nights, turn up on the evening and you've got yourself a gig. But if you want your live debut to really rock, follow our step-by-step guide to open mic survival, from the practice room to your well-earned moment of glory on stage...

BEFORE THE GIG...

Decide which songs you're going to perform and learn them off by heart. You should also decide which order you're going to play your songs in. If you're a solo performer and plan on doing some

singing, make sure you know the words! At some open mics it is acceptable to have music or lyrics in front of you while you perform, but this often gives the impression that you're ill prepared. Even though open mics aren't usually paid gigs, it's best to appear professional at all times – you never know who might be in the audience.

Check your strings for grime. The dirtier your strings are the duller your tone and, worse, the greater the chance of a string break mid-song. The unwound strings (on an acoustic, usually the top – or thinnest – two) are the best indicators of a life of grime. Gently lift the first or second string and run your finger along its underside. If it feels crusty and leaves a black residue on your finger, it's probably time for a string change. Fit new strings and stretch them thoroughly before tuning to pitch before packing your axe away in its case or gigbag.

You're almost ready to walk through the front door now, which means it's time for a quick checklist. You should pack the



When you change your strings, give 'em a good stretch

following items into your case or gigbag, ticking each one off on your list as you go: spare set of strings, stringwinder, tuner, picks, spare battery (if your guitar is an electro-acoustic), guitar cable. The venue will usually supply the latter, but it's better to be safe than sorry – and you'll look a real hero if the soundman's cable packs in, leaving you to swoop to the rescue.

AT THE VENUE...

Find out what time the open mic night begins and get there early. Your

Check your strings for grime. The dirtier they are the duller your tone, and the greater the risk a of a string break

THE ANATOMY OF AN OPEN GIG NIGHT...

THE MAIN PICTURE (LEFT) HIGHLIGHTS A FEW PROBLEMS YOU MIGHT ENCOUNTER AT AN OPEN MIC NIGHT... HERE'S HOW TO DEAL WITH THEM

1 DISINTERESTED FRONT ROW

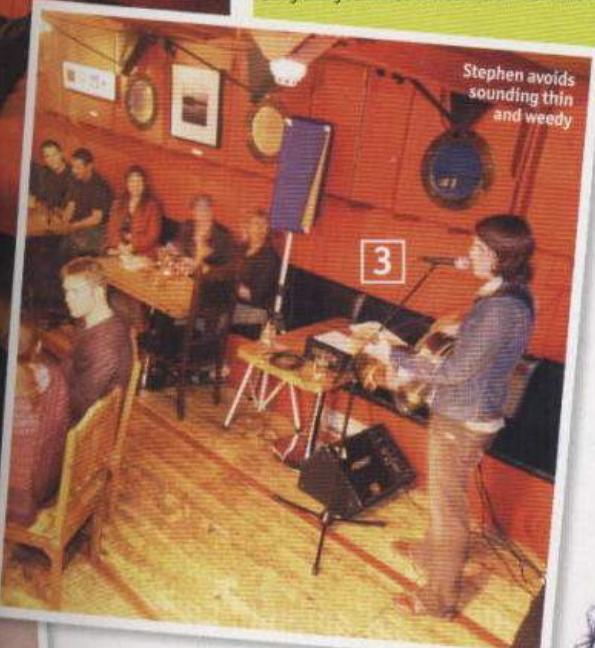
These are the people you've got to win over. Be friendly and try talking to the crowd, even if it's to simply introduce each song

2 THE HEAD

Try to keep your head up and make regular eye contact. If you're uncomfortable with this, try looking at the tops of people's heads instead

3 THE MIC

If you intend to sing, step right up to the microphone and position your lips as close to it as possible. Position yourself too far away and your voice will sound thin and weedy

**3****4 HAND ON FRETBOARD**

Unless you're playing a tricky solo, you shouldn't have to look at the fretboard. Learn your parts off by heart so you can look at the audience instead!

5 BIRD READING MAGAZINE AT FRONT DESK (SERIOUSLY! BITCH!)

Don't be disheartened if people don't appear to be listening. Keep your head up and enjoy your performance. If you're halfway decent somebody in that room will be listening!

6 THE STRINGS

Check your strings before the gig. If they're dirty and need changing, make sure you give them a good stretching in, preferably a day or two before the gig to allow them time to settle

Slash: he can get away with a few drinks... you can't!

punctuality will usually be rewarded with a degree of choice as to when you go on stage. Now pay attention to this bit, because it's very important: as soon as you arrive at the venue introduce yourself to the soundman. Ask him his name – and remember it. Using a person's name is more endearing than the ubiquitous 'mate'. If you treat him like a fellow human being he's more likely to look after your sound when you're onstage. You might even want to ask if you can buy him a drink.

The chances are you're now standing at the bar, ordering your new friend his drink. A word of warning: go easy on the alcohol yourself. One or two drinks will calm the nerves, but for most people any more than a couple will begin to affect your timing, intonation, vocal pitch... Being smashed (or at least appearing to be smashed) on stage might look cool if you're in a band like Aerosmith or the Rolling Stones, but it doesn't tend to work at open mics, where the punters are usually there for the music, not the bullshit. Still not convinced? Notorious pisshead (and monster guitarist) Dimebag Darrell would only ever take two or three shots before a gig, according to his brother and former bandmate Vinnie Paul Abbot.

As you walk round the venue, smile and say hello to members of the audience. At many open mic nights, your fellow performers will make up the majority of the audience. It's a good idea to be friendly with them, as they'll be more willing to applaud your performance – there's nothing worse than finishing a song to be greeted by a deathly silence. Take it from those who have died on stage on more than one occasion: it's not pretty and only the strong-willed bounce back. So be nice!

Being smashed on stage might look cool if you're in a band like Aerosmith, but it doesn't tend to work at open mic nights

Katie Melua: note
lips close to mic...
oh, you already had



ON STAGE...

At most open mics, the soundman will call your name out when it's your turn to perform. Get onstage as quickly as possible and make sure your guitar is in tune. Most soundmen will ask you to play your guitar so they can get a level for the front-of-house PA system and

Never rant about how shit your day's been or make excuses about your performance. People don't want to hear it

your monitor (usually a wedge-shaped speaker cabinet placed directly in front of you, so you can hear your guitar and vocals onstage). Our advice is to play a simple two- or four-bar pattern from one of the songs you intend to play, as this will give the soundman a realistic level. If you're a singer, it may be enough to simply say 'one, two' into the mic. However, some sound engineers prefer to check the guitar and vocals together. If this is the case, sing and strum the chorus or hook from one of the songs you're about to play until the soundman's happy with your levels.

Before you launch into your first song, it's a good idea to introduce yourself and your first number. Nothing too elaborate – keep it short and sweet. The idea here is to establish a rapport with the audience, not bore them to death with anecdotal information. Even if your material is prone to melancholy or misery, keep your onstage banter light and breezy. If you can show you have a sense of humour, the chances are you'll get the audience on your side.

Never ever go into a rant about how shit your day's been or make excuses about your performance because you've had a cold/haven't warmed up/the dog ate your songbook and you might forget the words. People don't want to hear it. They've come out to be entertained, so keep the sob stories for your agony aunt.

Hopefully you've charmed the crowd and are now halfway through your first song. Don't forget to maintain eye contact with your audience. There's nothing more uninteresting or insulting than a performer who refuses to acknowledge the punters and stares intently at the ground or his fretboard. There are, of course, exceptions to this rule. Kurt Cobain couldn't give a damn about his audience (see lyrics to *Smells Like Teen Spirit*), but he was blessed with

OPEN MIC SURVIVAL KIT

YOU WILL NEED THE FOLLOWING ITEMS IN CASE OF AN OPEN MIC EMERGENCY:

- Spare set of strings
- Stringwinder
- Tuner
- Picks
- Spare battery (if your guitar is an electro-acoustic)
- Guitar cable



natural charisma and mystique. Most of us have to work hard at this. You should start by learning to look up from your instrument, or the ground, at the people whose interest you're trying to arouse and sustain. If you're not comfortable looking people in the eye, try looking at their foreheads instead, or simply looking toward a space at the back of the room. This will give the impression of confidence, even if secretly you're nervous as a turkey on Christmas Eve.

Suddenly your set is finished and people are clapping. Thank the audience, introduce yourself again and if you have any other gigs coming up mention them now. Congratulations, you've survived your first open mic night! ■

Kurt and Courtney have natural charisma, you might have to work at it



40 ACOUSTIC ROCK TRACKS YOU SHOULD LEARN

SOME ARE CHART-TOPPERS, OTHERS OBSCURITIES. SOME ARE GREAT FOR FINGERPICKING, SOME MERELY STRUMMERS. SOME WILL IMPRESS THE LADIES, SOME WILL HAVE THEM WEEPING. BUT ONE THING THEY ALL HAVE IN COMMON IS THAT THEY'RE GREAT ACOUSTIC GUITAR TRACKS... SO LEARN THEM NOW!

WORDS: PHIL ASCOTT, NICK CRACKNELL, STEPHEN LAWSON, ED MITCHELL

BACK TO THE OLD HOUSE

The Smiths

FIND IT ON: HATFUL OF HOLLOW (Warner)



Johnny Marr lets his folk influences show with his flawless fingerpicking on one of The Smiths' most beautiful songs. Echoes of folk troubadours Nick Drake and Bert Jansch haunt the song, the perfect backing for Morrissey's sweet and tender vocal.

BRON-Y-AUR STOMP

Led Zeppelin

FIND IT ON: LED ZEPPELIN III (Atlantic)



Though he's more often associated with super-sized electric riffs, there is a quiet side to Jimmy Page. *Bron-Y-Aur Stomp* may be a gentler proposition than the likes of *Kashmir* and *Rock And Roll*, but Pagey's nimble bluegrass picking still rocks.

CABRON

Red Hot Chili Peppers

FIND IT ON: BY THE WAY (Warner)



RHCP may be renowned for their own brand of funk/rap/rock, but guitarist John Frusciante is no stranger to the acoustic. This he amply illustrated on the boisterous *Cabron*, its arpeggiated, capo-tightened sequence evoking images of somewhere strangely medieval and Spanish.

CALIFORNIA

Joni Mitchell

FIND IT ON: BLUE (Reprise)



When she wasn't snuggling up with Crosby, Stills and Nash, Joni Mitchell was experimenting with altered tunings and writing the finest folk-rock on her acoustic

guitar. *California* is a great example, taken from her classic studio album *Blue*.

CAVATINA

John Williams

FIND IT ON: THE DEER HUNTER: OST (Capitol)



You might not know the name, but you'll recognize the tune. Williams' version of the theme from the movie *The Deer Hunter* is a wonderful acoustic guitar piece featuring some tricky arpeggios. Master it and exude cool!

THE DRUGS DON'T WORK

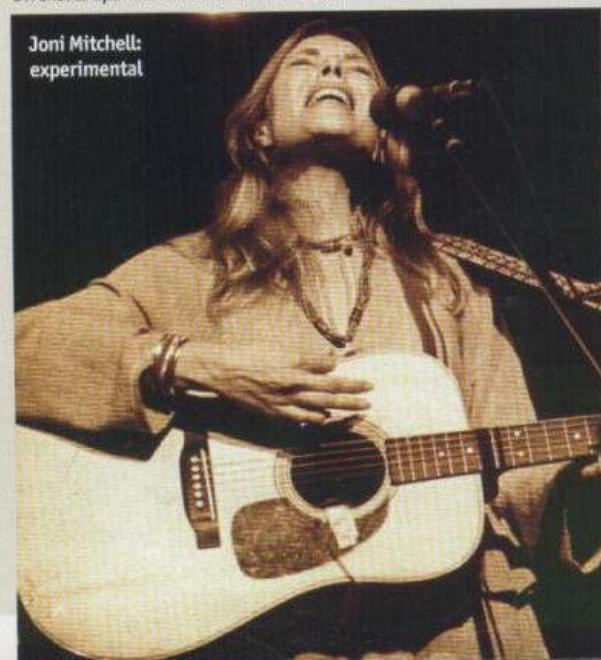
The Verve

FIND IT ON: URBAN HYMNS (Virgin)



Opening with a beautiful guitar duet, with Richard Ashcroft strumming open position chords on acoustic while Nick McCabe picks out the corresponding arpeggios, this haunting acoustic-based track topped the UK charts upon its release in the late 90s.

Joni Mitchell:
experimental



Jimmy Page:
equally at
home on
acoustic



FAST CAR

Tracy Chapman

FIND IT ON: TRACY CHAPMAN (Elektra)



A hugely talented multi-instrumentalist, Chapman's first instrument was a ukulele, but thankfully she graduated to the acoustic to produce this timeless gem. Both memorable and simple, this wonderful acoustic track from her 1988 self-titled debut features an easy two-note guitar part and a capo at the second fret.

FIRE AND RAIN

James Taylor

FIND IT ON: SWEET BABY JAMES (Warner)



The perfect accompaniment to his frail state of mind (Taylor was a heroin addict around this time and spent time in a mental institution) *Fire And Rain*'s minimalist acoustic picking (with capo on 3rd fret) and lyrical melancholy remains moving to this day.

GOOD RIDDANCE (TIME OF YOUR LIFE)

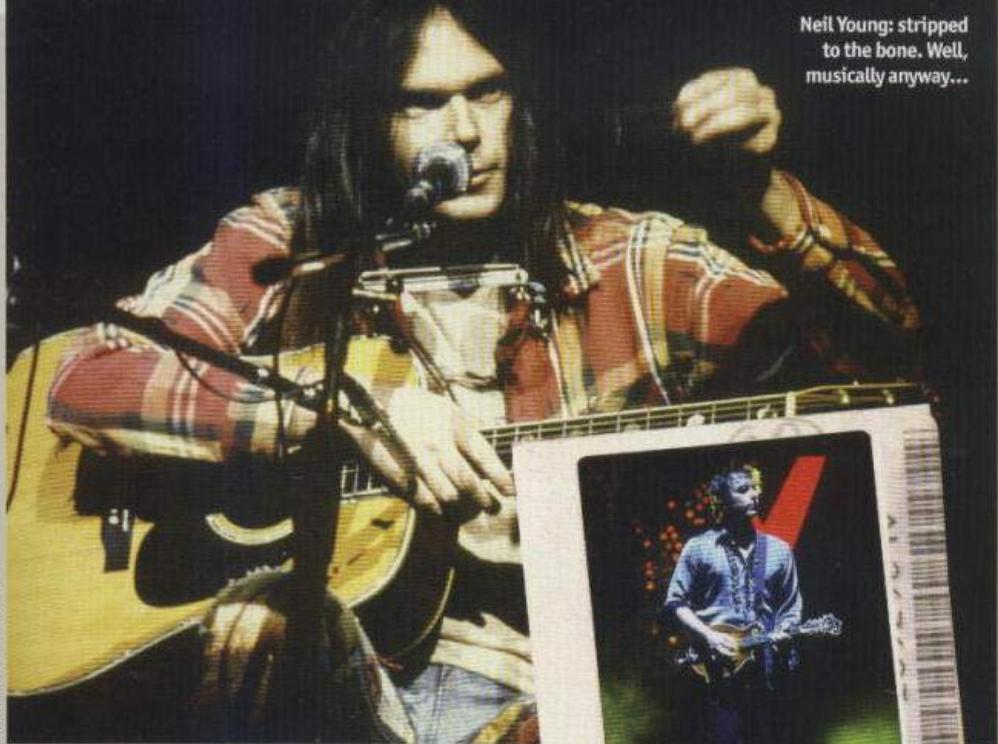
Green Day

FIND IT ON: NIMROD (Reprise)



A big surprise upon its release in 1997, *Good Riddance* found Billy Joe Armstrong picking chords on a Guild acoustic, while a small string section fluttered behind him. Now a crowd favourite, it signalled the beginnings of an experimental streak that has helped prolong Green Day's impressive career.

LEARN IT
NOW!
TURN TO
PAGE 60



Neil Young: stripped to the bone. Well, musically anyway...

HEART OF GOLD

Neil Young

FIND IT ON: HARVEST (Reprise)

 This minor key ballad is Neil Young at his melodic best. Young's playing is rhythm guitar stripped to the bone while a ghostly steel guitar wails away in the background like a soul stuck in limbo. Chilling stuff...

HERE COMES THE SUN

The Beatles

FIND IT ON: ABBEY ROAD (Capitol)

 Capos aren't just for cheats! Applied further up the neck, they can produce some sparkling licks – like the intro to this Beatles evergreen. No matter what the time of year or how cynical the listener, *Here Comes The Sun* never fails to please.

HIGH AND DRY

Radiohead

FIND IT ON: THE BENDS (Capitol)

 Although it's packed with guitars, this timeless classic from their breakthrough album *The Bends* really only has three chords played over a four-bar cycle. A simple demonstration of guitar dynamics, it makes you wish they'd chuck out the blip machines and pick up the Tanglewoods again.

HOTEL YORBA

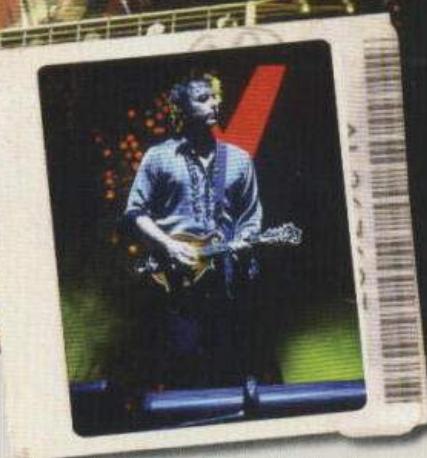
The White Stripes

FIND IT ON: WHITE BLOOD CELLS (Sympathy For The Record Industry)

 Jack White may be able to rip the blues from his red Airline guitar, but he's also a brilliant songwriter and acoustic player, as anyone who's seen him live will attest. Sounding like it was battered out in an alleyway on a junk shop acoustic, *Hotel Yorba* is testament to what you can do with a G, C, D and F chord, and a rather silly moustache!

LEARN IT NOW!
TURN TO PAGE 66

REM's
Peter Buck:
rocking the
mandolin



IN BETWEEN DAYS

The Cure

FIND IT ON: THE HEAD ON THE DOOR (Fiction)

 Singer/guitarist Robert Smith may be best known for his floppy fringe, badly-applied lipgloss and gloomy goth demeanor, but the Cure are actually one of greatest pop bands Britain has ever produced (no, really!). This frantic strummer is prime evidence, a timeless slice of pure pop perfection.

LOSER

Beck

FIND IT ON: MELLOW GOLD (Geffen)

 Musical jester Beck Hansen had one of the most unconventional hits in MTV history with the half prog, half slacker delta blues of 1994's *Loser*. It featured an unmistakeable acoustic slide riff under sludgy, straight-to-tape lo-fi vocals.

LOSING MY RELIGION

REM

FIND IT ON: OUT OF TIME (Warner)

 Georgian indie-rock giants REM graduated to arena rock status with the help of a mandolin in 1991 on their acoustic-heavy breakthrough track. Driven by singer Michael Stipe's quasi-philosophical musings, it remains one of the band's greatest, and simplest, songs.

MAGGIE MAY

Rod Stewart And The Faces

FIND IT ON: EVERY PICTURE TELLS A STORY (Mercury)

 Back when Rod could do no wrong – long before *Do Ya Think I'm Sexy?* – a pre-Stones Ronnie Wood played all the guitar parts on this classic rocker. Incidentally, the mandolin part was actually played by a bloke called Ray Jackson.

LEARN IT NOW!
TURN TO PAGE 64

40 ACOUSTIC ROCK TRACKS YOU SHOULD LEARN

MAKE ME SMILE (COME UP AND SEE ME)

Steve Harley & Cockney Rebel

FIND IT ON: THE BEST YEARS OF OUR LIVES (EMI)



This seventies hit is an acoustic guitar feast, with a memorable intro riff and a solo to boot. Even if you can't get to grips with these, the song's basic open-position chords make it ideal for fledgling strummers.

THE MAN WHO SOLD THE WORLD

Nirvana

FIND IT ON: MTV Unplugged In New York (Geffen)



Originally a David Bowie song about a wanderer meeting an ancient, haunted man before realising that he himself is the haunted one, Nirvana's famous cover makes for difficult listening. Over a lone, plaintive guitar figure, Cobain's rendition strangles the track in self-loathing, his weary vocals suiting the track's subject matter perfectly.

LEARN IT NOW!
TURN TO PAGE 48

MORE THAN WORDS

Extreme

FIND IT ON: EXTREME II: PORNOGRAFFITI (A&M)



Moving away from their usual Van Halen-influenced rock, Extreme guitarist Nuno Bettencourt broke out the acoustic for this, the biggest hit of their career. Need to show your sensitive side? Strum this beauty and you'll have the ladies eating out of your hands!

MRS ROBINSON

Simon & Garfunkel

FIND IT ON: THE GRADUATE: OST (Sony)



Everyone knows old 'rhymin' Simon' could write and sing a mean tune, but true connoisseurs of acoustic guitar will know just how great he could play his guitar too. Not convinced? Try playing that famous intro lick, bud. Not easy is it?

MY SWEET LORD

George Harrison

FIND IT ON: ALL THINGS MUST PASS (Capitol)



Re-released after his death in December 2001, *My Sweet Lord* reminded everyone that The Beatles were so much more than Lennon/McCartney. *My Sweet Lord's* simple chord strumming and repetitive melody do more to add to its charm than take away from it.

MYSTERY TRAIN

Elvis Presley

FIND IT ON: ELVIS AT SUN (RCA)



While guitarist Scotty Moore plays some smoking lead licks on this seminal rockabilly track, it's actually Elvis' acoustic rhythm that keeps the song truckin' along. This is the sound of the King inventing rock n roll, and it's raw as hell, daddy.

→ OH PRETTY WOMAN

Roy Orbison

FIND IT ON: THE BIG 'O' – THE ORIGINAL SINGLES COLLECTION (Monument)



Roy Orbison re-recorded many of his classics in the 70s and 80s. Stick with the original and better sounding 60s recordings. Orbison's genius was in his voice but the powerhouse sound of his acoustic guitar was a huge influence on The Beatles and others.

ON THE MEND

Foo Fighters

FIND IT ON: IN YOUR HONOR (RCA)



2005 will be remembered as the year the Foo's went acoustic. No 'unplugged' versions of old faves for Dave Grohl and co; instead they released a whole side of new compositions. *On The Mend*, with its bittersweet melody and cool twin-guitar solo, was an obvious highlight.

PARACHUTES

Coldplay

FIND IT ON: PARACHUTES (Parlophone)



The lilting footnote to their debut album of the same name, *Parachutes* showed that indie upstarts Coldplay weren't afraid to take risks. Its lilting arpeggio and wasted vocal highlights a tenderness and beauty often missing from the recent, overblown *X&Y* album.

PATIENCE

Guns N' Roses

FIND IT ON: GN'R LIES (Geffen)



For all its venom and controversy, *GN'R Lies* provided this tender acoustic ballad that had the skuzziest sleaze rock fans reaching for their Kleenex. With his solo, Slash proved he didn't need a Les Paul and a Marshall stack to sound shit hot.

PINBALL WIZARD

The Who

FIND IT ON: TOMMY (Polydor)



Pete Townshend can make an acoustic guitar sound as powerful as a Les Paul through a Marshall stack. Nobody hit their guitar as hard or strummed it as fast as Pete. Once you've figured out the intro, try to keep up with Pete's rhythm. Good luck!

