

MAG+CD
EVERY MONTH!
ONLY £3.99



Kiss
Hottest riffs



Orange amp
Overdrive 120



Yamaha 303-12
Best buy 12-string

TOTAL GUITAR

MAKING YOU A BETTER GUITARIST

REM

PETER BUCK'S NEW ADVENTURES IN SOUND



**Plus! Learn REM's five greatest riffs
Play along on CD with backing tracks!**

**Over 30 pages of
playing techniques**

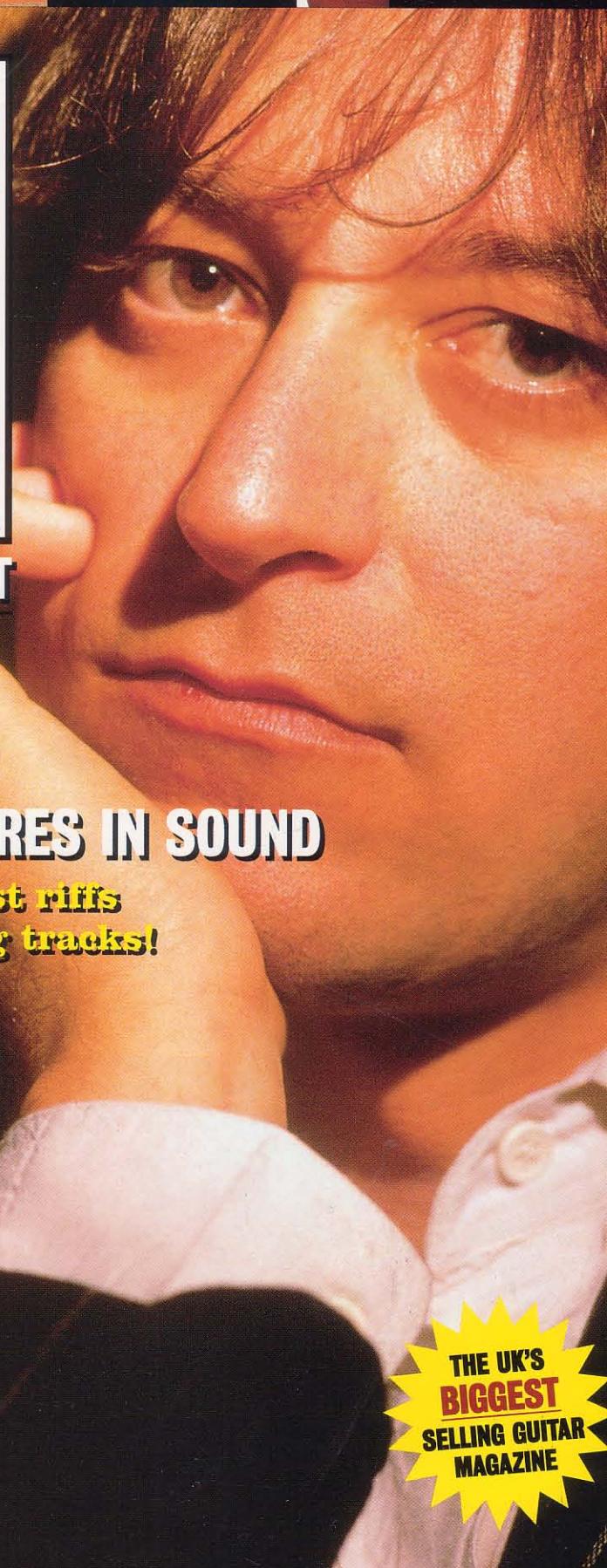
**Rock, blues, rhythm,
acoustic, bass, novice,
and more...**

The best new gear

**Digitech RP12, Morris
acoustic, Hughes & Kettner
Triamp and more...**

Total Guitar on tour!

**Come and meet the team
Full details inside**



**THE UK'S
BIGGEST
SELLING GUITAR
MAGAZINE**

**Future
PUBLISHING**

Your guarantee of value

£3.99 WITH CD

ISSUE '24 NOVEMBER 1996



9 771355 504024

TOTAL GUITAR



Two years old. Wow. It's *Total Guitar*'s 24th issue, and what a long and winding road we've travelled in that time. Since we were first delivered unto the magazine shelves by the midwife of guitar mags (ahem), we've fought our way to the top against some stiff competition. And over the last two years we've seen the emergence of many new and exciting guitar bands, the birth of a whole new, specifically British genre known as Britpop, and the incredible rise of the second biggest success story of the decade (after *Total Guitar* of course) in Oasis (although at the time of writing their future looks a little less assured than ours). Thanks to all our readers for your suggestions, comments, loves and hates – as we never tire of saying, it's for you that we make this magazine, so keep on sending in your thoughts. Here's to another great year of *Total Guitar*.