PINK MOON

Nick Drake

FIND IT ON: PINK MOON (Hanibal)



He sold few records while alive, but these days Drake is considered a folk and guitar legend. Known for distinctive complex fingerstyle rhythms and jazzy chords, *Pink Moon* is a simpler strummed affair, though its Csus4 tuning (plus capo at 2nd fret) is typically quirky.

ROMEO & JULIET

Dire Straits

FIND IT ON: MAKIN' MOVIES (Vertigo)



Yeah, it's a soppy love song. But it's a beautifully constructed love song with a fingerpicked intro to die for. Mark Knopfler was good enough to earn the respect of Nashville legend Chet Atkins. This track shows the Knopf at his best.

LEARN IT NOW!
TURN TO PAGE 36

STUCK IN THE MIDDLE WITH YOU

Stealers Wheel

FIND IT ON: STEALERS WHEEL (Lemon)



The perfect soundtrack in any torture chamber, Mr. Blonde's favourite 70s classic has a tricky strumming part in the intro that sounds easy until you try to play it right. The rest of the song though, is an easy-to-play party classic.

SUNNY AFTERNOON

The Kinks

FIND IT ON: FACE TO FACE (Reprise)



The Kinks sang about corner shops, Sunday School and steam trains and are perhaps the quintessential English band. Their influence on British acts from Blur to Kaiser Chiefs is obvious and *Sunny Afternoon* is one of their finest moments. As English as billiards but with more balls!

TAKE IT EASY

The Eagles

FIND IT ON: THE EAGLES (Warners)



Lifted from The Eagles' 1972 debut album, *Take It Easy* is as influential to the sound of today's Nashville as original troubadours like Hank Williams and Lefty Frizzell. No more so than in the crisp, clean sound of the Eagles' acoustic guitars.

TEARS IN HEAVEN

Eric Clapton

FIND IT ON: UNPLUGGED (Reprise)



Currently to be heard being ruined by a bunch of pre-pubescent (The Choirboys), this highlight of Clapton's *Unplugged* album is a twin-acoustic guitar track that may seem gentle, but is actually played with a fair amount of attack in a percussive style. Get stuck in!

(left) Oasis: was *Wonderwall* the first track you learnt?

THAT'S ENTERTAINMENT

The Jam

FIND IT ON: SOUND AFFECTS (Polydor)



One of the most recognisably strummed intros on an acoustic of all time,

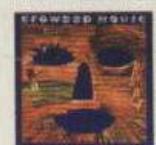
That's Entertainment was recorded by Paul Weller using an Ovation Balladeer acoustic and was reportedly written in just 10 minutes! The track became the highest charting import single reaching No.21 in the UK in 1981.

LEARN IT NOW!
TURN TO PAGE 50

WEATHER WITH YOU

Crowded House

FIND IT ON: WOODFACE (Capitol)



In 1991, Kiwi brothers Neil and Tim Finn showed the world how to write great tunes with just a handful of nicely strummed chords and some smart melody lines. Their Byrds and Beatles influences produced eminently hum-able hits like the excellent *Weather With You* from their hugely successful *Woodface* album.

WILD HORSES

The Rolling Stones

FIND IT ON: STICKY FINGERS (Polydor)



Despite the dispute over who wrote it (was it Keef or drug buddy Gram Parsons, who also recorded *Wild Horses*?), the Stones' version of this ballad is the definitive one for guitarists. For proof, check out Mick Taylor's great melodic fills!

WILD WOOD

Paul Weller

FIND IT ON: WILD WOOD (Polydor)



Weller can rip up a storm on guitar but he keeps it simple on this modern classic from his 'comeback' solo album. It doesn't matter how cold it gets outside, put on this song and it'll feel like summer again.

WISH YOU WERE HERE

Pink Floyd

FIND IT ON: WISH YOU WERE HERE (Capitol)



David Gilmour's cracking bluesy intro is one of those must-learn guitar licks and ensures this 70s ballad never goes out of style. Strum this one at a party and the chances are you won't be going home alone...

LEARN IT NOW!
TURN TO PAGE 52

WONDERWALL

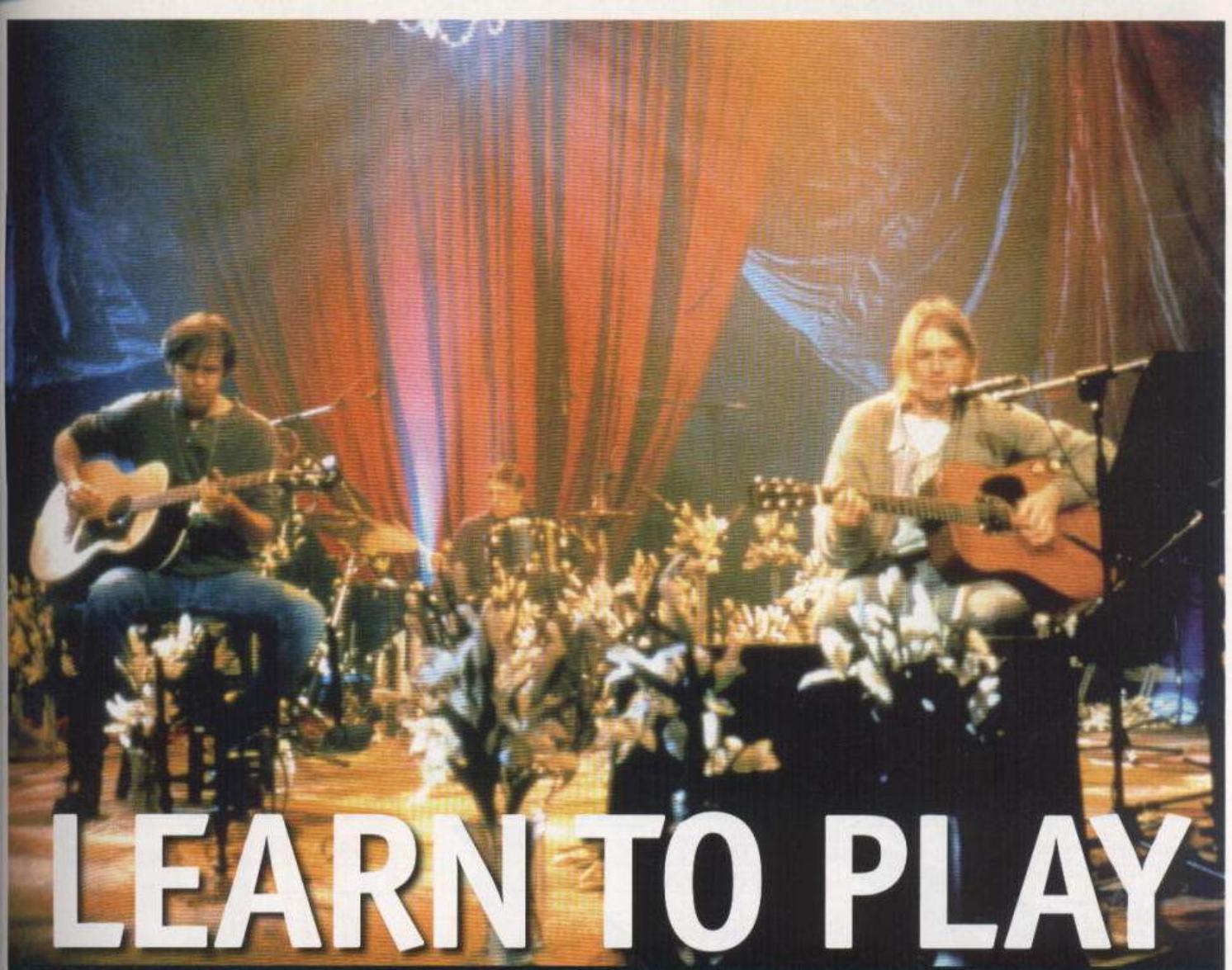
Oasis

FIND IT ON: WHAT'S THE STORY (MORNING GLORY) (Creation)



It remains three things: 1) The track that broke Manic rockers Oasis Stateside, 2) Noel Gallagher's greatest work and 3) The first song a generation learnt on the acoustic. You'd hate it if it wasn't so damn good.





LEARN TO PLAY

FROM DELICATE PICKED BALLADS AND FURIOUS STRUMATHONS TO UNDERTATED CLASSICAL... ER, CLASSICS, THE RANGE OF FULL TRACKS FOR YOU TO LEARN THIS ISSUE IS AWESOME. PREPARE YOURSELVES TO TACKLE THE CREAM OF THE ACOUSTIC CROP



The acoustic guitar has always played a significant role in rock music. While it's true that Slayer have been quoted as saying that they'll never use an acoustic on a track, almost every other self-respecting rock band will use an acoustic guitar somewhere; whether it's simply to flesh out a distorted rhythm part (Oasis, anyone?), or to act as the calm before the storm (just like Metallica did on *Battery*). In fact, for such a 'heavy' genre it seems to crop up in a large amount of metal songs.

We have some raucous acoustic moments for you here, like The Jam's *That's Entertainment*, but the focus of our TAB for this special is on the rock star's favourite acoustic move: the chill out. Just when an audience are at fever pitch and can't take any more excitement, the guitarist whips out his trusty steel string and plays the coolest, low-key, everyone-in-the-place-singing, acoustic track. Don't believe us? Next time you are at a gathering have a go at *Parachutes*, *Good Riddance* or *High And Dry* and watch the reaction! Of course, making yourself popular at gigs and parties is not all that's on offer for you here. You can also flex your lead muscles with Pink Floyd's *Wish You Were Here*.

James Uings – Music Editor

WHAT IS TAB?

Tab is short for tablature, which is a notational system used to give more detailed information as to where the notes should be played on the fretboard than traditional music notation can provide.

Tab appears underneath conventional music notation as six horizontal lines that represent the six strings of the guitar, from the sixth (thick) string at the bottom to the first (thin) string at the top. On these six lines, numbers represent the required frets. For example, an A note on the 2nd fret,

third string, will be shown as a number '2' written on the third line down on the tab chart. Likewise, if the first string is to be played unfretted, '0' will be written on the highest string.

Providing fret and string numbers is tab's main rule, but it also provides more performance detail. As guitar playing has evolved, so has the tab notation standards allowing for precise representation of techniques like hammer-ons, pull-offs, whammy bar dives and two-hand tapping.

NOTATION AND TAB DIAGRAM

This is where the key signature and time signature are shown.

- 72 - This is the beats per minute (BPM)

0.51

2nd string 3rd fret 2nd string 1st fret 3rd string 2nd fret 4th string Open

1 E
2 B
3 G
4 D
5 A
6 E

T

CD time (where this part occurs on the original CD)

The note pitches and their rhythmic values are shown in the music notation. Here we have the notes D C and another D played as crochets (quarter notes). Where they occur on the fretboard is shown in the tab.

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- p64 Radiohead
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- p66 The Beatles
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TAB GUIDE

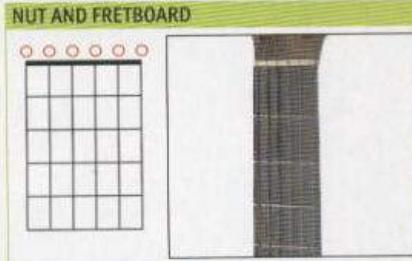
NOTATION

The tab and notation system shown here is a thorough coverage of all guitar techniques used today. For quick reference, it has been divided into fretbox and technique definitions with short musical examples explaining how to play the printed music in the magazine. So if you're wondering how a hammer-on, pinch harmonic, or a dive bomb is illustrated, look no further!

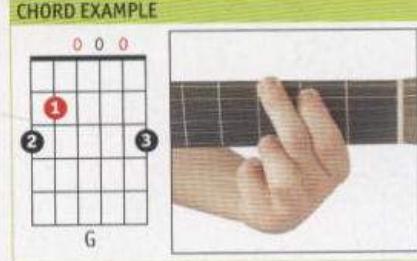
FRETBOX EXAMPLES WITH PHOTOS



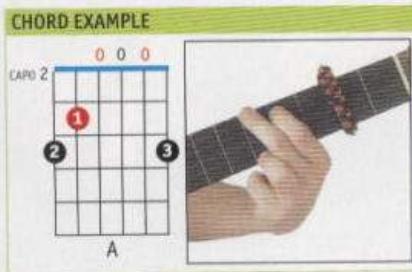
Here are the abbreviations used for each finger:
Fretting hand: 1, 2, 3, 4, (T)
Picking hand: p (thumb), i (index), m (middle),
a (anular), c (little finger)



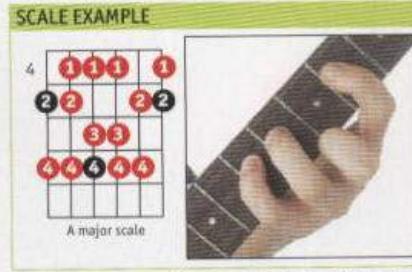
The fretbox diagram represents the guitar's fretboard exactly, as seen in the accompanying photo. This design is used for ease of visualising a fretboard scale or chord quickly.



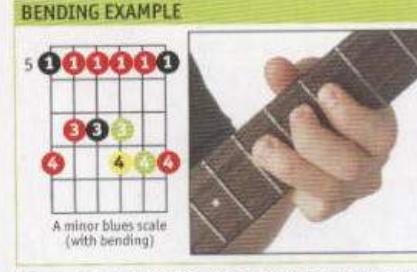
The G chord diagram represents the G chord in the photo. The 'O' symbol is an open string, and a circled number is a fretting hand finger. A black 'O' or circled number is the root (here, G).



The blue line in the diagram represents a capo – for this A chord, place it at the 2nd fret. Capos change the fret number ordering – here, the original 5th fret now becomes the 3rd fret, 7th fret now 5th fret, etc.

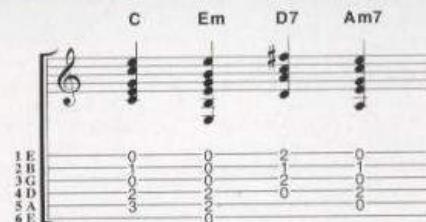
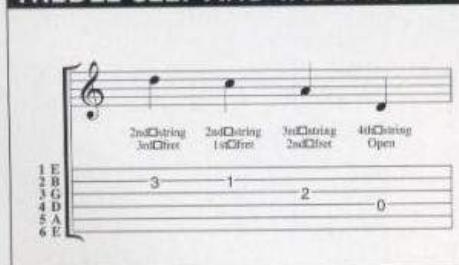


The fret box diagram illustrates the fret hand fingering for the A major scale. The photo shows part of the scale being played on the fourth string with fingers 1, 3 and 4.



The green and yellow fingerings show the size of a string bend. Green circles are two-fret bends (1 tone) and yellow circles are one-fret bends (1/2 tone). The photo shows a two-fret bend, third string.

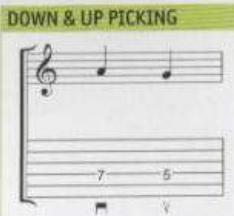
TREBLE CLEF AND TABLATURE EXAMPLES



MUSICAL STAVE – The five horizontal lines for music notation illustrate a combination of note pitches and rhythms, and are divided by bar lines.
TAB – Under the musical stave, Tab is an aid to show you where to put your fingers on the fretboard. The six horizontal lines represent the six strings on a guitar – the numbers on the strings are the fret numbers. The two stave and tab examples show four notes and then four chords. The chords are: C (C major), Em (E minor), D7 (D dominant 7) and Am7 (A minor 7).

GUITAR TECHNIQUE EXAMPLES

PICKING



This diagram tells you the first note is to be down-picked and the last note is to be up-picked.



Each of the four notes are to be alternate picked (down & up picked) very rapidly & continuously.



Palm mute by resting the edge of the picking hand palm on the strings near the bridge.



Drag the pick across the strings shown with a single sweep. This is often used to augment a rake's last note.



Play the notes of the chord by strumming across the relevant strings in the direction of the arrow head.



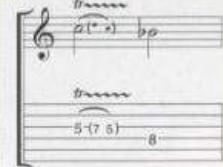
FRETTING HAND

HAMMER-ON & PULL-OFF



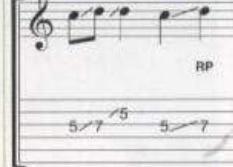
Pick first note and hammer-on with fretting hand for second note. Then pick the third note and pull-off for fourth note.

NOTE TRILLS



Rapidly alternate between the two notes indicated in brackets with fretting hand hammer-ons and pull-offs.

SLIDES (GLISSANDO)



Pick first note and then slide to the next. For the last two notes pick the first, slide to the next and then re-pick it (RP).

LEFT-HAND TAPPING



Sound the notes marked with a square by hammering on/tapping with the fretting hand fingers.

FRET HAND MUTING



X markings represent notes and strings that are muted by the fretting hand when struck by the picking hand.

BENDING AND VIBRATO

BEND AND RELEASE



Fret the start note (here, the 5th fret) and bend up to the pitch of the bracketed note, before releasing again.

RE-PICK BEND



Bend up to the pitch shown in the brackets, then re-pick the note while holding the bent note at the pitch shown.

PRE-BEND



Bend the note up from the 5th fret to the pitch of the 7th fret note, then pick it and release to the 5th fret note.

QUARTER-TONE BEND



Pick the note and then bend up a quarter tone (a very small amount). This is sometimes referred to as a blues curl.

VIBRATO



The fretting hand vibrates the note by small bend ups and releases. The last example is whammy bar vibrato.

HARMONICS

NATURAL HARMONICS



Pick the note whilst lightly touching the string directly over the fret indicated. A chiming harmonic results.

ARTIFICIAL HARMONICS



Fret the note as shown, then lightly place the index finger directly over 'x' fret (AH'x') and pick (with a pick, p or a).

PINCHED HARMONICS



Fret the note as shown, however, dig into the string with the side of the thumb as you sound it with the pick.

TAPPED HARMONICS



Fret the note as shown, but sound it with a quick right hand tap at the fret shown (TH17) for a harmonic.

TOUCH HARMONICS



A previously sounded note is touched above the fret marked TCH (eg, TCH 9) for it to sound a harmonic.

VIBRATO BAR/WHAMMY BAR

VIBRATO BAR BENDS



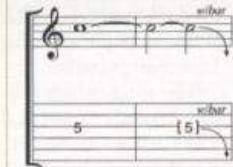
The note is picked as shown, then the vibrato bar is raised and lowered to the pitches shown in brackets.

SCOOP AND DOOP



Scoop – depress the bar just before striking the note and release. Doop – lower the bar slightly after picking note.

SUSTAINED NOTE + DIVEBOMB



Note is sustained and then the vibrato bar is depressed to slack. A square bracket is used only if a long held note has a new articulation applied.

GARGLE



Sound the note and 'flick' the vibrato bar with the picking hand so it 'quivers'. This results in a 'gargling' sound!

CAPO

CAPO NOTATION



A capo creates a new nut so that the above example has the guitar's 'literal' 5th fret now as the 3rd fret.

OTHERS

PICK SCRAPE



The edge of the pick is dragged either down or up along the lower strings to produce a scraped sound.

VIOLINING



Turn volume control off, sound note(s) and then turn volume up for a smooth fade in. Referred to as 'violinizing'.

FINGER NUMBERING



The numbers after the notes are the fingers required to play the fret numbers in the tab below.

PIMA DIRECTIONS



Any kind of fingerpicking requirements are shown at the bottom of the tab notation.

RIGHT HAND TAPPING



Tap (hammer-on) with a finger of the picking hand onto the fret marked with a circle. Usually with 'y' or 'm'.

LEARN TO PLAY

DIRE STRAITS

ROMEO AND JULIET

MARK KNOPFLER RE-TELLS WILLIAM SHAKESPEARE'S FINEST TRAGEDY AND CREATES THE BAND'S GREATEST ACOUSTIC MOMENT. PLAY IT AND WEEP...

'ROMEO & JULIET'

WORDS AND MUSIC BY
MARK KNOPFLER

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The 1980 album *Making Movies* was one of the biggest selling albums of its time and helped to move Dire Straits and their frontman Mark Knopfler from the theatre and large concert hall circuit to arena rock giants. This is pretty much where they stayed until they finally decided to hang their boots up in the mid-nineties.

Knopfler's distinctive guitar, vocal and writing style immediately set him apart from his contemporaries. His style didn't reference the punk era from which his band emerged, nor the new romantic and glam metal acts which dominated the 80s scene while the band rose to heights frequented by an elite few - The Beatles, The Stones, The Police, U2, REM and so on. They were truly unique in their time and this issue's main transcription is one of their most famous tunes.

Romeo And Juliet features numerous guitar parts and overdubs. However, in the interests of simplicity and to make everyone's life easier we have combined the acoustic guitar parts together into a composite part that can be played from beginning to end without compromising

Mark Knopfler:
distinctive

the song. While we could have expanded the transcription to include all the overdubs, you'd have spent more time turning pages than playing! On the backing track on the *TG* CD there are many of the overdubbed acoustic and electric guitar parts.

The main guitar part was recorded on a National N-style guitar. These guitars operate on a completely different sound projection mechanism in that they don't have a sound hole but instead work on the principle of a vibrating aluminium cone which projects the sound. The metal body and cone give the National guitar a distinctive tone and volume.

The guitar was tuned to open G tuning - a tuning also commonly known as 'Spanish Tuning' (after a 19th-century piece called 'Spanish Fandango' which used the tuning) or 'Slack Key Tuning'. It is very popular among slide and Hawaiian guitarists.

The song, which is in the key of F major, needs a capo at the third fret. The parts are generally straightforward. Knopfler uses his own hybrid picking style, where he places his right hand ring and little fingers firmly on the guitar's sound board and plucks with remaining

thumb and two fingers.

Bars 1-4 are typical of the main guitar riff, although there are significant variations on this later in the piece, so be careful to check them out. Apart from these more intricate passages, the song is basically a 'strummy' affair with bars 9-32 again being typical of the type of rhythms to expect throughout the piece. Bars 14 and 16 have some simple melodic fills which help to break up the rhythmic pattern.

We suggest that you check the *TG* CD and pay careful attention to the changes in dynamics (loud and soft playing). These are what make the difference between an average performance and one which engages the audience.

The whole song can be played on just one acoustic guitar, but in that case we would recommend that you at least attempt to copy the dynamic contours of the song.

For our arrangement we have cut the rather long and self-indulgent end section short by fading it a little earlier than on the original. We've done this partly for space reasons, but also musical, as this section is just a pad for some random guitar noodlings!

ERIC ROCHE

DIRE STRAITS: Romeo And Juliet - complete

TRACK 2 »

$\text{♩} = 86$

Intro

Capo 3rd fret

F

C

B \flat

C

Guitar Tablature:

T	B	G	D	G	B	D
D	4	4	3	4	2	2
B	2	4	3	3	2	2
G	0	2	2	2	0	0
D	0	0	0	0	0	0



» DIRE STRAITS: Romeo And Juliet – complete (cont'd)

TRACK 2 »

F C

TAB

4 2 3 4 2 4 2 2 0 0 0 0 0 0 2 2

F C B♭ C

TAB

4 2 3 4 2 3 3 2 2 2 0 0 0 0 0 0 4 2

C C B♭ F/C

TAB

4 2 3 4 2 3 4, 2, 2 0 0 0 0, 0 0 0 0, 3, 3 4, 2, 2

Verse

F Dm C

TAB

4 3 2 4, 2, 0 0 0 0, 0 0 0 0, 2, 2, 2, 2

F C B♭ Dm B♭

TAB

4 3 2 4, 2, 0 0 0 0, 0 0 0 0, 0 0 0 0, 0 0 0 0, 0 0 0 0



ROMEO AND JULIET ■ LEARN TO PLAY

» DIRE STRAITS: Romeo And Juliet – complete (cont'd)

TRACK 2 »

Music staff: C B♭ C F

Tablature (TAB) staff:

2	2	2	2	2	2	2	2	0	0	0	2	2	2	2	2	4	4	4	4	0	2	4
2	2	2	2	2	2	2	2	0	0	0	2	2	2	2	2	3	3	3	3	2	2	2
2	2	2	2	2	2	2	2	0	0	0	2	2	2	2	2	2	2	2	2	2	2	2
2	2	2	2	2	2	2	2	0	0	0	2	2	2	2	2	2	2	2	2	2	2	2
2	2	2	2	2	2	2	2	0	0	0	2	2	2	2	2	2	2	2	2	2	2	2

Music staff: B♭ C

Tablature (TAB) staff:

0	0	0	0	0	0	0	0	0	0	2	2	2	2	2	2	2	2	2	2	2	0	2	0
0	0	0	0	0	0	0	0	0	0	2	2	2	2	2	2	2	2	2	2	2	2	2	2
0	0	0	0	0	0	0	0	0	0	2	2	2	2	2	2	2	2	2	2	2	2	2	2

Music staff: F C B♭ Dm C

Tablature (TAB) staff:

4	4	4	4	4	4	4	4	4	2	0	0	0	0	0	0	0	0	0	0	0	2	2	
3	3	3	3	3	3	3	3	3	3	2	0	0	0	0	0	0	0	0	0	0	2	2	
2	2	2	2	2	2	2	2	2	2	2	0	4	4	4	4	4	4	4	4	4	4	2	2
4	4	4	4	4	4	4	4	4	4	2	0	4	4	4	4	4	4	4	4	4	4	4	2
2	2	2	2	2	2	2	2	2	2	2	0	4	4	4	4	4	4	4	4	4	4	4	2
0	0	0	0	0	0	0	0	0	0	0	0	4	4	4	4	4	4	4	4	4	4	4	2

Music staff: F C Dm B♭

Tablature (TAB) staff:

4	4	4	4	4	4	4	4	4	4	0	0	0	0	0	0	0	0	0	0	0	0	0
3	3	3	3	3	3	3	3	3	3	2	2	2	2	2	2	2	2	2	2	2	2	2
2	2	2	2	2	2	2	2	2	2	2	0	4	4	4	4	4	4	4	4	4	4	4
4	4	4	4	4	4	4	4	4	4	2	2	2	2	2	2	2	2	2	2	2	2	2
2	2	2	2	2	2	2	2	2	2	2	0	4	4	4	4	4	4	4	4	4	4	4
0	0	0	0	0	0	0	0	0	0	0	0	4	4	4	4	4	4	4	4	4	4	4

Music staff: C B♭ C F

Tablature (TAB) staff:

2	2	2	2	2	2	2	2	2	2	2	0	0	0	2	2	2	4	4	4	4	0	2	4
2	2	2	2	2	2	2	2	2	2	2	0	0	0	2	2	2	3	3	3	3	2	2	2
2	2	2	2	2	2	2	2	2	2	2	0	0	0	2	2	2	2	2	2	2	2	2	
2	2	2	2	2	2	2	2	2	2	2	0	0	0	2	2	2	2	2	2	2	2	2	
2	2	2	2	2	2	2	2	2	2	2	0	0	0	2	2	2	2	2	2	2	2	2	
2	2	2	2	2	2	2	2	2	2	2	0	0	0	2	2	2	2	2	2	2	2	2	

» DIRE STRAITS: Romeo And Juliet – complete (cont'd)

B^b

TAB

0	0	0	0	0	0	0	0	0	0	0	0	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2		
0	0	0	0	0	0	0	0	0	0	0	0	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2
0	0	0	0	0	0	0	0	0	0	0	0	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2

F **C** **Dm** **C** **B^b** **C**

TAB

4	4	4	4	4	2	2	2	2	2	2	0	0	0	0	0	2	0	0	0	0	0	0	0	0	2
3	3	3	3	3	2	2	2	2	2	2	4	4	4	4	4	2	0	0	0	0	0	0	0	0	2
2	2	2	2	2	2	2	2	2	2	2	4	4	4	4	4	2	0	0	0	0	0	0	0	0	2
4	4	4	4	4	2	2	2	2	2	2	4	4	4	4	4	2	0	0	0	0	0	0	0	0	2
2	2	2	2	2	2	2	2	2	2	2	4	4	4	4	4	2	0	0	0	0	0	0	0	0	2
0	0	0	0	0	0	0	0	0	0	0	4	4	4	4	4	2	0	0	0	0	0	0	0	0	2

F **C** **Dm** **C** **B^b** **C**

TAB

4	4	4	4	4	4	2	2	2	2	2	0	0	0	0	0	2	0	0	0	0	0	0	0	0	2
3	3	3	3	3	3	2	2	2	2	2	4	4	4	4	4	2	0	0	0	0	0	0	0	0	2
2	2	2	2	2	2	2	2	2	2	2	4	4	4	4	4	2	0	0	0	0	0	0	0	0	2
4	4	4	4	4	4	2	2	2	2	2	4	4	4	4	4	2	0	0	0	0	0	0	0	0	2
2	2	2	2	2	2	2	2	2	2	2	4	4	4	4	4	2	0	0	0	0	0	0	0	0	2
0	0	0	0	0	0	0	0	0	0	0	4	4	4	4	4	2	0	0	0	0	0	0	0	0	2

F **C** **B^b** **Dm** **B^b**

TAB

4	4	4	4	4	2	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	
3	3	3	3	3	2	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	
2	2	2	2	2	2	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	
4	4	4	4	4	2	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	
2	2	2	2	2	2	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	
0	0	0	0	0	0	0	0	0	0	0	4	4	4	4	4	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0

Gm **F/A** **B^b** **C** **Dm** **C**

TAB

0	0	0	0	0	0	0	0	0	0	0	3	0	0	0	0	2	0	0	0	0	2	0	0	0	2	0	0	2
0	0	0	0	0	0	0	0	0	0	0	2	0	0	0	0	2	0	0	0	0	2	0	0	2	0	0	2	
2	2	2	2	2	2	2	2	2	2	2	0	0	0	0	0	0	2	0	0	0	0	2	0	0	2	0	0	2
4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	0	0	0	0	2	0	0	2	0	0	2
2	2	2	2	2	2	2	2	2	2	2	4	4	4	4	4	4	4	4	4	4	4	0	0	0	2	0	0	2



ROMEO AND JULIET ■ LEARN TO PLAY

» DIRE STRAITS: Romeo And Juliet – complete (cont'd)

TRACK 2 »

F

TAB

4 4 4 4 4 4
3 3 3 3 3 3
2 2 2 2 2 2
1 1 1 1 1 1

4 2 2 3 2 2 | 0 0 0 0 0 0
2 4 2 3 2 2 | 0 0 0 0 0 0

B♭

C

0 0 0 0 0 0
0 0 0 0 0 0
0 0 0 0 0 0
0 0 0 0 0 0
0 0 0 0 0 0
0 0 0 0 0 0

F

TAB

4 4 2 3 4 2 | 0 0 0 0 0 0
4 4 2 4 4 0 2 | 0 0 0 0 0 0

C

B♭

C

0 0 0 0 0 0
0 0 0 0 0 0
0 0 0 0 0 0
0 0 0 0 0 0
0 0 0 0 0 0
0 0 0 0 0 0

Verse

F

TAB

4 3 2 4 2 0 | 0 0 0 0 0 0
4 3 2 4 2 0 | 0 0 0 0 0 0

Dm

C

0 0 0 0 0 0
0 0 0 0 0 0
0 0 0 0 0 0
0 0 0 0 0 0
0 0 0 0 0 0
0 0 0 0 0 0

F

TAB

4 2 2 2 2 0 | 0 0 0 0 0 0
3 2 2 2 2 0 | 0 0 0 0 0 0
2 2 2 2 2 0 | 0 0 0 0 0 0
4 4 4 4 4 4 | 4 4 4 4 4 4
2 2 2 2 2 0 | 0 0 0 0 0 0
4 4 4 4 4 4 | 4 4 4 4 4 4

C B♭ Dm B♭

0 0 0 0 0 0
0 0 0 0 0 0
0 0 0 0 0 0
0 0 0 0 0 0
0 0 0 0 0 0
0 0 0 0 0 0

C B♭ C F

TAB

2 2 2 2 2 2 | 2 0 0 0 0 0
2 2 2 2 2 2 | 2 0 0 0 0 0
2 2 2 2 2 2 | 2 0 0 0 0 0
2 2 2 2 2 2 | 2 0 0 0 0 0
2 2 2 2 2 2 | 2 0 0 0 0 0
2 2 2 2 2 2 | 2 0 0 0 0 0

4 4 3 3 2 2 | 4 4 3 3 2 2
3 3 2 2 2 2 | 3 3 2 2 2 2
2 2 2 2 2 2 | 2 2 2 2 2 2
2 2 2 2 2 2 | 2 2 2 2 2 2
2 2 2 2 2 2 | 2 2 2 2 2 2
0 2 4 2 | 0 2 4 2



» DIRE STRAITS: Romeo And Juliet - complete (cont'd)

TRACK 2 »

B♭

TAB

0	0	0	0	0	0	0	0	0	0	0	0	2	2	2	2	2	2	2	2	2	2	2
0	0	0	0	0	0	0	0	0	0	0	0	2	2	2	2	2	2	2	2	2	2	2
0	0	0	0	0	0	0	0	0	0	0	0	2	2	2	2	2	2	2	2	2	2	2
0	0	0	0	0	0	0	0	0	0	0	0	2	2	2	2	2	2	2	2	2	2	2

F C Dm B♭ C

TAB

4	4	4	4	4	4	4	4	4	2	2	2	0	0	0	0	0	0	0	0	0	2	
3	3	3	3	3	3	3	3	3	2	2	2	4	4	4	4	4	4	4	4	4	0	2
2	2	2	2	2	2	2	2	2	2	2	2	4	4	4	4	4	4	4	4	4	0	2
4	4	4	4	4	4	4	4	4	4	2	2	4	4	4	4	4	4	4	4	4	0	2
2	2	2	2	2	2	2	2	2	2	2	2	4	4	4	4	4	4	4	4	4	0	2
0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	

F C Dm B♭ C

TAB

4	4	4	4	4	4	4	4	4	2	2	2	0	0	0	0	0	0	0	0	0	0	
3	3	3	3	3	3	3	3	3	2	2	2	4	4	4	4	4	4	4	4	4	0	0
2	2	2	2	2	2	2	2	2	2	2	2	4	4	4	4	4	4	4	4	4	0	0
4	4	4	4	4	4	4	4	4	4	2	2	4	4	4	4	4	4	4	4	4	0	0
2	2	2	2	2	2	2	2	2	2	2	2	4	4	4	4	4	4	4	4	4	0	0
0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	

C B♭ C F

TAB

2	2	2	2	2	2	2	2	2	0	0	0	2	2	2	2	2	4	4	4	4	2
2	2	2	2	2	2	2	2	2	0	0	0	2	2	2	2	2	2	3	3	3	2
2	2	2	2	2	2	2	2	2	0	0	0	2	2	2	2	2	2	2	2	2	2
2	2	2	2	2	2	2	2	2	0	0	0	2	2	2	2	2	2	2	2	2	2
2	2	2	2	2	2	2	2	2	0	0	0	2	2	2	2	2	2	2	2	2	2

B♭ Csus4 C

TAB

0	0	0	0	0	0	0	0	0	3	3	3	2	2	2	2	2	2	2	2	2	2
0	0	0	0	0	0	0	0	0	2	2	2	2	2	2	2	2	2	2	2	2	2
0	0	0	0	0	0	0	0	0	2	2	2	2	2	2	2	2	2	2	2	2	2
0	0	0	0	0	0	0	0	0	2	2	2	2	2	2	2	2	2	2	2	2	2



ROMEO AND JULIET ■ LEARN TO PLAY

» DIRE STRAITS: *Romeo And Juliet* – complete (cont'd)

TRACK 2 »

Chorus

F C Dm C B^{flat} C

TAB

4	4	4	4	2	2	0	0	0	0	2	0	0	0	0	2
3	3	3	3	2	2	0	0	0	0	2	0	0	0	0	2
2	2	2	2	2	2	4	4	4	4	2	0	0	0	0	2
4	4	4	4	2	2	4	4	4	4	2	0	0	0	0	2
2	2	2	2	2	2	4	4	4	4	2	0	0	0	0	2
0	0	0	0	0	0	4	4	4	4	2	0	0	0	0	2

F C Dm C B^{flat} C

TAB

4	4	4	4	4	2	2	2	2	2	0	0	0	0	2	0	2
3	3	3	3	3	2	2	2	2	2	4	4	4	4	2	0	2
2	2	2	2	2	2	2	2	2	2	4	4	4	4	2	0	2
4	4	4	4	4	2	2	2	2	2	4	4	4	4	2	0	2
2	2	2	2	2	2	2	2	2	2	4	4	4	4	2	0	2
0	0	0	0	0	0	2	2	2	2	4	4	4	4	2	0	2

F C B^{flat} Dm B^{flat}

TAB

4	4	4	4	2	0	0	0	0	0	0	0	0	0	0	0	0
3	3	3	3	2	0	0	0	0	0	0	0	0	0	0	0	0
2	2	2	2	2	0	0	0	0	0	4	4	4	4	2	0	0
4	4	4	4	2	0	0	0	0	0	4	4	4	4	2	0	0
2	2	2	2	2	0	0	0	0	0	4	4	4	4	2	0	0
0	0	0	0	0	0	0	0	0	0	4	4	4	4	2	0	0

Gm F/A B^{flat} C Dm C

TAB

0	0	0	0	0	0	0	0	0	0	3	0	0	0	0	2	0	2
0	0	0	0	0	0	0	0	0	0	2	0	0	0	0	2	0	2
2	2	2	2	2	2	2	2	2	2	0	0	0	0	2	4	4	2
4	4	4	4	4	4	4	4	4	4	4	4	4	4	2	4	4	2
2	2	2	2	2	2	2	2	2	2	4	4	4	4	2	4	4	2
0	0	0	0	0	0	0	0	0	0	4	4	4	4	2	4	4	2

F B^{flat} C

TAB

4	4	4	4	4	4	2	3	4	2	2	0	0	0	0	2	3	2
3	3	3	3	3	3	2	2	2	2	2	0	0	0	0	2	3	2
2	2	2	2	2	2	2	2	2	2	2	0	0	0	0	2	3	2
4	4	4	4	4	4	2	2	2	2	2	0	0	0	0	2	3	2
2	2	2	2	2	2	2	2	2	2	2	0	0	0	0	2	3	2
0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0



» DIRE STRAITS: Romeo And Juliet – complete (cont'd)

TRACK 2 »

F C B♭ C

TAB

```

    F: 4 4 2 3 4 2 3 3 4 2
        4 4 0 2 0 0 0 0 0 0 2 2
                    0 0 0 0 0 0 0 0 0 2 2
    C: 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0
    B♭: 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0
    C: 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0
    
```

Verse

F Dm C F C B♭

TAB

```

    F: 8 8 8 8 8 8 8 8
        4 3 2 4 4 4 2 0
    Dm: 0 0 2 2 2 2 2 2 2 2 2 2 2 2 2 2
    C: 4 3 2 2 2 2 2 2 2 2 2 2 2 2 2 2
    F: 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2
    C: 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2
    B♭: 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2
        0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0
    
```

Dm

B♭ C C B♭

TAB

```

    Dm: 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0
    B♭: 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0
    C: 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2
    C: 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2
    B♭: 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2
        0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0
    
```

C

F C Csus⁴ C

TAB

```

    C: 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2
    F: 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2
    C: 3 3 3 3 3 3 3 3 3 3 2 2 2 2 2 2
    Csus4: 3 3 3 3 3 3 3 3 3 3 2 2 2 2 2 2
    C: 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2
        0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0
    
```

F

Dm F Dm B♭

TAB

```

    F: 8 8 8 8 8 8 8 8
        4 3 2 4 4 4 2 0
    Dm: 0 0 4 4 4 4 0 0
    F: 4 3 2 2 2 2 2 2 2 2 2 2 2 2 2 2
    Dm: 0 0 4 4 4 4 0 0
    B♭: 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0
        0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0
    
```

C

B♭ C F

TAB

```

    C: 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2
    B♭: 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0
    C: 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2
    F: 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2
        0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0
    
```



ROMEO & JULIET ■ LEARN TO PLAY

» DIRE STRAITS: Romeo And Juliet – complete (cont'd)

TRACK 2

B♭

Csus⁴

C

TAB

```

0 0 0 0 0 0 0 0 0 0 | 3 3 3 3 3 3 3 3 3 3 3 3 2 2 2
0 0 0 0 0 0 0 0 0 0 | 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2
0 0 0 0 0 0 0 0 0 0 | 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2

```

Chorus

TAB

```

4 4 4 4 4 2 | 2 2 0 0 0 0 2 | 0 0 0 0 0 2 | 0 0 0 0 0 2
3 3 3 3 3 2 | 2 2 4 4 4 2 | 4 4 4 4 4 2 | 0 0 0 0 0 2
2 2 2 2 2 2 | 2 2 4 4 4 2 | 4 4 4 4 4 2 | 0 0 0 0 0 2
4 4 4 4 4 2 | 2 2 4 4 4 2 | 4 4 4 4 4 2 | 0 0 0 0 0 2
2 2 2 2 2 2 | 2 2 4 4 4 2 | 4 4 4 4 4 2 | 0 0 0 0 0 2
0 0 0 0 0 0 | 0 0 4 4 4 2 | 4 4 4 4 4 2 | 0 0 0 0 0 2

```

F

C

Dm

B♭

C

TAB

```

4 4 4 4 4 2 | 2 2 2 2 2 2 | 0 0 0 0 0 2 | 0 0 0 0 0 2
3 3 3 3 3 2 | 2 2 2 2 2 2 | 4 4 4 4 4 2 | 0 0 0 0 0 2
2 2 2 2 2 2 | 2 2 2 2 2 2 | 4 4 4 4 4 2 | 0 0 0 0 0 2
4 4 4 4 4 2 | 2 2 2 2 2 2 | 4 4 4 4 4 2 | 0 0 0 0 0 2
2 2 2 2 2 2 | 2 2 2 2 2 2 | 4 4 4 4 4 2 | 0 0 0 0 0 2
0 0 0 0 0 0 | 0 0 4 4 4 2 | 4 4 4 4 4 2 | 0 0 0 0 0 2

```

F

C

B♭

Dm

B♭

C

TAB

```

4 4 4 4 4 0 | 0 0 0 0 0 0 | 0 0 0 0 0 0 | 0 0 0 0 0 0
3 3 3 3 3 2 | 0 0 0 0 0 0 | 4 4 4 4 4 2 | 0 0 0 0 0 0
2 2 2 2 2 2 | 0 0 0 0 0 0 | 4 4 4 4 4 2 | 0 0 0 0 0 0
4 4 4 4 4 2 | 0 0 0 0 0 0 | 4 4 4 4 4 2 | 0 0 0 0 0 0
2 2 2 2 2 2 | 0 0 0 0 0 0 | 4 4 4 4 4 2 | 0 0 0 0 0 0
0 0 0 0 0 0 | 0 0 0 0 0 0 | 4 4 4 4 4 2 | 0 0 0 0 0 0

```

Gm

F/A

B♭

Dm

C

TAB

```

0 0 0 0 0 0 | 0 0 0 0 0 3 | 0 0 0 0 0 2 | 0 0 0 0 0 2
0 0 0 0 0 0 | 0 0 0 0 0 2 | 0 0 0 0 0 4 | 0 0 0 0 0 4
2 2 2 2 2 2 | 2 2 2 2 2 2 | 0 0 0 0 0 4 | 2 2 2 2 2 4
4 4 4 4 4 2 | 4 4 4 4 4 2 | 0 0 0 0 0 4 | 4 4 4 4 4 2
2 2 2 2 2 2 | 2 2 2 2 2 2 | 0 0 0 0 0 4 | 2 2 2 2 2 4
0 0 0 0 0 0 | 0 0 0 0 0 4 | 0 0 0 0 0 4 | 0 0 0 0 0 4

```

F

B♭

C

TAB

```

4 3 2 | 2 2 2 2 | 0 0 0 0 | 0 0 0 0 | 0 0 0 0 | 2 2 2 2
3 2 2 | 2 2 2 2 | 4 2 2 | 0 0 0 0 | 0 0 0 0 | 2 2 2 2
2 2 2 | 2 2 2 2 | 4 2 2 | 0 0 0 0 | 0 0 0 0 | 2 2 2 2
0 0 0 | 0 0 0 0 | 4 2 2 | 0 0 0 0 | 0 0 0 0 | 2 2 2 2

```



» DIRE STRAITS: Romeo And Juliet – complete (cont'd)

TRACK 2 »

F C B[♭] C

F C B[♭] C

F B[♭]

Verse

F Dm C

F Dm B[♭]



ROMEO & JULIET ■ LEARN TO PLAY

» DIRE STRAITS: Romeo And Juliet – complete (cont'd)

TRACK 2

C **B♭** **C** **F**

TAB

```

T 2 2 2 0 0 0 | 2 2 2 2 2 2 | 2 2 3 3 3 3 | 0 2 4 2
A 2 2 2 0 0 0 | 2 2 2 2 2 2 | 2 2 4 4 4 4 |
B 2 2 2 0 0 0 | 2 2 2 2 2 2 | 2 2 2 2 2 2 |

```

Outro

B♭ **Csus⁴** **C** **Csus²**

TAB

```

T 0 0 0 0 0 0 0 0 | 3 2 2 2 2 2 2 2 | 2 2 2 2 2 2 2 2 | 0 0 0 0 0 0 0 0
A 0 0 0 0 0 0 0 0 | 2 2 2 2 2 2 2 2 | 2 2 2 2 2 2 2 2 | 0 0 0 0 0 0 0 0
B 0 0 0 0 0 0 0 0 | 2 2 2 2 2 2 2 2 | 2 2 2 2 2 2 2 2 | 0 0 0 0 0 0 0 0

```

B♭

C

Csus²

TAB

```

T 0 0 0 0 0 0 0 0 | 2 2 2 2 2 2 2 2 | 2 2 2 2 2 2 2 2 | 0 0 0 0 0 0 0 0
A 0 0 0 0 0 0 0 0 | 2 2 2 2 2 2 2 2 | 2 2 2 2 2 2 2 2 | 0 0 0 0 0 0 0 0
B 0 0 0 0 0 0 0 0 | 2 2 2 2 2 2 2 2 | 2 2 2 2 2 2 2 2 | 0 0 0 0 0 0 0 0

```

B♭

Csus²

TAB

```

T 0 0 0 0 0 0 0 0 | 0 0 0 0 0 0 0 0 | 0 0 0 0 0 0 0 0 | 0 0 0 0 0 0 0 0
A 0 0 0 0 0 0 0 0 | 2 2 2 2 2 2 2 2 | 2 2 2 2 2 2 2 2 | 0 0 0 0 0 0 0 0
B 0 0 0 0 0 0 0 0 | 2 2 2 2 2 2 2 2 | 2 2 2 2 2 2 2 2 | 0 0 0 0 0 0 0 0

```

B♭

Csus²

cont. sim. to fade

TAB

```

T 0 0 0 0 0 0 0 0 | 0 0 0 0 0 0 0 0 | 0 0 0 0 0 0 0 0 | 0 0 0 0 0 0 0 0
A 0 0 0 0 0 0 0 0 | 2 2 2 2 2 2 2 2 | 2 2 2 2 2 2 2 2 | 0 0 0 0 0 0 0 0
B 0 0 0 0 0 0 0 0 | 2 2 2 2 2 2 2 2 | 2 2 2 2 2 2 2 2 | 0 0 0 0 0 0 0 0

```

BACKING – TRACK 3

LEARN TO PLAY

NIRVANA

THE MAN WHO SOLD THE WORLD

WHO SAYS YOU CAN'T PUT DISTORTION ON AN ACOUSTIC GUITAR? KURT COBAIN DID JUST THAT ON NIRVANA'S BOWIE COVER

'THE MAN WHO SOLD THE WORLD'

WORDS BY DAVID BOWIE.
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When you come to play *The Man Who Sold The World*, you may wish to simply play acoustic guitar and avoid complicating matters by adding distortion. If, however, you want to go for an authentic rendition, there are a few things you will need to bear in mind, as adding filthy distortion to an acoustic can be a tricky business.