**TIM TUCKER,
EDITOR**



20-36 NEW GEAR

All the latest kit rated and demoed on the CD. Including the stylish Morris TF-100 acoustic (above).

ISSUE 24 • NOVEMBER 1996

FEATURES

LITTLE AXE

PAGE 12

Ex-session star goes solo – hear it on CD!

THE EGG

PAGE 14

Mighty dance/funk crossover combo

KULA SHAKER

PAGE 46

Indie's rising stars – learn to play their two greatest hits, *Tattva* and *Hey Dude*

REM'S NEW ADVENTURES IN HI-FI

PAGE 52

The history of the world's most popular band, with transcriptions of five of their greatest hits

REVIEWS

DIGITECH RP12

PAGE 22

New floor-mounted FX unit

ORANGE OVERDRIVE 120

PAGE 25

120 watt monster stack with retro chic

MORRIS TF-100 ACOUSTIC

PAGE 26

Stylish challenger in the acoustic stakes

PATRICK EGGLE BERLIN LEGEND

PAGE 28

The latest super-axe from Eggle

YAMAHA PACIFICA 303-12

PAGE 33

The electric 12-string at a stupid price

VANTAGE 635TG

PAGE 35

Great-looking budget Korean semi

HUGHES & KETTNER TRIAMP

PAGE 36

Three great amps in one £2,000 box

TECHNIQUE

CLASSIC TRACK - BLACK NIGHT

PAGE 68

All of Purple's top hit. With full backing track

ACOUSTIC MASTER - WILD WOOD

PAGE 82

Paul Weller's mellow classic explained

NOVICE - SMOKE ON THE WATER

PAGE 85

Oh Lord, give me strength...

RHYTHM - CROWDED HOUSE

PAGE 89

Don't Dream It's Over transcribed

ROCK - KISS

PAGE 94

Paint that face, spit blood, and rock 'n' roll all nite!

BLUES - SANTANA SOLOING

PAGE 100

Carlos Santana's soloing techniques

BASS - JAZZ FUNK STYLES

PAGE 103

Up your funk factor – get into jazz!

ACOUSTIC - GORDON GILTRAP

PAGE 107

Gordon Giltrap's beautiful *A Jazz Waltz*

Contents

"Gloria was about all I could manage. Three chords and a cloud of dust..."
REM guitarist Peter Buck
on the band's early days.

REM Adventures in Hi-Fi

TG tracks the history of the world's biggest band through the eyes of ace guitarist Peter Buck

Feature: p52

Technique: p54

**CD tracks 17-26:
Classic REM riffs to learn**

REGULARS

NEWS STORIES	PAGE 6	SUBSCRIBE	PAGE 98
LETTERS	PAGE 16	MAIL ORDER	PAGE 110
NEW GEAR	PAGE 20	READER ADS	PAGE 114
COMPO	PAGE 20	NEW RELEASES	PAGE 121
DEMOS	PAGE 127	RIGOR MORTIS	PAGE 128
Q&A	PAGE 39		

WHAT'S ON THE TG CD? SEE PAGE 4



VOLUME 24 • NOVEMBER 1996



CD Contents

This month's TG CD is awash with REM, Deep Purple and Crowded House. HARRY WYLIE weighs up the goods.

NEW RELEASES

TRACK 1 DEEP PURPLE TRIBUTE *Black Night* (Blackmore/Gillan/Glover/Lord/Paice) (4'41)

An energetic cover of this classic track, featured on the album *Black Night, Deep Purple Tribute*.
© 1996 Revolver Music

PAGE 68

TRACK 2 LITTLE AXE *Amber* (Alexander/Horner) (2'14)

Slow, melodic atmosphere from an old name in the R&B guitar world.
© 1996 M&G Records

PAGE 12

TRACK 3 THE EGG *Sunglasses* (The Egg) (4'11)

Fast, frantic guitar work with an orchestral slant from, well, Eggs.
© 1996 China Records

PAGE 14

READER DEMOS

TRACK 4 BLACK NOT GREEN *Is Anybody Out There?* (BNG) (3'10)

The cream of the crop of TG's reader demos.