If you've played Nirvana tunes on an electric guitar you will, no doubt, be used to using a large amount of distortion. However, this just won't work on an acoustic guitar, as it will feed back and squeal at unbelievably loud (and annoying) volumes! Take it easy and just add a small amount of distortion to get the required 'grit'.

JAMES UINGS

Kurt Cobain: added some 'grit' to his acoustic sound



NIRVANA: *The Man Who Sold The World* – intro (distorted riff)

TRACK 4

Play 3 times

This riff is pretty straightforward, but don't rush the hammer-ons and pull-offs.

NIRVANA: *The Man Who Sold The World* – chorus riff

TRACK 5

1. F 2. A

This riff is a good scale workout. You should play this using alternate picking, although it's unlikely that Kurt would have played it this way.



THE CHORDS

F

Dm

A

Fsus4

C

C#

You will need to familiarise yourself with these six chords to play *The Man Who Sold The World*

INTRO (intro riff - 4 bars lead guitar only) F Dm

VERSE 1 We passed upon the stairs A
Dm

We spoke of was and when A

Although I wasn't there F Fsus4

He said I was his friend F C

Which came as a surprise A

I spoke into his eyes Dm

I thought you died alone C

A long long time ago

CHORUS (C) F
Oh no, not me C# F
We never lost control C F
You're face, to face C# A (to bridge 1 – as intro)
With the man who sold the world

BRIDGE 1 A Dm F Dm (with lead guitar as intro)

VERSE 2 I laughed and shook his hand
I made my way back home
I searched for form and land
Years and years I roamed
I gazed a gazely stare
We walked a million hills
I must have died alone
A long long time ago

CHORUS

BRIDGE 2 A Dm (half-length intro)

CHORUS

BRIDGE 1 A Dm F Dm (with lead guitar as intro)

Solo A Dm F Dm A Dm F Dm A Dm F

LEARN TO PLAY



Paul Weller: The 'Modfather' wrote this ditty after a night at the boozers!

THE JAM THAT'S ENTERTAINMENT

HERE'S A FANTASTIC SONG BY THE JAM
THAT WILL GREATLY IMPROVE YOUR
ACOUSTIC STRUMMING TECHNIQUE...

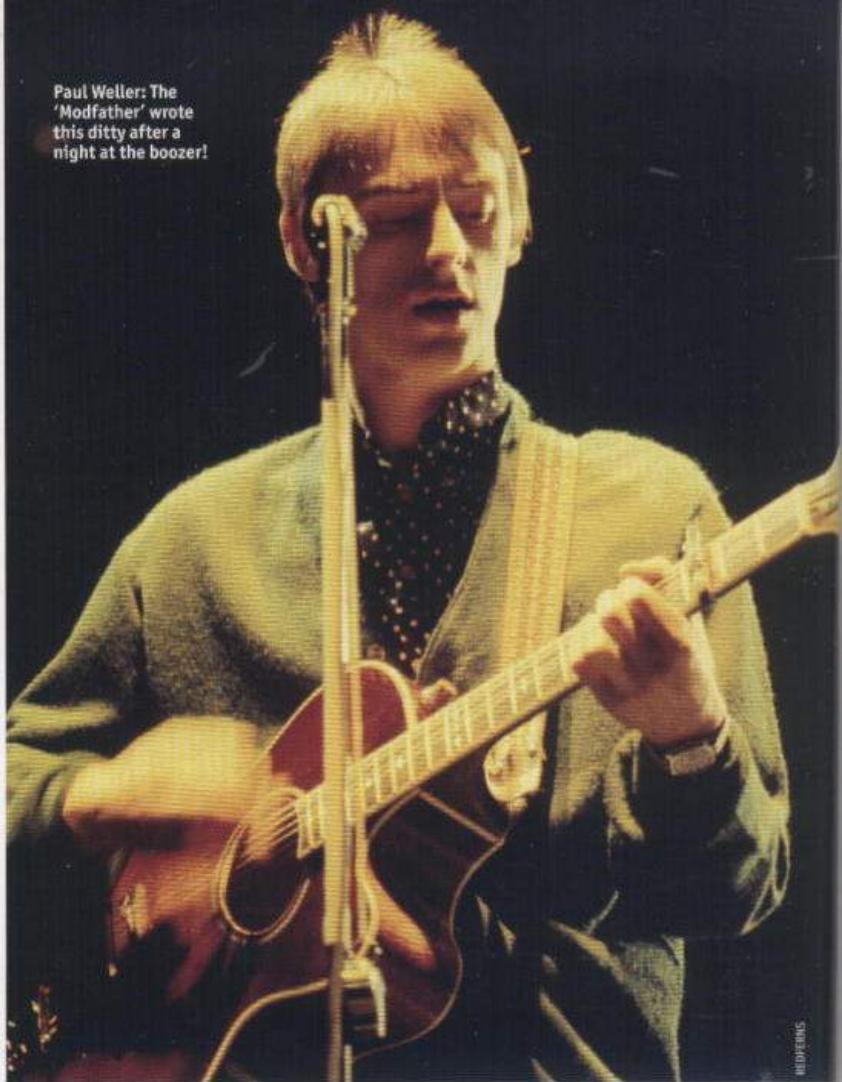
'THAT'S ENTERTAINMENT'

WORDS AND MUSIC BY
PAUL WELLER

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The Jam were the most popular 'new wave' band to emerge after the initial British punk rock explosion led by The Damned and The Sex Pistols. *That's Entertainment* came from The Jam's fifth studio album, *Sound Affects*, which was released in 1980. In 1981 the track became the highest charting import single reaching number 21 in the UK (it did later get an official UK release) and was reportedly written by Weller in just 10 minutes after returning from a pub whilst on vacation.

Paul recorded this song using his Ovation Balladeer acoustic guitar. The song is based around four chords (B_{\flat} and Gm^7 for the verse, Cm and A_{\flat} for the



chorus), the tabbed intro section below features all of these chords. During the verse section Weller alters the Gm^7 chord by removing his third finger (this hints at a vocal melodic line later). We've labelled each chord twice in the

tab – the first chord is the actual pitch while the bracketed chord underneath is the parent chord shape. Taking the first chords, this means a B_{\flat} chord is sounded but the shape is derived from the popular open G chord.

MIKE HANNON

THE JAM: That's Entertainment – intro (electric riff)

TRACK 6

♩=134

B_{\flat}
(G)

Gm^7
(Em^7)

B_{\flat}
(G)

Gm^7
(Em^7)

Capo 3rd fret

TAB

Cm^7
(Am^7)

A_{\flat}^7/E^7
(F/C)

B_{\flat}
(G)

Gm^7
(Em^7)

TAB

The chord shapes here aren't too difficult but the strumming will require careful practice – the two quick 16th note chords in the 'pickup' bar should be played with a down and an up stroke before using down, down, down, up, down, up in the first full bar. For the quick strumming during bar 2's beat 4 use down then down, up for the two 16th note chords.



THE CHORDS YOU'LL NEED

capo 3 O O

B_b (G)

capo 3 O O

Gm₇ (Em₇)

capo 3 X O O

C_m (A_m)

capo 3 X

A_b / E_b (F/C)

These are all the chords you need to play all of *That's Entertainment*.

VERSE 1

B_b G_m
A police car and a screaming siren
B_b G_m
Pneumatic drill and ripped up concrete
B_b G_m
A baby wailing, stray dog howling
B_b G_m
The screech of brakes and lamp light blinking

CHORUS

C_m A_b C_m A_b B_b G_m B_b G_m
That's entertainment, that's entertainment

VERSE 2

The smash of glass and the rumble of boots
An electric train and a ripped up phone booth
Paint splattered walls and the cry of a tomcat
Lights going out and a kick in the balls

CHORUS

That's entertainment, that's entertainment

VERSE 3

Days of speed and slow time Mondays
Pissing down with rain on a boring Wednesday
Watching the news and not eating your tea
A freezing cold flat, and damp on the walls

CHORUS

That's entertainment, that's entertainment

VERSE 3

Waking up at 6am on a cool warm morning
Opening the windows and breathing in petrol
An amateur band rehearsing in a nearby yard
Watching the telly and thinking 'bout your holidays

CHORUS

That's entertainment, that's entertainment

VERSE 3

Waking up from bad dreams and smoking cigarettes
Cuddling a warm girl and smelling stale perfume
A hot summer's day and sticky black tarmac
Feeding ducks in the park and wishing you were far away

CHORUS

That's entertainment, that's entertainment

VERSE 3

Two lovers kissing amongst the scream of midnight
Two lovers missing the tranquillity of solitude
Getting a cab and travelling on buses
Reading the graffiti about slashed seat affairs

CHORUS

That's entertainment, that's entertainment

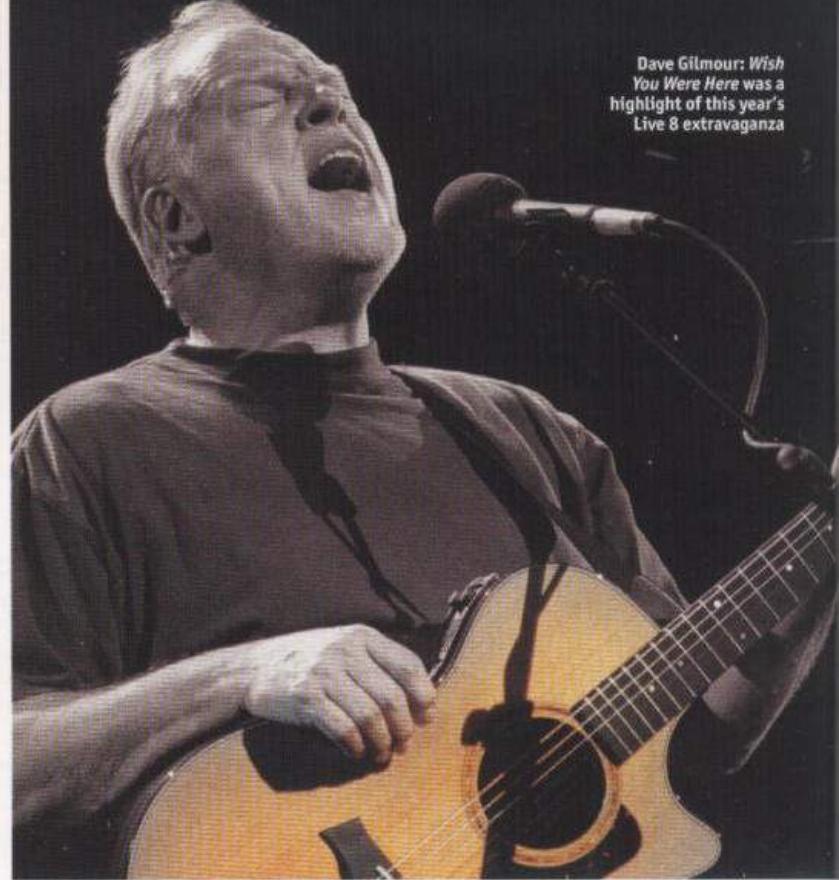
LEARN TO PLAY

PINK FLOYD

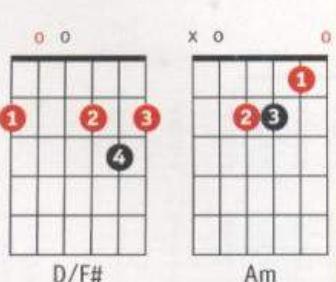
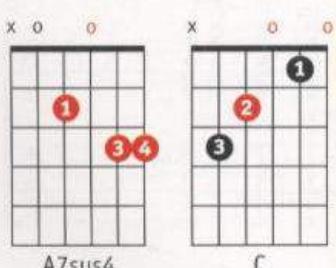
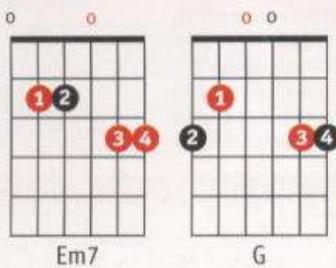
WISH YOU WERE HERE

ITS INTRO RIFF MAY BE ONE OF THE MOST FAMOUS IN ROCK, BUT THIS FLOYD CLASSIC FEATURES SOME GREAT SLIDE WORK TOO COURTESY OF GUITARIST DAVID GILMOUR

ON THE CD
TRACK 8-13



THE CHORDS



You will need to familiarise yourself with these six chords to play *Wish You Were Here*

INTRO Em7 G Em7 G Em7 A7sus4 Em7 A7sus4 G

SOLO 1 Em7 G Em7 G Em7 A7sus4 Em7 A7sus4 G

VERSE 1 C D/F#
So you think you can tell
Am G
Heaven from hell, blue skies from pain
D/F# C
Can you tell a green field, from a cold steel rail
Am G
A smile from a veil, do you think you can tell
C D/F#
Did they get you to trade, your heroes for ghosts
Am G
Hot ashes for trees, hot air for a cool breeze
D/F# C
Cold comfort for change, did you exchange
Am G
A walk on part in the war, for a lead role in a cage

Solo 2 Em7 G Em7 G Em7 A7sus4 Em7 A7sus4 G

CHORUS C D/F#
How I wish, how I wish you were here
Am
We're just two lost souls swimming in a fish bowl
G
Year after year
D/F#
Running over the same old ground
C Am
What have we found, the same old fears
G
Wish you were here

OUTRO Em7 G Em7 G Em7 A7sus4 Em7 A7sus4 G (rpt to fade)



PINK FLOYD: Wish You Were Here - Intro

TRACK 8

$\text{♩} = 60$

Em⁷ G Em⁷

A^{7sus4} G

An all-time classic guitar intro. If you've got one to hand use a 12-string as Dave Gilmour did on the original. We've tabbed it out for a standard acoustic so those of us with less cash can also strum along (12-stringers play exactly the same thing, but you'll sound more authentic). We've used repeat markings to save on space, but Dave plays the part with a looseness that means each bar varies slightly. So do likewise and look to add your own inflections once you've learnt the notes.

BACKING - TRACK 9

PINK FLOYD: Wish You Were Here - solo 1

TRACK 8 ▶

Em⁷ G

0:53

Em⁷ G



WISH YOU WERE HERE ■ LEARN TO PLAY

» PINK FLOYD: *Wish You Were Here* – solo 1 (cont'd)

TRACK 8 »

Em⁷

A^{7sus4}

PB 5

BU

TAB

2 4 3 4 5 (7) (5) 3 4 5 2 4(5) 3 5 4(5) 2

Em⁷

A^{7sus4}

RP

BU BD

TAB

2 4 3 x 5 5(7) (5) 3 5 2 4(5) (4) 2

After the cough (which prompted Gilmour to give up smoking when he heard it back) we get a fantastically paced solo. Make sure those double-string slides are cleanly executed, sliding up as well as down. As is always the case with Gilmour, he composites his solos from several takes, jumping from fader to fader to use the sections he likes.

BACKING – TRACK 9

» PINK FLOYD: *Wish You Were Here* – solo 2

TRACK 10

Em⁷

G

Em⁷

8th

w/slider

TAB

2:35 w/slider 12-12-12 12 14-12 12-12-12, 12 12 12-12, 12 9-7-5

G

Em⁷

A^{7sus4}

8th

TAB

7 7 12-10 12-12, 12-12 12-10, 12 14, 14 14/14/14/14



» PINK FLOYD: Wish You Were Here – solo 2 (cont'd)

TRACK 10

E^m7 (8th) **A^{7sus4}** **G**

For the last two solos you'll need to retune and get the bottleneck slide out. Although when played live the notes are conventionally fretted, we're sure he used a slide for at least some of the lines on the studio cut due to the smooth slides. This will also give the solo a more vocal quality, which goes with the scat singing (both solos are doubled by a voice, but we've left this off so you can hear the guitar on its own). The tuning is shown as open G (low to high: D G D G B D), but if you just drop the first string down a tone from E to D this will suffice, as the lower strings aren't used.

BACKING – TRACK 11

PINK FLOYD: Wish You Were Here – outro

TRACK 12

G **Em7** **G**

4:17 w/slider

Em7 **G** **Em7**

A^{7sus4} **Em7** **A^{7sus4}**

This last solo is buried under the scat vocal. The hardest parts here are a big position jump in bar 4 (from 5th fret to 10th fret) and a tricky pair of slides in bar 5 up to the 12th fret. Practise them slowly and you should be okay. Accuracy of the bottleneck, especially in places such as bar 6 with repeated slides, and the last two bars' half-tone slurs, will create a challenge, but the results are worth the effort. Remember, always aim for the slide to be directly above the actual fret required for the best pitch accuracy. Vibrato can then be added by varying degrees either side of the fret.

BACKING – TRACK 13

LEARN TO PLAY



Chris Martin:
champion bug
stamper

COLDPLAY

PARACHUTES

THE TITLE TRACK FROM COLDPLAY'S 1999 DEBUT ALBUM IS A MASTERPIECE OF ACOUSTIC MINIMALISM – IT'S ALSO GREAT FUN TO PLAY!

'PARACHUTES'

WORDS AND MUSIC BY BERRYMAN, BUCKLAND, MARTIN

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Coldplay are the most successful of the current crop of UK rock acts, with all three of their album releases having reached No.1 in the UK charts. While their albums have become progressively more overblown, their first, *Parachutes*, featured a simple stripped-back title track: a short melancholic love song based around a solitary vocal and acoustic guitar. Guitarists Chris Martin and Jon Buckland frequently use unconventional tunings and there are rumours that one was used on this track. However, to keep things simple and avoid the risk of string breakage or worse, neck damage, we've tabbed this tune in standard tuning. Although only three notes are indicated for each chord on the TAB, you will find it easier to fret the familiar full six-string major and minor barre chords, then pick out the notes on the third, fifth and sixth strings as required.

PHIL CAPONE



COLDPLAY: Parachutes – complete

TRACK 14 »

$\text{♩} = 136$

B G \sharp m B G \sharp m B G \sharp m

0:00 let ring

TAB

F \sharp m E

TAB

ON THE CD – GUITAR AND BACKING: PHIL CAPONE



PARACHUTES ■ LEARN TO PLAY

TRACK 14

» COLDPLAY: Parachutes – complete (cont'd)

Musical notation and tablature for the first section of the guitar part. The music is in G major (one sharp) and common time. The notation shows a melody line with various note heads and rests, and the tablature below shows the corresponding fingerings and string numbers (T, A, B). The melody consists of eighth-note patterns.

Notation:
B > | G#m > | B > | G#m >

Tablature:
T 8 8 | 4 4 4 | 8 9 7 0 | 4 6 4 4

Fret positions:
B (7), A (9), G (0) | D (4), G (6), B (0) | E (7), D (9), C (7) | A (4), G (6), F# (4)

Musical notation and tablature for the second section of the guitar part. The music is in G major (one sharp) and common time. The notation shows a melody line with eighth-note patterns, and the tablature below shows the corresponding fingerings and string numbers (T, A, B). The melody consists of eighth-note patterns.

Notation:
F#m | E

Tablature:
T 2 2 | 2 2 2 | 1 1 | 1 1

Fret positions:
D (2), C (4), B (2) | A (2), D (4), G (2) | E (0), D (2), C (0) | A (0), G (2), F# (0)

Musical notation and tablature for the third section of the guitar part. The music is in G major (one sharp) and common time. The notation shows a melody line with eighth-note patterns, and the tablature below shows the corresponding fingerings and string numbers (T, A, B). The melody consists of eighth-note patterns.

Notation:
B > | G#m > | B > | G#m >

Tablature:
T 8 8 | 4 4 4 | 8 9 7 0 | 4 6 4 6

Fret positions:
B (7), A (9), G (0) | D (4), G (6), B (0) | E (7), D (9), C (7) | A (4), G (6), F# (4)

Musical notation and tablature for the fourth section of the guitar part. The music is in G major (one sharp) and common time. The notation shows a melody line with eighth-note patterns, and the tablature below shows the corresponding fingerings and string numbers (T, A, B). The melody consists of eighth-note patterns.

Notation:
F#m | E

Tablature:
T 2 2 | 2 2 0 2 | 1 1 | 0

Fret positions:
D (2), C (4), B (2) | A (2), D (4), G (2) | E (0), D (2), C (0) | A (0)

Use an alternate quaver picking technique throughout (remember you only need to pick 'up' on the notes that fall on the off-beats). The accents should only be given a slight emphasis by picking a little harder.

LEARN TO PLAY

GREEN DAY

GOOD RIDDANCE (TIME OF YOUR LIFE)

NIMROD PROVED GREEN DAY COULD WRITE GENTLE BALLADS AS EASILY AS PUNK-POP. SIMON YOUNG HAS THE TIME OF HIS LIFE PLAYING ONE OF THEM

'GOOD RIDDANCE (TIME OF YOUR LIFE)'

WORDS AND MUSIC BY
BILLIE JOE ARMSTRONG,
MICHAEL PRITCHARD
AND FRANK WRIGHT III

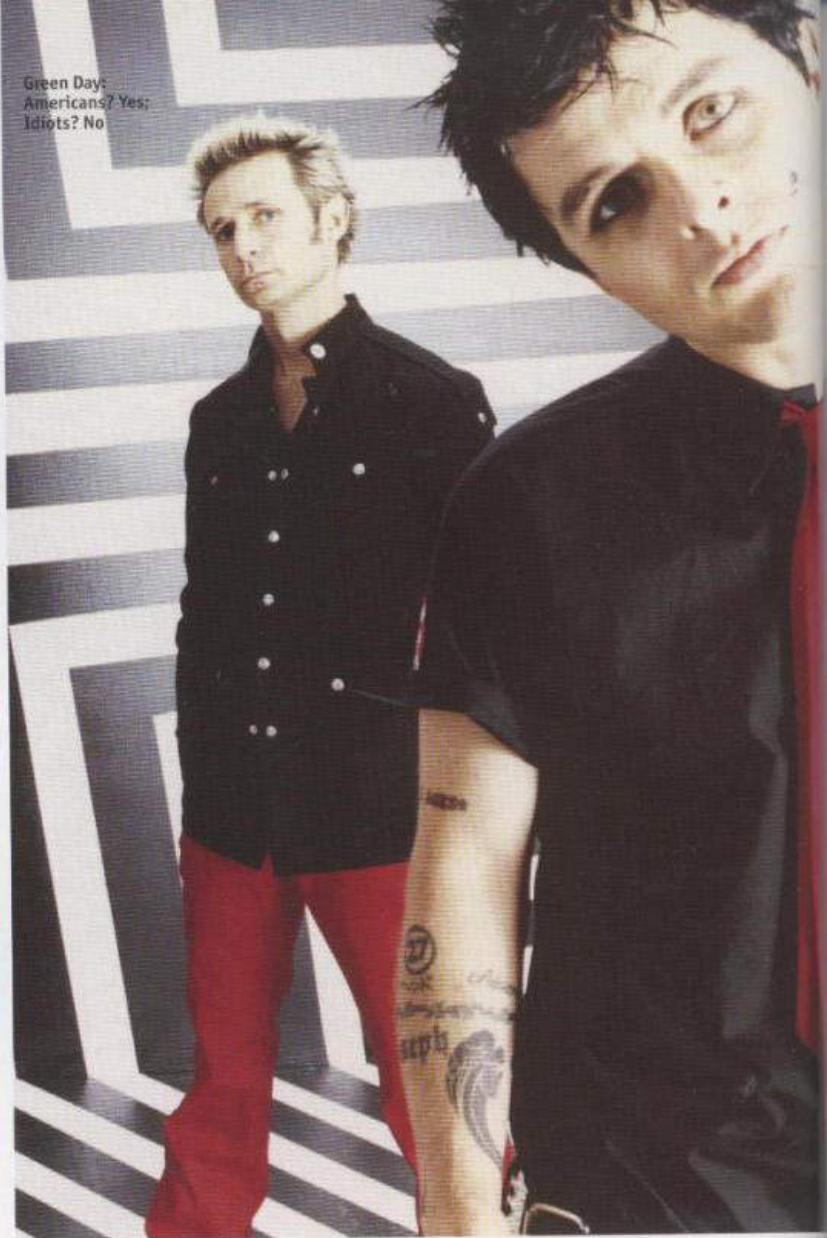
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All born in the early 70s, Green Day were too young to experience punk first time around. But, thanks to the likes of Black Flag and the Dead Kennedys, there was a healthy underground punk movement throughout the 80s in southern California. A teenage Billie Joe Armstrong was part of that scene, and he formed Green Day in 1989 with his friend Mike Dirnt on bass and drummer Al Sobrante.

They signed to the indie label, Lookout, on the strength of their self-released EP, *1000 Hours* and recorded their debut album, *39/Smooth*. Two drummers and another album later, and

Green Day:
Americans? Yes;
Idiots? No

ON THE CD
TRACKS 13-17



the band were poised for super stardom. Major label Reprise Records signed them in 1993 and the resulting album, *Dookie*, featuring *Longview* and *Basket Case*, was a huge hit worldwide.

It was a hard act to follow; 1995's *Insomniac* was more of the same punk-pop, albeit with a slightly darker tone. *Nimrod*, meanwhile, released in autumn 1997, saw them exploring new areas, as demonstrated by *Good Riddance (Time Of Your Life)*.

This song sees guitarist Billie Joe in singer-songwriter mode, using a stripped down arrangement featuring cross

picked open position chords and a small string section for backing. Billie Joe plays in a relaxed unfussy way, seldom playing exactly the same bar twice, so don't pedantically copy every bar we've transcribed. Just be aware of the dynamics of the tune, starting quietly with single note arpeggios, gradually building up to more busy playing with fuller chords, before coming back down for the outro.

Billie Joe plays a Guild acoustic; we used a Takamine EF-391, with a touch of compression and room reverb.

SIMON YOUNG

GREEN DAY: *Good Riddance (Time Of Your Life)* – intro

TRACK 15

The first repeated bar is undoubtedly a mistake, albeit played perfectly in time, suggesting Billie Joe played to a click track. Use your second finger to fret the low G and to damp the fifth string. Use upstrokes for the accented notes, alternate picking the rest for a steady rhythm.

LEARN TO PLAY ■ GOOD RIDDANCE (TIME OF YOUR LIFE)



GREEN DAY: Good Riddance (Time Of Your Life) – verse

TRACK 15

G Cadd⁹ D

let ring throughout
ad lib. on rpt.

T A B

Em D C G

T A B

The first two-bar repeat is a variation of the intro, using the same picking pattern. If you're finding it difficult, practice it slowly to memorise the pattern. The second repeat section uses basically the same picking pattern, but sometimes he picks the first semi-quaver of the second beat in the bar.

GREEN DAY: Good Riddance (Time Of Your Life) – chorus 1

TRACK 15

Em G Em D

let ring throughout
ad lib. on rpt.

T A B

G Cadd⁹ D

ad lib. on rpt.

T A B

Billie Joe is increasing the intensity here so don't be pedantic about getting the notes exact; he is not striving to play exactly what is transcribed as some notes happen naturally between chord changes (eg open strings at the end of the second beat in the first bar).

GREEN DAY: Good Riddance (Time Of Your Life) – chorus 2

TRACK 16 »

Em G Em D

ad lib. on rpt.

T A B



GOOD RIDDANCE (TIME OF YOUR LIFE) ■ LEARN TO PLAY

» GREEN DAY: Good Riddance (Time Of Your Life) – chorus 2 (cont'd)

TRACK 16

Here, the song has built up to almost its full intensity, so Billie Joe is playing full chords including notes on the top string. Keep it loose with relaxed alternate picking. Again, the slight variations in the chords will happen naturally, so don't worry about clinical accuracy.

GREEN DAY: Good Riddance (Time Of Your Life) – instrumental verse

TRACK 16

Now we arrive at the song's peak so you can afford to bash out the chords! They almost follow the same progression as the sung verses, but with the second chord in each bar being anticipated at the end of the second beat. Be sure to emphasise these accented chords for the best results.

GREEN DAY: Good Riddance (Time Of Your Life) – outro chorus

TRACK 17

At the outro, *Good Riddance* becomes more subdued with the picking style returning to the more controlled playing of the beginning of the song. Some of the notes are barely audible, such as the muted hit in the penultimate bar. Take it gently, and slow right down in the final two bars.

LEARN TO PLAY



RADIOHEAD

HIGH & DRY

RADIOHEAD GET SOME REAL COLOUR FROM A FEW SIMPLE CHORDS BY ADDING OPEN DRONE STRINGS...



ANGEL AL VIBRANO

'HIGH & DRY'

WORDS AND MUSIC BY THOMAS YORKE, EDWARD O'BRIEN, JONATHAN GREENWOOD, COLIN GREENWOOD AND PHILIP SELWAY
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THE CHORDS



You will need to familiarise yourself with these four chords to play High & Dry

INTRO

F#m11 Asus2 E x2 (see fig 1)

VERSE 1

F#m11 Two jumps in a week

Asus2 E I bet you think that's pretty clever, don't you boy?

F#m11 Flying on your motorcycle

Asus2 E Esus4 E Esus4 E Watching all the ground beneath you drop

VERSE 2

You'd kill yourself for recognition

Kill yourself to never, ever stop
You broke another mirror
You're turning into something you are not

CHORUS

F#m11 Asus2 E Don't leave me high, Don't leave me dry (x2)

BRIDGE

F#m11 Asus2 E

Drying up in conversation
You'll be the one who cannot talk
All your insides fall to pieces
You just sit there wishing you could still make love

VERSE 4

They're the ones who'll hate you
When you think you've got the world all sussed out
They're the ones who'll spit at you
You'll be the one screaming out...

CHORUS

F#m11 Asus2 E Don't leave me high, Don't leave me dry (x2)

SOLO

F#m11 Asus2 E x2 (see fig 2)

VERSE 5

Oh, it's best thing that you ever had
The best thing you ever, ever had
It's the best thing you ever had
The best thing you've had has gone away

CHORUS

F#m11 Asus2 E Don't leave me high, Don't leave me dry (x2)

OUTRO SOLO

F#m11 Asus2 E

Don't leave me high
F#m11 Asus2 E
Don't leave me high. Don't leave me dry



RADIOHEAD: High & Dry – Intro

♩=87

F#m

T	0 0 0	0 0 0	0 0 0	0 0 0	0 0 0	0 0 0	0 0 0	0 0 0	0 0 0	0 0 0	0 0 0
A	13 13 13	13 11 11	11 11 11	11 11 11	11 13 13	13 9 9	9 9 9	9 9 9	9 9 9	9 9 9	9 9 9
B	11 11 11	11 9 9	9 9 9	9 9 9	9 11 11	11 7 7	7 7 7	7 7 7	7 7 7	7 7 7	7 7 7

E

T	0 0 0 0 0	0 0 0 0 0	0 0 0 0 0	0 0 0 0 0	0 0 0 0 0	0 0 0 0 0	0 0 0 0 0	0 0 0 0 0	0 0 0 0 0	0 0 0 0 0
A	9 9 9 9 9	9 9 9 9 9	9 9 9 9 9	9 9 9 9 9	9 9 9 9 9	9 9 9 9 9	9 9 9 9 9	9 9 9 9 9	9 9 9 9 9	9 9 9 9 9
B	7 0	7 7 7 7 7	7 7 7 7 7	7 7 7 7 7	7 7 7 7 7	7 7 7 7 7	7 7 7 7 7	7 7 7 7 7	7 7 7 7 7	7 7 7 7 7

Use your first and third fingers for the octave melody, making sure to keep them clear of the top two strings, to let them ring out. Use loose strumming and make sure to emphasise the accents.

RADIOHEAD: High & Dry – solo

TRACK 18

F#m¹¹

2:51 let ring

Asus²

E

T	5 0 4 5	0 4 5 5 4 5 5 7 0 0 4 4 5 0 4 5 0 2 4 0 0 2 4 0 4
---	---------	---------------------------------------------------------

F#m¹¹

Asus²

E

T	5 0 4 5	0 4 5 5 4 5 5 7 0 0 4 4 4/5 0 4 5 0 2 4
---	---------	---------------------------------------------

Ok, so this was played on electric on the original, but it still works acoustically. It's essentially a four bar phrase which repeats with slight variations. Fret the initial E with your third finger and be sure to let the open top string ring out for that bell-like tone. Use your third finger for all the slides.

BACKING – TRACK 19

LEARN TO PLAY



THE BEATLES

HERE COMES THE SUN

TIRED OF HAVING THE WINTER BLUES?
THEN HAVE A GO AT TOTAL GUITAR'S SOLO
GUITAR ARRANGEMENT OF THIS BEAUTIFUL
BEATLES CLASSIC...

'HERE COMES THE SUN'

WORDS AND MUSIC BY
GEORGE HARRISON
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As well as being one of George Harrison's most famous songs and a highlight of the *Abbey Road* album, *Here Comes the Sun* has the unusual distinction of being one of only two of his songs to be written in Eric Clapton's back garden! It's one of those tunes – with its simple open D picked theme – that has every acoustic player wondering why they didn't write something so brilliantly simple themselves.

The original track is played with a capo at the 7th fret, putting the song in A major. Of course, once you've learned the shapes you can place the capo



The Beatles:
genius at work

wherever you like, so it's in the key of your choice.

Some parts of the track require real attention to fingering, particularly in this arrangement, due to the inclusion of basslines. In some cases (for example bars 2 and 6) it might pay dividends to use your thumb over the top of the neck at the '2nd' (ie 9th) fret.

In bar 7 of the intro section, use your

third finger on the 6th string, leaving your first finger free for a stretch over the first string. Use the fourth finger on the second string to give you time to get ready for the A7 shape in the next bar.

In the coda we've included McCartney's bass notes, but as with the last bars of each verse, they're optional. If you try them, stretch first – or you might hurt yourself!

KIT MORGAN

THE BEATLES: Here Comes The Sun – complete

TRACK 20 »

Intro $\text{♩} = 128$

A(**D**) **D**(**G**) **E7**(**A7**)

TAB

Capo 7th fret



» THE BEATLES: Here Comes The Sun – complete (cont'd)

TRACK 20 »

A (D) D/F# (G/B) B7 (E7)

0:15 w/vocals

TAB

D6 (G6) > A/C# (D/F#) > Bm7 (Em7) > A/C# (D/F#) > E (A)

TAB

§
Verse

A (D) D (G) E7 (A7)

0:27
0:59

TAB

TAB

A (D) D (G) B7 (E7)

† 2nd time only

TAB



HERE COMES THE SUN ■ LEARN TO PLAY

» THE BEATLES: *Here Comes The Sun* – complete (cont'd)

TRACK 20 »

To Coda (1)

A (D) D⁶ (G⁶) > A/C# (D/F#) > Bm⁷ (Em⁷) > A/C# (D/F#) E (A)

T A B

1. E⁷ (A⁷) 2. E⁷ (A⁷) N.C. (A⁷)

C (F) G (C) D/F# (G/B) D (G)

1:31

T A B

A (D) E⁷ (A⁷) N.C. (A⁷)

T A B

C (F) G (C) D/F# (G/B)

1:42

T A B

D (G) A (D) E⁷ (A⁷) Play 3 times

T A B



» THE BEATLES: Here Comes The Sun – complete (cont'd)

TRACK 20 »

C (F) **G (C)** **D/F# (G/B)** **D (G)**

LEARN TO PLAY

CLASSICAL ACOUSTIC

GREENSLEEVES

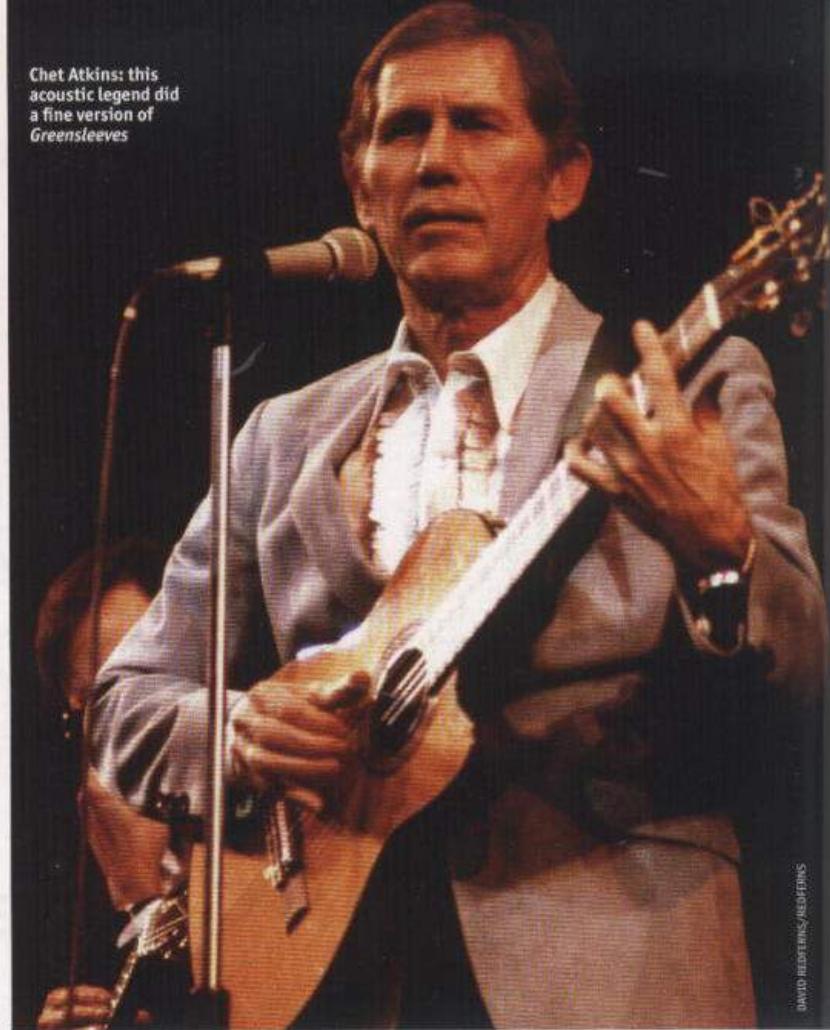
A GREAT FINGERPICKING SONG TO LEARN, THIS 16TH CENTURY CLASSIC HAS BEEN PERFORMED BY CHET ATKINS, JEFF BECK AND RITCHIE BLACKMORE'S RAINBOW

There are certain pieces of music that, as an aspiring classical guitarist, you simply can't fail to encounter.

Greensleeves, alongside *Spanish Romance* (transcribed in *Total Guitar* issue 44), is just one of these prominent pieces in the classical guitar student's repertoire. What makes it more enticing is its short length and steadfast residency around the first few frets – this means there are no awkward large shifts for the fretting hand to make. Above all this, it's also a great tune to get under your fingers!

Structurally, *Greensleeves* has two sections: bars 1–16 (section A) and bars 17–32 (section B). To highlight this, we've varied the arrangement so

Chet Atkins: this acoustic legend did a fine version of *Greensleeves*



DAVID REDFERN/REDFERNS

that section A has a minimal chord accompaniment and section B a fuller sound. This is mainly due to the busier bass notes creating a separate part to the main melody.

Bars 13 and 29 need you to reach out to the 4th fret with the fourth finger while fretting the 1st fret with your first finger. Likewise, bars 14 and 30 create a similar situation that can be overcome by keeping your first finger on the 1st fret throughout. Initially this may prove difficult, but perseverance and practice will produce good results.

Once you are familiar with it, try highlighting the upper melody notes with rest strokes while using free strokes for everything else.

Also, by plucking the bass note a fraction before the melody note – for example, at the start of a bar – you can produce a slight arpeggiation to the chords. This is great for creating lute or harpsichord impressions and helps to lend a more authentic Tudor flavour to your performance. Start saving up now for those robes!

JASON SIDWELL

CLASSICAL: *Greensleeves* – complete

=118

Am **G/B** **C** **G/B** **G**

F **F/C** **E**



» CLASSICAL: Greensleeves – complete (cont'd)

A m/E **G/D** **C** **G/B** **G**

F **E** **A m**

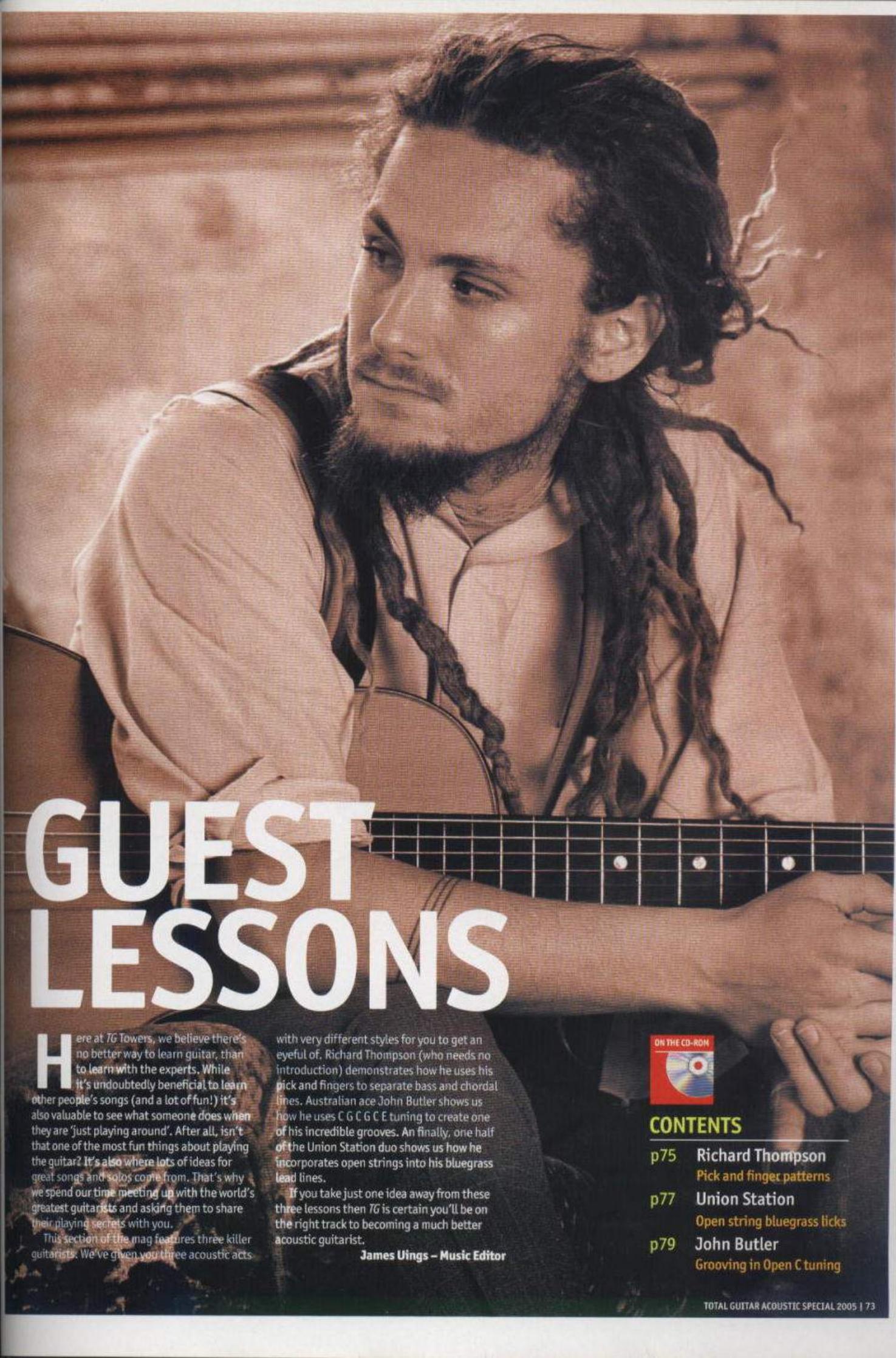
C **C/E** **G/B** **G**

F **E**

C **C/E** **G/B** **G**

F **E** **A m**

Note that the melody notes (played with the fingers) have up stems in the tab; bass and chord notes (played with the thumb and fingers) have down stems.



GUEST LESSONS

Here at *TG* Towers, we believe there's no better way to learn guitar, than to learn with the experts. While it's undoubtedly beneficial to learn other people's songs (and a lot of fun!) it's also valuable to see what someone does when they are 'just playing around'. After all, isn't that one of the most fun things about playing the guitar? It's also where lots of ideas for great songs and solos come from. That's why we spend our time meeting up with the world's greatest guitarists and asking them to share their playing secrets with you.

This section of the mag features three killer guitarists. We've given you three acoustic acts

with very different styles for you to get an eyeful of. Richard Thompson (who needs no introduction) demonstrates how he uses his pick and fingers to separate bass and chordal lines. Australian ace John Butler shows us how he uses C G C G C E tuning to create one of his incredible grooves. And finally, one half of the Union Station duo shows us how he incorporates open strings into his bluegrass lead lines.

If you take just one idea away from these three lessons then *TG* is certain you'll be on the right track to becoming a much better acoustic guitarist.

James Uings - Music Editor

ON THE CD-ROM



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Open string bluegrass ticks
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Grooving in Open C tuning

Richard Thompson:
incorporates piano
ideas into his
playing

GUEST LESSON

RICHARD THOMPSON

USING PICK AND FINGERS

RICHARD THOMPSON SHOWS YOU HOW TO COMBINE PICK AND FINGERS TO CREATE SEPARATE PARTS... WHO NEEDS A BASS PLAYER, EH?!

West Londoner Richard Thompson was a founding member of the pioneering 1960s folk rock band Fairport Convention. Over the past four decades he has earned numerous awards and honours, including the Ivor Novello Award for songwriting and 19th place in Rolling Stone's 2004 vote for the greatest guitarists of all-time.

Richard is very influenced by piano



players, which is evident in his solo guitar pieces. Imagine the pick is the left hand of a pianist, holding down the bassline, while the fingers (or pianist's right hand) are free to play a rhythmically separate melody or progression over the top.

"The first technique I learnt how to do was flat-picking" explains Richard, "The hybrid style came about as a result of being too lazy to put the pick down!"

I would unconsciously just add a finger or two to embellish what I was already playing. It eventually evolved into the banjo-like claw hammer style."

The alternating bass line featured in this piece is a prominent feature of folk and country guitar. It is so called due to the bass notes alternating between the root and its octave, which in this piece is accentuated by the dropped D tuning.

CHARLIE GRIFFITHS

HYBRID PICKING

ON THE CD-ROM

† Bass notes PM throughout

This type of playing is all about coordination. You have to first be comfortable with the alternating bass line (the notes with downward pointing stems), to the point where it is almost on automatic pilot. Use the second and third fingers to play the melody, grabbing the two strings simultaneously and pulling the fingers in towards the palm of the hand.

GUEST LESSON

ON THE CD-ROM



UNION STATION

OPEN STRING LICKS

OPEN STRINGS ARE A KEY COMPONENT OF BLUEGRASS GUITAR. DAN TYMINSKI FROM UNION STATION GETS YOU ON THE RIGHT TRACK (ARF!) WITH THIS TASTY LICK

THEO WILSON/WIREIMAGE

Union Station:
"Can you 'count'
us in please?"



UNION STATION: Open string lick

ON THE CD-ROM

$\text{A}=105$ Freely

N.C.

let ring throughout

hold back-----

TAB

5 6 7 /4 0 3 0 2 4 3 5 3 5 3 4 5 0

0 3 0 3 5 0 0 4 5 0 0 3 0 1 3 0 0 0 3 7 5 7

0 0 2 0 2 0 1 0 3 0 3 7 5 5 5 3 0 3 0 0 3 0 4 5 0 0 5

5 0 0 3 0 0 3 4 3 4 5 0 3 5 0 5 3 4 0 0 2 5 0 5 0 0 0 6 6 5

0 7 5 0 0 0 3 4 3 1 0 3 4 0 3 5 0 3 0 5 0 0 3 0 0 3 2 3

G

8

8

When TG met up with Union Station guitarists Dan Tyminski and Ron Block, Dan told us he couldn't imagine playing without incorporating open strings into his ideas. This lick is very free and flowing, so don't try too hard to duplicate it perfectly.

GUITARS: DAN TYMINSKI

John Butler: more groove than a packet of crinkle cut crisps

GUEST LESSON



JOHN BUTLER TRIO

OPEN C GROOVE

YOU MAY NOT OWN AN 12-STRING GUITAR OR HAVE ACRYLIC FINGERNAILS, BUT ANYONE CAN HAVE A GO AT THIS SUPER-FUNKY OPEN C LICK...

John Butler may be relatively unknown in the UK, but in his native Australia he is something of a superstar, where he has three platinum albums under his belt.

His latest album, *Sunrise Over Sea*, is a collection fantastic songs, which show off his versatile fingerstyle playing. He is as comfortable playing funky grooves as he is playing delicate picking lines. He also plays banjo from time to time and is a very accomplished slide player.

Although most of his songs are played on his 11-string guitar (a 12-string with the 'octave G' string removed), he also runs it through his custom pedalboard.



and plays distorted wah slide solos (*Treat Yo' Mama* among others).

John's fingerpicking style is very aggressive and he had to resort to using false acrylic nails as his natural nails were 'eaten up' by his strings. However, provided you don't go mad, your own nails will be quite safe!

John is a fan of numerous open

tunings. In our example, and on many of his best tunes, he is in open C tuning (C G C G C E).

Notice the very funky sound to this lick; it may take a while to nail this, so you should start this exercise by cycling round the first two bars until you get a real feel for John's phrasing.

JAMES UNGS

JOHN BUTLER TRIO: Open C Groove

ON THE CD-ROM

The musical notation consists of two staves. The top staff is a standard musical score with a treble clef, a key signature of one sharp (F#), a time signature of 3/8, and a tempo of 120 BPM. It features a sixteenth-note pattern. The bottom staff is a tablature for a 12-string guitar, showing six strings (T, A, G, C, B, E) with note heads indicating pitch and stems indicating direction. Below the tablature are letter and number markings (i, m, p, 0, 3, 5, 6, 7, 8, 9, 10, 11, 12) corresponding to the frets on the guitar strings. The first two staves of the music are identical, followed by a repeat sign and another identical section.

Notice how the same frets (3rd and 5th) occur across all the strings in this example. This is the beauty of having so many Cs and Gs in the tuning.



TUTORIALS

NEED TO WORK ON YOUR STRUMMING? DO YOU THINK THAT YOUR BLUES PLAYING COULD DO WITH A MAKEOVER? MAYBE YOU WANT TO KNOW HOW THE GREATS DO IT. OR ARE YOU A LAZY BLAGGER LOOKING FOR A SHORT-CUT? WHATEVER YOU'RE AFTER, IT'S HERE!!

The problem with guitar playing is, just when you think you've made a bit of progress, you suddenly realise that there's still 10 lifetime's of work left to do! We've all been there and it can be pretty frustrating! Unfortunately, it's not something that you can ever totally get away from, but luckily, *TG* is here to help...

The best way to progress is to work slowly on all areas of your playing. Rather than working like mad on improving one aspect (usually the easiest) of your technique, take a range of bite size exercises, which will give all of your playing a thorough work-out. While you won't necessarily see a drastic overnight improvement, over a period of time you will be become a better all-round guitarist.

We have given you a real spread of things to work on; you can start with simple chord strumming and fingerpicking and then work your way through simple delta blues ideas, before finally having a go at some riffs, licks and acoustic blues solos.

James Uings - Music Editor

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LEARN TO PLAY

ON THE CD
TRACK 21-30



BLUFFER'S GUIDE

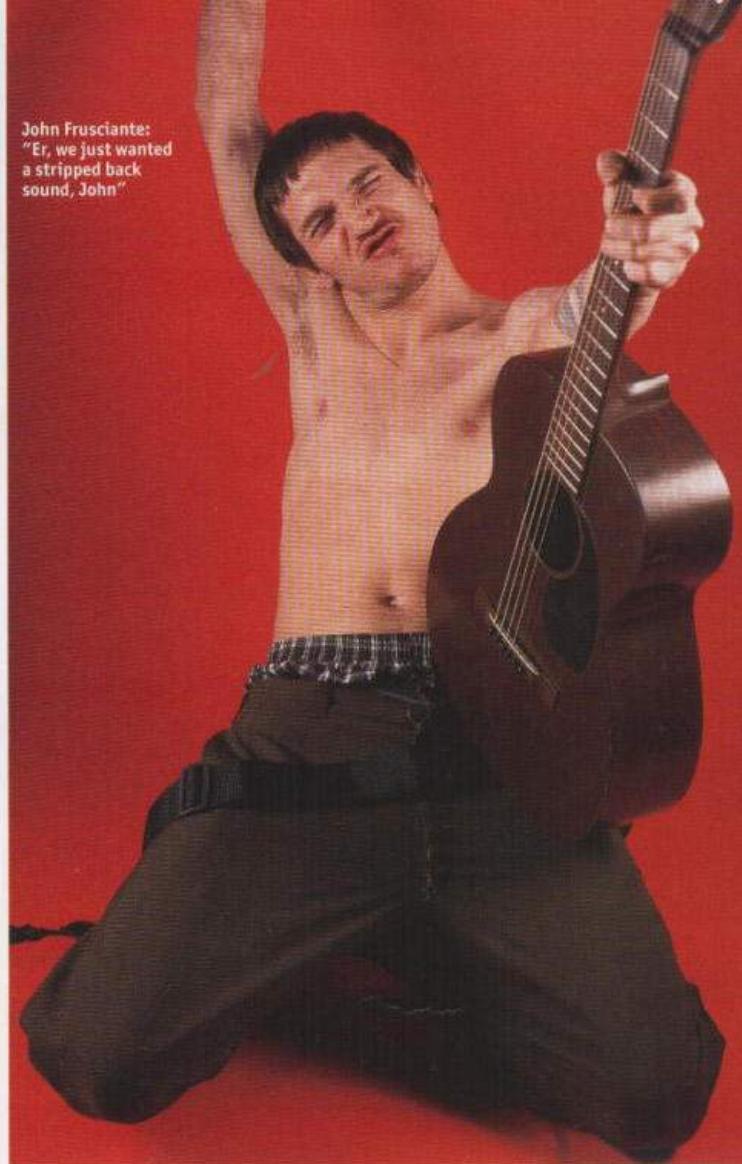
TO ACOUSTIC

NEED A CRASH-COURSE IN ACOUSTIC GUITAR STYLES? OUR BLUFFER'S GUIDE WILL HELP YOU LOOK LIKE AN EXPERT WITH THE MINIMUM AMOUNT OF EFFORT!

The sound of the acoustic guitar has become more and more popular in recent years, no doubt, in part, thanks to MTV's hugely popular Unplugged series (featuring Clapton, Nirvana, REM & Neil Young amongst others). In addition, many artists usually associated with electric sounds, have released acoustic albums (eg Foo Fighters).

The sound of an acoustic guitar can be incorporated into a full band line-up, giving a classy effect to the overall sound, or it can stand alone as a mini orchestra in the hands of a player like Steve Hackett or John Renbourn. Obviously, talking of acoustic masters,

John Frusciante:
"Er, we just wanted
a stripped back
sound, John"



MARK BURKE/LAUREN SANS

EXAMPLE 1: Acoustic strumming

TRACK 21 »

♩=120

D

Cadd⁹

G

TAB

Em⁷

D

TAB

A general 'backing' style, heard on everything from The Eagles to Kaiser Chiefs. The quick 16th note strums at each bar's end give a nice flourish.



EXAMPLE 2: Arpeggio accompaniment

TRACK 22

$\text{♩}=120$

D add⁹ Dadd^{9/C♯} Bm⁷add⁴ G A

Performed fingerstyle or with pick and fingers, this example demonstrates some of the melodic possibilities using moving bass notes. It's worth experimenting with 'partial' chords (ie arpeggios) like this, as they provide more melodic opportunities and variety for accompaniment.

EXAMPLE 3: Celtic ornamentation

TRACK 23

$\text{♩}=60$

N.C.

With a folky/Celtic feel, this example uses ringing open bass notes, superimposing a melody embellished with slides and pull-offs. Keep the hammer-on/pull-offs rhythmically tight for best results. This approach of open string slurring can lead to many interesting possibilities, so experiment!

EXAMPLE 4: Melodic chords

TRACK 24

$\text{♩}=120$

A Asus⁴ A Asus² A D Dsus⁴ D Dsus² D

With a full strumming pattern, varying chords by adding or taking away one finger is a very popular melodic approach – you really need to know about this!

EXAMPLE 5: Pete Townshend strumming

TRACK 25 »

$\text{♩}=120$

E Fadd^{4/E}



» EXAMPLE 5: Pete Townshend strumming (cont'd)

TRACK 25

G 6/E F#add⁴/E

TAB

Think of Pete Townshend of The Who's intro to *Pinball Wizard* and you won't go too wrong when playing this. For additional fun vary the attack of the strumming for accents. Note how moving the open E shape around the fretboard creates good results – this can also be done with A, D and C shapes.

EXAMPLE 6: Mandolin pastiche

TRACK 26

$\text{♩} = 120$

E⁷sus⁴
(A⁷sus⁴)

Capo 7th Fret

TAB

By using a capo at the 7th fret, this phrase takes on a mandolin style 'chime', great for doubling up with standard acoustic for big guitar results (Peter Buck from REM is a master at this). This trick is also used on the Beatles' *Here Comes The Sun* so it's worth adding to your acoustic approaches.

EXAMPLE 7: Drop D chords

TRACK 27

$\text{♩} = 120$

D C G

F C D G

TAB

Detuning the low 6th string down from E to D creates a droning sound, even though it is only used a couple of times here. This is particularly great for moving a D chord around in a similar way to that seen in Example 5.



EXAMPLE 8: Double Drop D Tuning

TRACK 28

$\text{♩} = 60$

Gm⁷ C⁷

Gm⁷ Dm

Keeping the sixth string detuned to D, detune the first string to D also for this 'double drop D' tuning. This gives opportunities for melodic, open sounding chords. It's used by such diverse artists as Neil Young and Fleetwood Mac.

EXAMPLE 9: DADGAD Tuning

TRACK 29

$\text{♩} = 120$

D G D/F#

The very popular DADGAD tuning, used by John Renbourn and Davy Graham, has an almost Indian sound and is in fact rumoured to have been derived from a sitar tuning. This example hints at some of the ringing melodic phrases which are only possible in this tuning - bluffers note; only two fingers needed!

EXAMPLE 10: Lead/rhythm combination

TRACK 30

$\text{♩} = 60$

D

C/D G D

Here is a hybrid of lead/rhythm playing using double stops. The hammer-ons and pull-offs are quite taxing but perseverance will pay off.

ON THE CD
TRACKS 31-40

LEARN TO PLAY

STRUMMING PATTERNS

A GOOD STRUMMING TECHNIQUE IS FUNDAMENTAL TO GOOD GUITAR PLAYING. LEARN THESE STRUMMING PATTERNS THEN PLAY WITH THE BACKING TRACKS...

THE BASICS

There are only two movements the pick does against the strings: a down pick and an up pick. Either in single-note playing or multi-string strumming, the down pick is both the easiest and loudest of the two. It's because of this that all guitarists use down picks on the strong beats for each bar. For example, a count of '1234' (four quarter notes or crochets per bar) would feature a down pick on each of those four beats.

Next time you see a band on TV, pay attention to the guitarist's picking hand. More than likely, he/she will be playing a chordal part that involves up and down pick strumming across the strings. It's favoured by countless bands from Oasis to Starsailor as well as icons like Led Zeppelin and Neil Young, so let's get down to learning some common strumming examples.

SIX-STRING STRUMMING

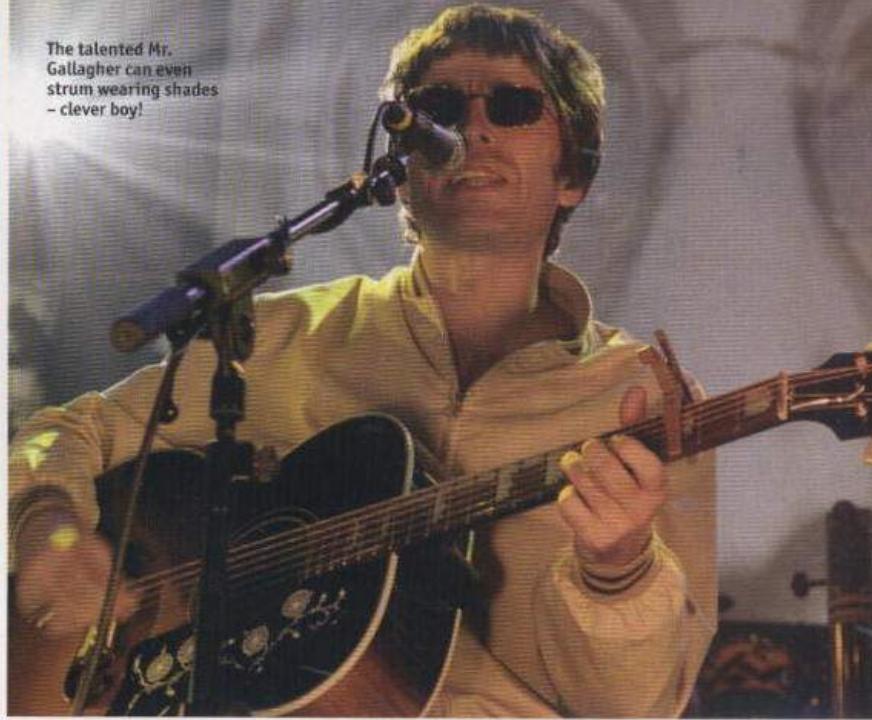
Example 1a shows a rhythm using four down strums per bar of a six-string Em chord. Example 1b varies this by adding two eighth notes/quavers to the last beat (beat four). You'll need to play these with a down then an up pick strum. Example 1c features quavers during beat two and four for a 'boom cha-cha, boom cha-cha' rhythm. Examples 1d-1f add faster 16th notes/semi-quavers among the quarter and eighth notes for more energetic results. As the strumming gets busier, follow the picking directions to accommodate the 16th notes/semi-quavers. If you've avoided using ghost strums so far (see boxout below), they'll prove helpful now – especially with the busy Example 1f.

ALTERNATE BASS STRUMMING

For more variety, alternating between a bass note and strumming of higher strings creates a more melodic chord approach. For Examples 2a-2d, use a similar approach as before – using down strums on strong beats and up strums on off beats, using ghost strums to keep a steady rhythmic feel. Lastly, don't be too pedantic about playing exactly what's notated, the overall feel is more important than 100 per cent accuracy.

JASON SIDWELL

The talented Mr. Gallagher can even strum wearing shades – clever boy!

**EXAMPLE 1a**

TRACK 31

$\text{♩} = 85$
Em
Play 3 times

TAB

EXAMPLE 1b

TRACK 32

$\text{♩} = 85$
Em
Play 3 times

TAB

EXAMPLE 1c

TRACK 33

$\text{♩} = 85$
Em
Play 3 times

TAB

EXAMPLE 1d

TRACK 34

$\text{♩} = 85$
Em
Play 3 times

TAB

EXAMPLE 1e

TRACK 35

$\text{♩} = 85$
Em
Play 3 times

TAB

EXAMPLE 1f

TRACK 36

$\text{♩} = 85$
Em
Play 3 times

TAB

EXAMPLE 2a

TRACK 37

$\text{♩} = 85$
C
Play 3 times

TAB

EXAMPLE 2b

TRACK 38

$\text{♩} = 85$
C
Play 3 times

TAB

EXAMPLE 2c

TRACK 39

$\text{♩} = 85$
C
Play 3 times

TAB

EXAMPLE 2d

TRACK 40

$\text{♩} = 85$
C
Play 3 times

TAB

HOST STRUMS AND CHORDS

Ghost strums are strokes that occur during normal strumming but don't make contact with the strings. This will result in a constant picking hand motion. Even though they're not heard, they help stabilise your internal metronome when playing. They're particularly useful when strumming energetic acoustic guitar chords or playing funk guitar grooves. The bottom line: when a rhythmic pattern becomes more syncopated (eg. resulting in a healthy amount of up picks between main beats), ghost strums are essential so your groovy rhythms don't sound like you're falling down the stairs!

LEARN TO PLAY



James Taylor:
combined chords
with licks to create
some great riffs

ACOUSTIC RIFFS & LICKS

WANT TO MOVE ON FROM SIMPLE ACOUSTIC STRUMMING? THEN TRY THESE TECHNIQUES FOR BUDDING ACOUSTIC GUITARISTS...

While the acoustic guitar is great for strumming chords, it can also be used in lots of other ways too.

By playing the notes of chords separately (these are called arpeggios) you can create a more distinctive idea. This can then be taken a step further by using embellishments, like those found in riff four.

Lead playing is also possible on an acoustic guitar, although you will probably have to avoid bending the strings, as this is pretty hard to do and you risk injuring yourself!

Once you have had a go at the examples try your own licks over the backing tracks.

JAMES UINGS

EXAMPLE 1: Acoustic riff 1

TRACK 41

This is a simple 'claw hammer' pattern using the thumb and first two fingers. Your thumb (p) should only play the notes on the lowest three strings while your first finger (i) takes care of the third string and your second finger (m) the second string.

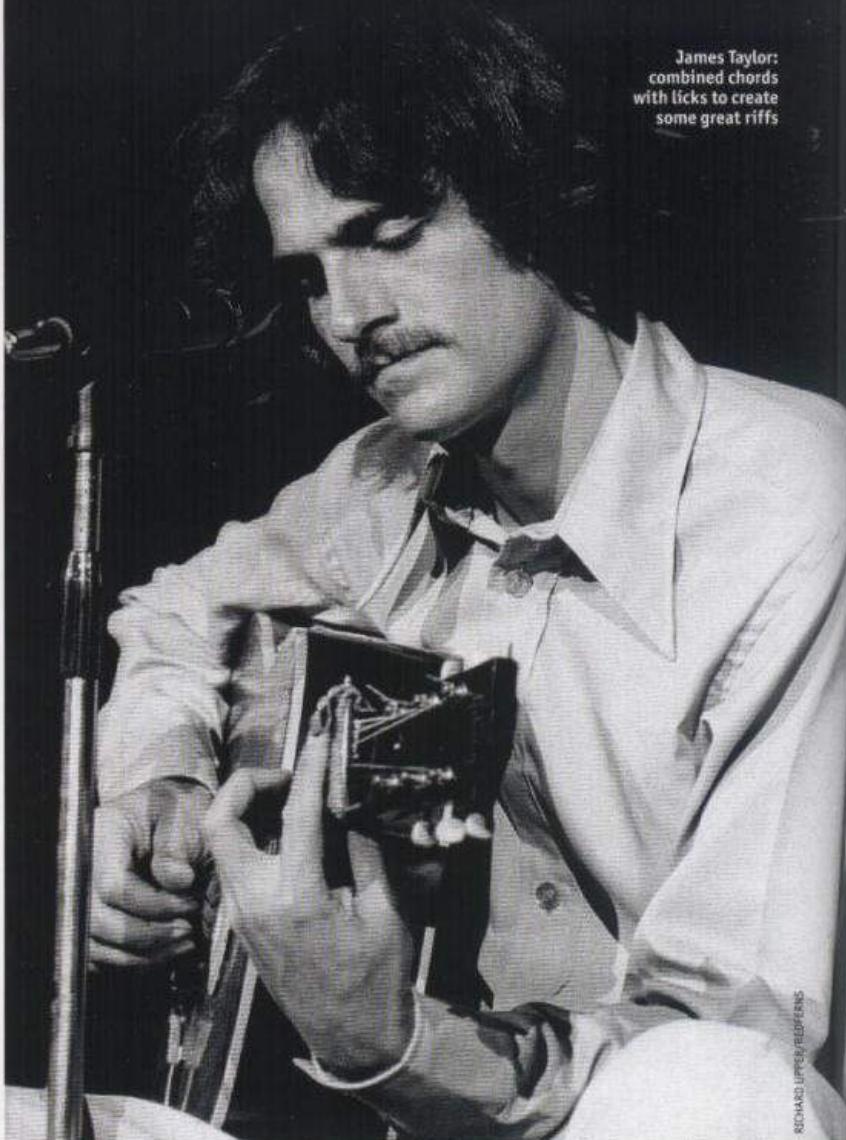
BACKING – TRACK 42

EXAMPLE 2: Acoustic riff 2

TRACK 43

This example is played on a nylon string acoustic on the CD, but also sounds great on a steel string. Stick to the picking as indicated – your first finger plays only the second string and your second finger plays the first string.

BACKING – TRACK 44



RICHARD LIPPER/REDFERN



EXAMPLE 3: Acoustic riff 3

TRACK 45

$\text{♩} = 85$

Cadd⁹ A⁷ G Em C

TAB

etc.

Notice how only the off beat 16th notes are played with an upstroke. Aim to keep a constant 16th note strumming arm pattern going throughout – just lift your pick on and off the strings in the appropriate places!

BACKING – TRACK 46

EXAMPLE 4: Acoustic riff 4

TRACK 47

$\text{♩} = 90$

G C/G G C D G

let ring

TAB

etc.

This is a country-flavoured acoustic lick. Start slowly and stick to the picking indicated in order to achieve the correct accents.

BACKING – TRACK 48

EXAMPLE 5: Acoustic lead 1

TRACK 49

$\text{♩} = 60$

Em⁷ G Em⁷

TAB

This Pink Floyd rip-off shows how even prog rockers love the acoustic! Use the open G at the start of the second bar to shift from third to first position.

BACKING – TRACK 50

EXAMPLE 6: Acoustic lead 2

TRACK 51

$\text{♩} = 130$

F G C

TAB

This example is in the key of C major. You should start the quick phrase in the second bar on your fourth finger.

BACKING – TRACK 52

EXAMPLE 7: Acoustic lead 3

TRACK 53

$\text{♩} = 110$

Bm G D

TAB

Although this riff starts with a Bm chord, the solo is constructed using only notes of the D major scale. Make sure you start the slide in the second bar on your third finger otherwise the A note that follows will be awkward to fret.

BACKING – TRACK 54

Paul Simon: he
makes it look easy
- now you can too!

LEARN TO PLAY



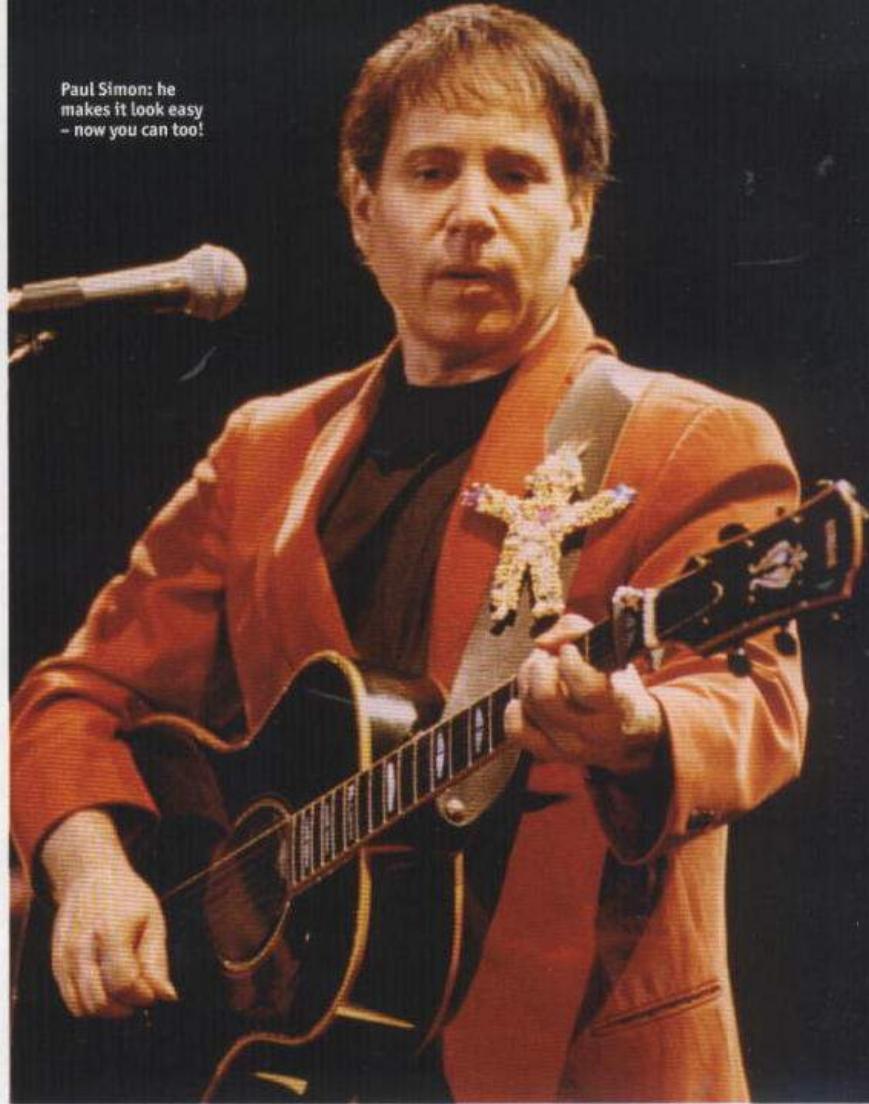
FINGERPICKING MADE EASY

FINGERPICKING IS AN ESSENTIAL TECHNIQUE FOR ALL GUITARISTS. HERE, WE EXPLAIN THE BASIC PRINCIPLES AND OFFER TIPS FOR THE MORE EXPERIENCED PLUCKER

You would think, in these days of cheap digital multi-trackers and sequencers, that the humble art of accompanying yourself on guitar was not long for this world. But this is a long way from the truth. Contemporary artists such as John Butler and Paul Weller are using techniques that originally appeared under the fingers of Bob Dylan, Nick Drake, Donovan, Paul Simon and Joni Mitchell in the 60s.

For this month's acoustic special, we've demonstrated five styles of fingerstyle accompaniment that cover most of the commonly-used acoustic picking techniques. They all rely on the same fundamental skill: the alternating thumb bassline. This means that the thumb always plays a regular 2, 4 or 8 to the bar on the bass notes while the remaining fingers pluck the higher strings. By combining this thumb technique with different finger patterns, you can create anything from simple 2/4 country parts to complex rippling classical-style arpeggios.

First, you need to make sure the thumb (labelled 'p' in the tab) is accurately positioned over the bass



strings. If you're a plectrum rhythm player, you won't be used to keeping your hand static in this way, and will find yourself frequently missing the strings. To get round this, some players like to anchor their little finger on the scratchplate, or even rest their whole hand on the edge of the bridge. Whichever works for you is fine.

Your next step is to get the fingers positioned properly. To begin with, rest your first three fingers (index, middle and ring, labelled 'i', 'm' and 'a') on the top three strings. That way, picking is simply a matter of lifting the finger off its own string, saving you the hassle of searching for the correct string to pluck. All of this saves you thinking time, which means – hooray! – you'll be able to pick

considerably faster.

All of the notated examples can be played over the backing track. Once you've learned each pattern over the C and G shown in the tab, you'll find it's relatively simple to adapt them for the other chords in the song. Don't worry if you can't play all of these examples straight away. To get your fingerpicking to a standard where you can just 'forget' about your fingers while you sing may take months or even years! Just try to get your picking to a level where each note sounds evenly, and the timing of each note is spot on. Remember, it's always better to play a simple guitar part beautifully, rather than a complex one very badly...

JOE BENNETT

EXAMPLE 1: Simple claw pattern

TRACK 56

C G Am F

let ring

T A B

0 0 0 0 3 3 3 3 0 0 0 0 1 1 1 1

0 0 0 0 0 0 0 0 2 2 2 2 2 2 2 2

3 3 3 3 0 0 0 0 0 0 0 0 3 3 3 3

p a m i p a m i p a m i p a m i

etc.

This is the easiest of the five examples. Simply rest three fingers on the top three strings, then alternate the thumb and fingers as shown.

BACKING – TRACK 58



FINGERSTYLE MADE EASY ■ LEARN TO PLAY

EXAMPLE 2: Rippling arpeggios

TRACK 56

C G etc.

T A B 3 2 3 2 3 2 3 2 3 2 3

m a m a m a m a m a m

p i p i p i p i p i p i

Although this one's easy to understand, it's particularly tricky to get all the notes sounding evenly, especially at speed. Start slowly and build up speed slowly – expect to spend a couple of weeks getting this rhythm right. It's worth it – even predominantly electric players like Johnny Marr swear by it!

BACKING – TRACK 58

EXAMPLE 3: Clawhammer pattern into hammer-ons with arpeggios

TRACK 56

C G etc.

T A B 3 2 3 2 3 2 3 2 3 2 3

a m a m a m a m a m a m

p i p i p i p i p i p i

Here, the thumb plays the second bass note (the open fourth string) followed by a rapid hammer-on from the fretting hand. In bar 2, I've combined this with an arpeggiated finger part to create a rapid country/folk effect.

BACKING – TRACK 58

EXAMPLE 4: Alternating thumb and fingers

TRACK 57

C G etc.

T A B 3 2 3 2 3 2 3 2 3 2 3 2 3

m p m p m p m p m p m p

This simple idea is one of Paul Simon's faves – you can hear it on *The Boxer* and *Kathy's Song*, for example. At speed, it sounds much more complicated than it really is.

BACKING – TRACK 58

EXAMPLE 5: Syncopated part

TRACK 57

C G etc.

T A B 3 2 3 2 3 2 3 2 3 2 3 2 3

a m a m a m a m a m a m

p i p i p i p i p i p i

This is just one of thousands of combinations of syncopated effects you can create by varying the finger pattern over an even thumb part. In this example, sometimes the fingers and thumb play together, and sometimes they're alternating. This is typical of Bob Dylan – and countless more.

BACKING – TRACK 58

LEARN TO PLAY

FINGER PICKING

EVER WONDERED HOW ACOUSTIC PLAYERS CAN SOUND SO FLASHY USING JUST CHORDS? HERE'S HOW TO DO IT...

Acoustic fingerpicking has been around for a very long time in one form or another. From celebrated old classical guitar masters like Fernando Sor and Andre Segovia to folk players like Bob Dylan and torch singers like the late Eva Cassidy, it has a great heritage and is a tremendous technique to learn.

The beauty of fingerpicking as opposed to standard pick technique is that it allows the guitarist to add harmony to a melody and play contrapuntal melodic lines. This, in a nutshell, transforms the guitar into what some have called the 'lap piano'. OK, so you can't play ten notes simultaneously,

as on the piano, but you can play some very exciting and, most importantly, self-contained pieces with a reasonable fingerpicking technique.

During the 1960s, folk music enjoyed a renaissance pioneered by such musicians as Bob Dylan, Joni Mitchell, Simon and Garfunkel, and Fairport Convention. Country music also had a huge role to play in the development of contemporary fingerpicking styles. One of the greatest pioneers of country picking was Merle Travis who developed the style of playing a constant bass pattern with the thumb (denoted as

p), leaving the first (i) and second finger (m) free to provide a syncopated accompaniment. If you want to hear someone more contemporary using this style of picking, check out the impressive Eric Bibb for his slant.

The most important thing to remember when learning this technique is to keep your picking hand pretty still (move your fingers, not your hand) and almost parallel with the strings. Dedicate a finger to each string and let your thumb take care of the bass notes on the lowest three strings.

PHIL CAPONE

EXAMPLE 1: p + i picking with G, Em

TRACK 59

$\text{J}=100$

G Em G

TAB

0 0 0 0 0 | 0 2 0 0 2 0 | 0 | 0

3 3 0 0 0 | 0 2 0 0 2 0 | 0 | 3

p i p i p i p i | p i p i p i p i | p i | p i

The beauty of fingerpicking is that you don't have to fret all the notes of the chord if they are not played, as in this example. Notice how the first finger (i) is picking the open G on the off beats throughout the piece. Use your thumb (p) only for the bass notes on the sixth and fourth strings.

BACKING - TRACK 60

X EXAMPLE 2: p + i picking with Am, C, D

TRACK 61

$\text{J}=100$

Am C D Am

TAB

1 2 1 1 2 1 | 1 0 1 3 2 3 | 1 | 0

0 0 3 2 3 | 0 | 0 | 0

p i p i p i p i | p i p i p i p i | p i | p i

There are three different chords to contend with in this example. Notice how the thumb (p) alternates between the fifth and sixth strings whilst the first finger picks notes only on the second string.

BACKING - TRACK 62

Katie Melua:
a plucking beauty



DANIELINA

EXAMPLE 3: Claw hammer picking

J=120

This is the basic version of the traditional 'claw hammer' picking pattern. The thumb is restricted to notes on the bottom three strings while the first finger (i) and second fingers (m) are dedicated to the second and third strings, respectively.

BACKING - TRACK 64

EXAMPLE 4: Travis picking

J=100

The basic Travis picking technique, as developed by Merle Travis. Notice how the thumb is playing a constant 1/4 note bass line. Watch out for the 'pinches' (two simultaneously sounded notes) on the first beat of each bar. Start with the bass pattern on its own and gradually add the other notes.

BACKING - TRACK 66

EXAMPLE 5: Ornate Travis picking

J=100

A more ornate variation of Travis picking; this example incorporates a pull-off on the first beat of each bar. Once again, try starting with the bass line.

BACKING - TRACK 68

EXAMPLE 6: p i m a arpeggios

J=70

Fingerpicked arpeggios can sound very impressive once mastered. Notice how this example uses the third finger (a); as a general rule, keep this finger for notes on the first string only; your first and second fingers remaining dedicated to the third and second strings and your thumb taking care of the bass strings.

BACKING - TRACK 70

LEARN TO PLAY

DELTA BLUES

USING BASS NOTES

THANKS TO THE PATRONAGE OF ARTISTS LIKE THE WHITE STRIPES, ORIGINAL BLUES MUSIC IS MORE POPULAR THAN IT'S BEEN IN YEARS. LET *TG* BE YOUR GUIDE...

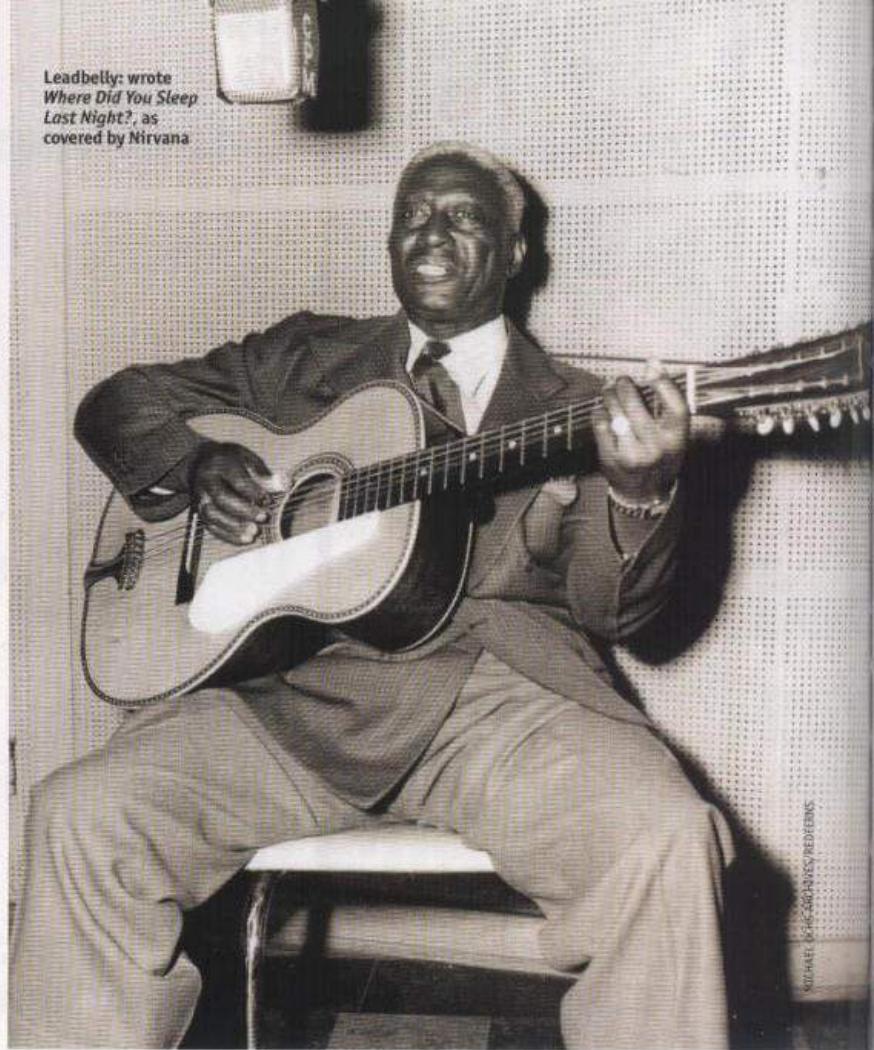
The influence of Leadbelly, Robert Johnson et al can still be felt today. Thanks to the patronage of artists like The White Stripes, Nirvana and The Black Keys, a new generation are discovering the power of those original bluesers. Indeed, many consider early blues the ultimate in 'unplugged' guitar music.

The first thing to learn is how to set a groove. The low sixth string can be played repeatedly with the thumb, creating a traditional blues rhythm, which leaves the fingers free to pick out lead licks. If you find the co-ordination difficult at first then just play the top lines without the bass part until you're familiar with them. We've notated eight easy blues licks for you to try which use the repeating bass note. They are all taken from the E blues scale, so practising these scales first will make learning the licks much easier.

To get an authentic deep blues tone you need to rest the fleshy part of your picking hand against the strings near the

Leadbelly wrote
*Where Did You Sleep
Last Night?*, as
covered by Nirvana

ON THE CD
TRACK 72-73



bridge to dampen the open bass string. Just use the index and middle fingers for picking the treble strings. Unlike folk or classical technique, there's no need to use the third finger for picking, so this

and the fourth finger can be anchored on the scratchplate or body. In this style, all the bends are more about feel than exact pitch, so notes don't have to be bent a full tone.

TONY SKINNER

EXAMPLE 1: Open bass note exercise

TRACK 72

Keep playing this bass rhythm until it becomes second nature. Eventually, you'll need to keep the rhythm going while simultaneously picking lead licks.

EXAMPLE 2: Reverse blues scale lick

TRACK 72

This riff is simply the E blues scale played backwards. Keep the thumb playing the bassline throughout.



EXAMPLE 3: Quarter-tone bends

TRACK 72

1/4

1/4

1/4

TAB

3 0 3 0 3 2 0 2 2

This lick is similar to the previous open E blues scale-based example, but the subtle bends give it a more cutting blues edge.

EXAMPLE 4: Second position blues scale lick

TRACK 72

3 4 4 4 3 5 4 4 3 4 3 4 2 5 2 2

TAB

This lick uses doublestops (two notes played at the same time) to flesh out the part.

EXAMPLE 5: Clashing lick with pre-bend

TRACK 73

PB 2

BU

TAB

0 0 5 3 2 4 3 (3)(2) 0 2

This lick uses the contrast of open and fretted notes. Also the slide between the first and second position blues scales is typical of this style of blues.

EXAMPLE 6: Using Slides

TRACK 73

TAB

You can slide up to, or down from, double stopped notes to create a more fluid effect. John Lee Hooker was fond of this technique.

EXAMPLE 7: Position shift

TRACK 73

1/4

TAB

3 0 3 3/5 3 4 3 5

This lick starts in the first position then moves up to the second. Notice how the top line begins after the first beat of the bar.

EXAMPLE 8: Open position with bend

TRACK 73

1/4

TAB

3 0 3 0 2 0 2

A simple descending blues scale lick to finish, spiced up with a quarter tone bend at the beginning. It can be played using pull-offs if you prefer.

LEARN TO PLAY

FINGERSTYLE BLUES

PUT DOWN YOUR PICK AND GET IN THE GROOVE WITH THIS INTRODUCTION TO BLUES FINGERPICKING...

Brownie McGee, Big Bill Broonzy, Blind Lemon Jefferson, Sam Lightnin' Hopkins, Blind Willie McTell, John Lee Hooker and Leadbelly – all these legendary bluesmen had one thing in common (apart from cool names!): they were great fingerstyle players with a strong sense of rhythm.

For this tutorial, we're going to take a look at how they managed to get such a great sound. The essence of fingerstyle blues is the 'double thumb pick' – where the thumb (p) picks on each main beat of the bar, alternating between a low and a high bass note (Ex 1). Any melody notes are then picked with either the first (i) or second (m) finger. It's this unique technique that differentiates blues from folk and classical guitar picking styles.

Make sure you pick the bass notes by moving your whole thumb in a circular motion, rather than by bending the

EXAMPLE 1: Double Thumb exercise

TRACK 75

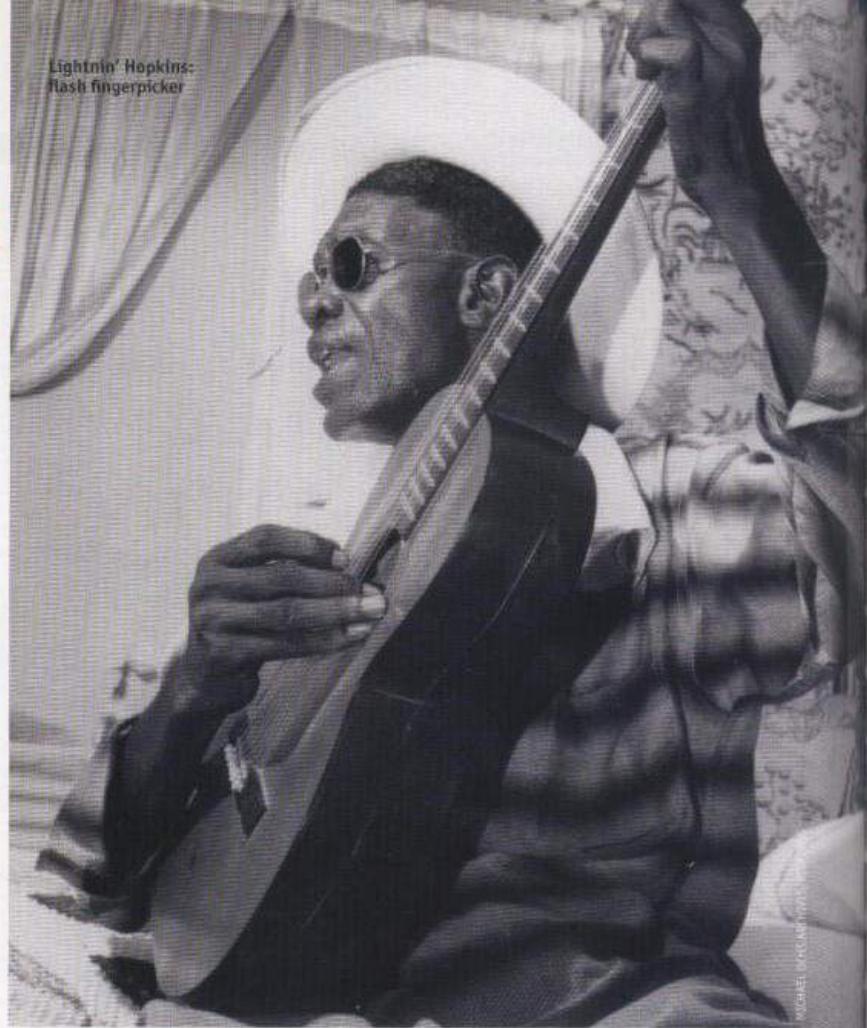
This is the essence of blues fingerstyle technique. Pick all the notes with your thumb. Keep repeating the pattern until you achieve a natural swing.

EXAMPLE 2: Cotton-Picking Blues – intro

TRACK 76 »

GUITARS AND BACKING: RICHARD BARRETT

Lightnin' Hopkins:
famous fingerpicker



thumb at the first knuckle joint. As you're only going to use the first and second fingers for the melody picking, you can rest the third and fourth fingers on the scratchplate of the guitar if you feel it gives you greater stability.

COTTON-PICKING BLUES

Once you feel confident with the double thumb pick technique you should start to tackle the demo track *Cotton-Picking Blues* (Ex 2). Begin by listening to the performance-speed version (track 76,

byte 1) so that you get an idea of the feel of the piece; then play along with the slow version (track 76, byte 2). Once you're familiar with it (and take your time to learn it properly) the piece shouldn't be too difficult to speed up later. To get a real down-home blues sound, rest the palm of the picking hand gently against the saddle, where the strings are anchored to slightly mute them from ringing on. Be careful though, too dead a sound could really give you the blues!

TONY SKINNER



» EXAMPLE 2: Cotton-Picking Blues

TRACK 76

A⁷

TAB

3 2 0 0 | 3 2 0 0 | 0 0 0 0 | 0 0 0 0 |

E⁷ **B⁷**

TAB

0 0 0 0 | 2 0 2 0 | 3 0 2 0 | 0 4 3 2 | 2 2 2 0 | 3 3 2 0 |

E⁷ **B⁷**

TAB

0 0 0 0 | 2 0 2 0 | 0 3 0 3 | 0 4 3 2 | 2 2 2 0 | 3 3 2 0 |

A⁷

TAB

0 0 3 0 | 3 0 . | 3 2 0 0 | 0 1 3 0 | 3 0 2 0 | 0 0 0 0 |

E⁷ **B⁷**

TAB

0 3 0 3 | 3 4 3 0 | 0 0 3 0 | 0 1 3 0 | 2 2 0 2 | 2 2 0 2 |

C⁷ **B⁷** **E⁷**

TAB

3 0 2 0 | 0 4 3 0 | 2 0 0 0 | 3 4 3 0 | 3 2 3 4 | 2 0 0 0 |

Use the double thumb pick technique – the thumb picks the bass notes (third to sixth strings) and use the first or second finger to pick the first and second strings.

LEARN TO PLAY

UNPLUGGED BLUES

ERIC CLAPTON-STYLE

WE ANALYSE THE ACOUSTIC SOLO STYLE OF ERIC CLAPTON, THE GUITARIST WHO CAN CLAIM, MORE THAN ANY OTHER, TO HAVE STARTED THE UNPLUGGED REVOLUTION

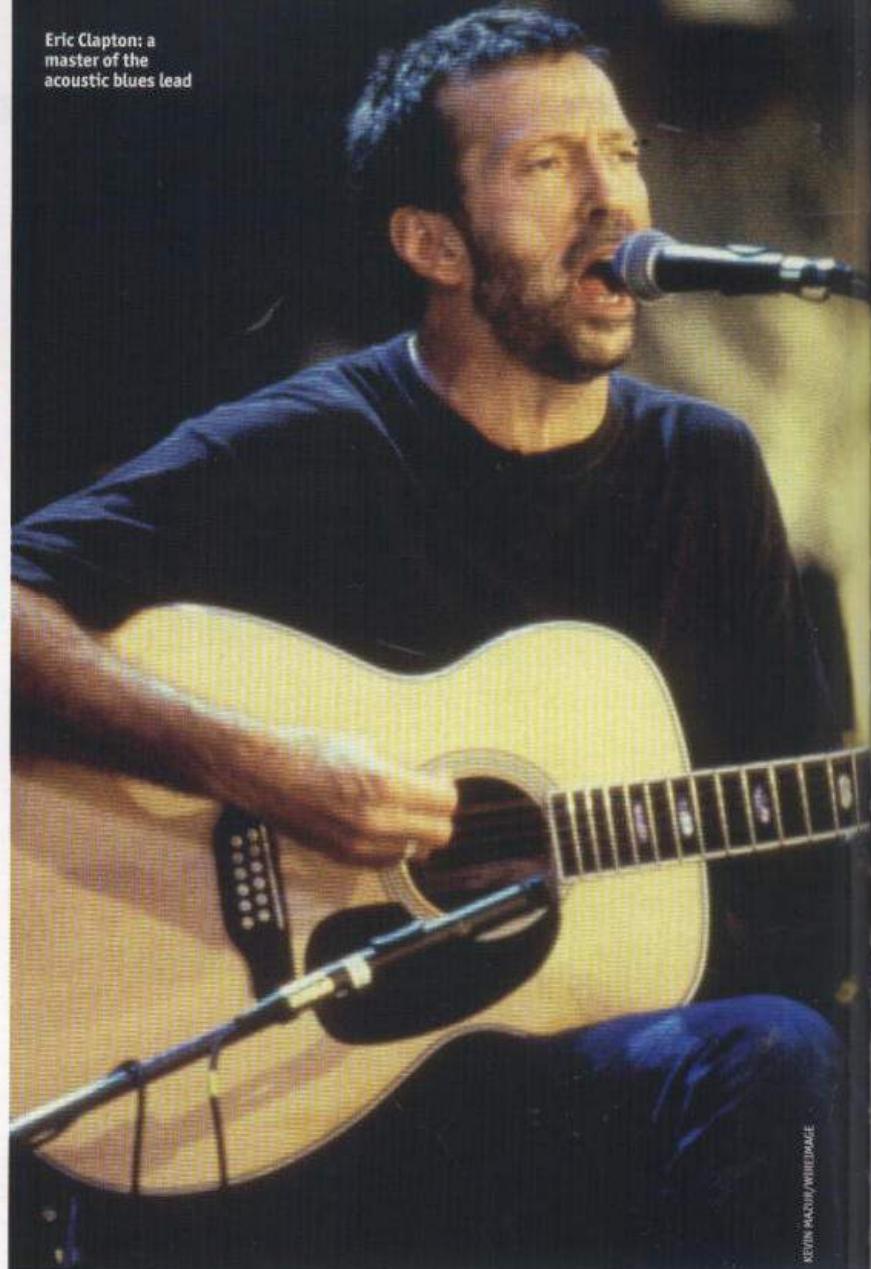
When most people pick up an acoustic guitar, the first thing that crosses their mind probably won't be guitar solos. Of course, there are many facets to the instrument which can be totally absorbing on their own, such as fingerstyle, rhythm playing, open tunings, etc. However, the acoustic guitar has huge potential as a solo blues instrument. Here's a solo based on Clapton's style, but featuring various techniques which should help your own blues playing.

PLAYING A SOLO

Before you look at the tab, examine the action and string gauge on your acoustic. It's true that a lower action and lighter strings can help for acoustic soloing, but they will cost you dear as far as tone is concerned, even if your guitar is plugged in. As it's better for an acoustic to have much heavier strings (especially with the wound third), bends are often difficult or inappropriate, so you may want to consider other forms of embellishment. In bar 3, there are two quarter tone

Eric Clapton: a master of the acoustic blues lead

ON THE CD
TRACK 77-78



KEVIN MACKIN/WIREIMAGE

bends followed by some slurred notes at the end of the bar. These are a useful alternative to string bends and appear in almost every bar of the solo, primarily using the E minor pentatonic scale, though often sliding/slurring the G up to G#.

To avoid long slides and string noise when shifting position, incorporate open strings as we've done at the end of bar 4. In bars 11 and 12 the quicker phrase utilises more picking than you might use on an electric, but this helps with articulation and has the added benefit of

creating a more percussive and dynamic musical effect.

THINKING ACOUSTIC

After you've adjusted your technique to suit the heavier strings, you should find the prospect of taking an acoustic solo less daunting. However, don't try to apply your regular electric soloing licks all the time. You'll get better results if you see the instrument as a positive change with new sonic possibilities, rather than simply a rather tough electric guitar!

RICHARD BARRETT

EXAMPLE SOLO: Eric Clapton-style

TRACK 77 »

A musical score consisting of a staff of musical notation and a staff of tablature. The notation staff shows a treble clef, a key signature of E major (two sharps), and a common time signature. The tablature staff shows six horizontal lines representing the strings of an acoustic guitar. Various musical markings are present, including slurs, grace notes, and specific note heads. Fingerings like 'T' and 'B' are indicated above the tablature. Measure numbers 9 and 10 are shown above the notation staff, with specific note counts like '7/9' and '9~7' below them. The tablature staff includes numerical markings like '7/9', '7 9', '7/8', '8/7', '9 7', '7 9/7', and '5 6'.

ON THE CD - GUITARS AND BACKING: RICHARD BARRETT



» EXAMPLE SOLO: Eric Clapton-style (cont'd)

TRACK 77

A

E **G♯7** **C♯m7**

G♯7 **F♯7**

G♯m7 **G♯7** **C♯m7** **G♯7**

F♯m7 **G♯m7** **F♯m7** **E**

ENDS

BACKING - TRACK 78

Johnny Cash: the late country star now has his own signature capo



LEARN TO PLAY

USING A CAPO

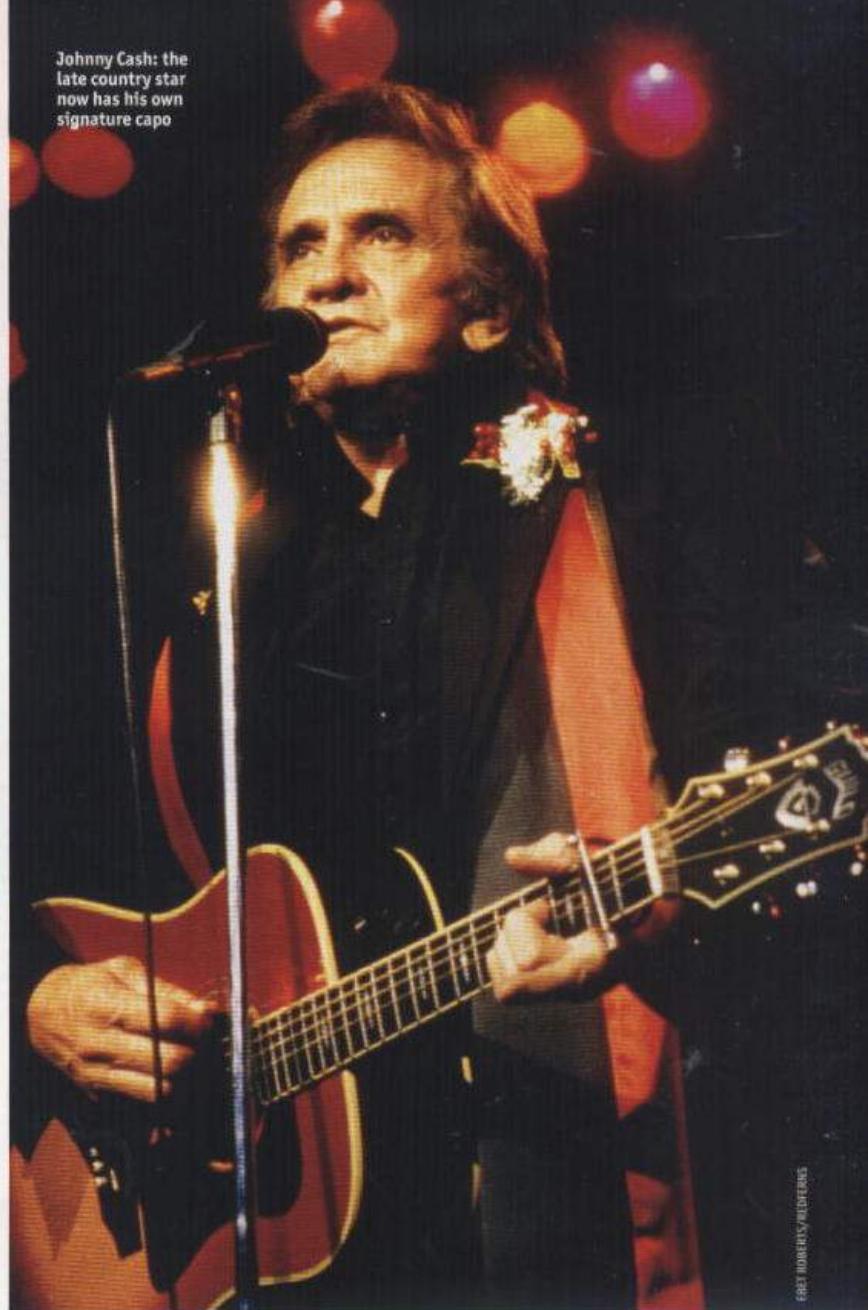
FOR SUCH A SMALL DEVICE, A CAPO IS INDISPENSABLE FOR MANY ACOUSTIC GUITAR PLAYERS. HERE'S WHY...

The capo, or to use its full name the capo d'astro, is a simple but ingenious device. Strap it around your fretboard at whatever fret you want and it acts as a new nut, giving your standard open string chords a whole new lease of life. To start off, check out The Who's *Baba O'Riley* as Pete Townshend used one at the 1st fret of his Les Paul Deluxe to play the song in F major. Or, perhaps, the capo at 2nd fret for Noel Gallagher's strumming on Oasis' *Wonderwall* floats your boat more?

CAPO A GO GO

Want more examples? Well, Joni Mitchell used one on *Big Yellow Taxi*, as did Nick Drake for *Man In A Shed* and Fleetwood Mac's Lindsey Buckingham for *Never Going Back Again*. There's also numerous Bob Dylan songs using the capo at the 1st fret for the 'unusual' keys (for guitar) of B₃ and E₅ as these suited his vocal range best.

If this all sounds a bit too acoustic/folky to you, then think about Keith



FRED HOMER/SHUTTERSTOCK

Richards, Neil Young and Travis, who all regularly use a capo – in fact, virtually all the singles released from 1999's Travis album, *The Man Who*, feature the guitar capo'd at the 2nd fret.

You can also get some great sounds by moving the capo further up the fretboard. Check out George Harrison's 7th fret guitar playing on The Beatles' *Here Comes The Sun* (tabbed on page 66) – very mandolin-like. In addition, listen to the evocative arrangement by Simon

and Garfunkel of the traditional song, *Scarborough Fair*. There's that 7th fret capo again!

Of course if you want to push the boat out even further, try the UK acoustic guitarist Adrian Legg who has explored the use of partial capos – capos which cover only some of the strings.

As you can see, the capo is continuing to develop as a tool for guitarists. So with capos at the ready, let's get started.

RICHARD BARRETT

BUST A CAPO!

JUST GOT YOUR FIRST CAPO? HERE'S HOW TO PUT IT ON YOUR GUITAR... PROPERLY

Despite what you might have heard, a capo is not for cheats! It is in fact a valuable songwriting tool that allows you to play open chords in different keys. Players as diverse as Johnny Marr of The Smiths, Bob Dylan and George Harrison have made good use of the humble capo. Listen to The Beatles' *Here Comes The Sun* for a fine example.

Before you can write your own capo classic you have to position the thing properly. Take a look at our easy-to-follow picture guide.



Position the capo against the side of the fret, not over it

Position the capo this way and your guitar will buzz like mad



USING A CAPO ■ LEARN TO PLAY

USING A CAPO: Mandolin emulation

TRACK 79

$\text{♩} = 120$

A (D) E (A) D (G) E7 (A7)

Capo 7th Fret

T A B 0 2 3 0 0 2 0 2 3 0 0 3 0 2 0 3 0 2

A (D) Esus4 (Asus4) D (G) E7 (A7) A (D)

T A B 0 2 3 0 3 2 2 3 0 3 2 0 0 3 2 2 3 0 3 0 0 2 2 3 0 0 2 2 3 0

With the capo at the 7th fret you can achieve a mandolin-like sound with standard open position chords. As shown here, it's very good for arpeggio melodies. Try using either alternate picking for these chords where down-picks are used on the down beats and up-picks on the off beats (first bar – down, up, down, up, up, up) or fingerpicking. Notice the two chord symbols above the music – the first one is the actual pitch of the chord and the lower bracketed one refers to the chord shape if it was played without a capo (the parent shape). So the first bar's A (D) means the chord's actual pitch is A while the chord shape is derived from the D chord played on the first few frets.

USING A CAPO: Simon And Garfunkel

TRACK 80

$\text{♩} = 185$

G (E) C (A)

Capo 3rd Fret

T A B 0 2 2 0 2 0 2 0 2 2 0 0 2 2 0 2 3 0 0 0 2 0 2 0

G (E) C (A)

T A B 0 2 2 0 2 0 0 2 0 0 2 0 0 2 0 2 0 2 0 0 0 1 2 2 0

This is inspired by a few Simon And Garfunkel songs that use just two chords. With a capo at the 3rd fret, the pitch is raised from E to G which helps to lighten the overall sound. It would also raise the singer's voice – this would be a benefit if they were having trouble pitching the melody in the original key that didn't use the capo.

LEARN TO PLAY



ACOUSTIC STYLE FILES

PLAY LIKE THE STARS

FROM ROBERT JOHNSON TO REM, TOTAL GUITAR ANALYSES THE STYLES OF SOME OF THE MOST INSPIRATIONAL ACOUSTIC ARTISTS FROM THE LAST 70 YEARS

Following on from our diverse selection of the 40 Acoustic Rock Tracks You Should Learn (see page 28), our last examples further illustrate just how versatile the instrument is by way of eight strikingly different examples.

ROBERT JOHNSON

Famed for his supposed deal with the Devil, Johnson's playing has been an inspiration to Eric Clapton, Keith Richards and countless others. His pieces were played fingerstyle, usually with a characteristic 'shuffle' rhythm, so our riff is based on the intros to many of his blues tracks, using a descending triad idea in bar 2 and a chromatic bass line in bar 3. Although we've transcribed the riff for an ordinary tuned guitar, Robert often favoured altered tunings such as open A and open E.

BERT JANSCH

The second example profiles Bert Jansch who was hugely influential among guitar players during the 60s with his unique blend of folk, blues and jazz. Neil Young even calls him 'the Hendrix of acoustic guitars'. His first LP was recorded in a friend's kitchen on a borrowed guitar,



ELIOT ELIAS/REDFERNS

which adds to the mystique surrounding his highly evocative style. He often used the clawhammer style, which employs alternating bass notes played by the thumb on strong beats.

BOB DYLAN AND JONI MITCHELL

One of Bert's many fans was Bob Dylan. Armed only with a blues harp and a guitar, Dylan was at the forefront of the protest song/folk movement of the early 60s. Our transcription, based on *Buckets Of Rain*, uses minor and major sixth chords that sound particularly effective over the tonic note of E. Another pioneering folk guitarist and singer was Joni Mitchell. Her track *A Case Of You* (which also featured James Taylor on guitar) uses some drone-like chords (played on altered open tuning). We've transcribed the progression mainly around the tonic chord G, although the lowest note is D.

TRACY CHAPMAN AND THE LA'S

Tracy Chapman is the queen of the

deceptively simple riff, and the relatively easy chord progression of Em, D, G, C is made far more interesting by the use of wide intervals and chord inversions. The next example is based on the band The La's. Although their most famous track is *There She Goes* we've modelled our transcription around the acoustic-driven *Doledrum*. The harmony is built around the contrast between G and G# – this gives the chord progression its bluesy sound.

REM AND NIRVANA

REM's Peter Buck has produced many fine acoustic tracks over the years. Our transcription is based on *Drive* and uses drop-D tuning to emphasise the minor feel as well as creating a country/blues sound. Our acoustic journey ends with Nirvana, who shook the guitar world up in the 90s. In this riff we see Kurt's characteristic use of... *Teen Spirit* rhythms and string mutes. Extremely simple, very effective.

STEVE ALLSWORTH

EXAMPLE 1: Robert Johnson riff

TRACK 81 »

LET RING

STRUMMED W/THUMB

TAB

GUITARS AND BACKING: STEVE ALLSWORTH



» EXAMPLE 1: Robert Johnson riff (cont'd)

TRACK 81

Use 'i' and 'm' fingers for the treble notes and 'p' for the bass notes. The triads can be strummed with the thumb ('p') for controlled and soft tone.

EXAMPLE 2: Bert Jansch riff

TRACK 82

It takes a while to get used to the alternate bass note thumb movement here. As with the previous example, you can use i and m fingers, but the traditional free stroke technique (using i, m and a) – favoured by classical guitarists – will work equally as well.

EXAMPLE 3: Bob Dylan riff

TRACK 83 »



» EXAMPLE 3: Bob Dylan riff (cont'd)

TRACK 83

Use your 3rd and 4th fingers for the second chord, so your 2nd finger is free to play the E on fret 2, string 4. For the A chord make sure you hammer on the fretted notes with conviction otherwise the melody will be lost.

EXAMPLE 4: Joni Mitchell riff

TRACK 84

* Tap hand on body of guitar

Bars 5-8 use a more prominent melody line than previous bars. Joni emphasises these notes by digging into the top string of the chord and adding vibrato.

EXAMPLE 5: Tracy Chapman riff

TRACK 85 »

The trickiest aspect of this riff is the rhythm. There are some offbeats to contend with first, and then finally triplets, so count extremely carefully.



ACOUSTIC PASTICHES ■ LEARN TO PLAY

EXAMPLE 6: The La's riff

TRACK 86

Gtr. 1:

Gtr. 2 (2nd & 4th only):

TAB:

Because of the harmony in the chord progression, traditional blues lead lines can be played over it. Emphasise the blues vibe by playing all the subtle blues 'curls'.

EXAMPLE 7: REM riff

TRACK 87

Dm C5 G Dm G/B C5

TAB:

For the D minor chord use the trickier fingering of the 4th finger on D, so the 3rd finger is free to move to C chord and the low F-G slide into the G chord.

EXAMPLE 8: Nirvana riff

TRACK 88

Em G Em G

TAB:

To play this riff you will need a steady strumming technique. Ideally, the right hand should start moving at half speed during the second bar, so that the quaver off-beats will be sounded by up-picks. The last two muted semi-quavers alter this approach so play them as quick down-up strums.

COMPETITION WIN A FAITH ACOUSTIC AND TUITION BOOKS!

WIN!

A FAITH VENUS HI GLOSS ELECTRO-ACOUSTIC!

Thanks to the generous folk at Barnes and Mullins we have a gorgeous Faith Venus Hi Gloss electro-acoustic worth £449 to give away to one lucky reader. Featuring all solid tone woods including an Englemann spruce top and Indian rosewood back and sides, the Venus also sports a Shadow Classic Parametric Pro pickup system and comes with a high quality padded gigbag to carry your new guitar about in too!

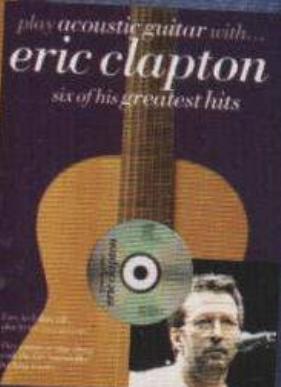
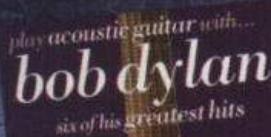
In addition to the main prize, thanks to our friends at Music Sales Ltd the winner and three runners-up will also receive two excellent tuition books: *Play Acoustic Guitar With... Eric Clapton* and *Play Acoustic Guitar With... Bob Dylan*. Each book features six of the artist's greatest hits to learn, with easy-to-follow tab and a tuition CD.

To be in with a chance of winning these great acoustic guitar prizes all you have to do is answer the following question correctly:

Which planet in our solar system is most famous for its colourful rings?

- A. Venus
- B. Saturn
- C. Mars

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