PAGE 127

TRACK 5 JAX *You Don't Care* (Williamson) (1'24)

That's right.

PAGE 127

REVIEWS

TRACK 6 TIM TUCKER *Welcome to the TG CD* (0'32)

TRACKS 7-8 DIGITECH RP12

Seven sound bytes (1'30)

Warhol Verning - demo (1'12)

Seven bytes of effect samplers, plus a short demo track.

PAGE 22

TRACK 9 ORANGE OVERDRIVE

Daydreamer - demo (2'01)

Rockin' amp tones.

PAGE 25

TRACK 10 MORRIS TF-100

Morris Minor - demo (0'59)

Acoustic heaven.

PAGE 26

TRACK 11 EGGLE BERLIN LEGEND

Neil's Harvest - demo (1'55)

Wheat or chaff?

PAGE 28

TRACK 12 YAMAHA PACIFICA 303-12

Deserta - demo (1'12)

Atmospheric 12-stringer.

PAGE 33

FEATURES

TRACK 13 VANTAGE 635TG

Bad Acid - demo (1'05)

Semi-acoustic dreams.

PAGE 35

TRACK 14 H&K TRIAMP

Tough Cookie - demo (1'23)

Raunchy valve tones.

PAGE 36

TRACK 1

Hear the first track from this new Deep Purple tribute LP on CD, featuring Vinnie Moore and Al Pitrelli on lead guitar.

Guitar solo (0'56)

Outro section (1'11)

Novice version of riff (0'52)

Full backing track in Em (3'32)

Black? Well, purple actually.

© 1972 B Feldman & Co PAGE 68

TRACKS 39-41 ACOUSTIC MASTER: PAUL WELLER

Wild Wood acoustic intro (0'22)

Wild Wood solo (0'24)

Backing for solo (0'45)

Mellow Weller.

© 1993 Stylist Music PAGE 82

TRACKS 42-45 NOVICE: DEEP PURPLE

Smoke On The Water main riff (0'38)

Blues scale in A & solo bends (0'26)

Riff with solo (1'38)

Backing track in A (1'38)

King of riffs! © 1972 B Feldman & Co and HEC Music PAGE 85

TRACKS 46-48 RHYTHM: CROWDED HOUSE

Don't Dream It's Over excerpts (0'48)

Solo with accompaniment (0'25)

Full band backing in Eb (3'51)

© 1986 EMI Music PAGE 89

TRACKS 49-53 ROCK: KISS

Parasite intro (0'26)

Rock 'n' Roll All Night... intro (0'18)

Detroit Rock City solo (0'44)

...City solo backing (0'44)

Backing track in C#m (2'10)

© Hori Productions America/Café Americana/Polygram PAGE 94

TRACKS 54-55 BLUES: SANTANA SOLOING

Black Magic - solo (1'04)

Backing track in C#m (2'49)

Carlos the bluesman.

PAGE 100

TRACKS 56-58 BASS: JAZZ FUNK STYLES

Funky Hat - demo piece (1'10)

Bass and drums only (0'36)

Drum backing track (1'16)

Hey cat, or something.

PAGE 103

TRACK 59 ACOUSTIC: GORDON GILTRAP

A Jazz Waltz in full (1'58)

© 1996 Heartsongs

Acoustic balladry.

PAGE 107



30 MONMOUTH STREET, BATH BA1 2BW
Tel: 01225 442244 Fax: 01225 462986
INTERNET: ttucker@futurenet.co.uk
WEB SITE: <http://www.futurenet.co.uk>

Editor Tim Tucker
Art editor Ian Miller
Deputy Ed Harry Wylie
Techniques editor Joe Bennett
Designer Damian McGee

Contributors

Derek O'Sullivan, Richard Riley,
Jimi Savage, Stuart Bull, Ken Potter,
Simon Forrester, Mark Ramshaw,
Kit Morgan, Rod Sinclair, Tony Skinner,
Gordon Giltrap, Mark Cunningham

Music engravers

Simon Troup, Jennie Harrison

Photography

Rob Scott, Rick Buettner, Simon Dodd

Illustrations

Mat Rich, Stuart Gibbons

Publisher Andy Marshall

Managing director Greg Ingham

Chairman Nick Alexander

Advertising manager Gary Povey

Senior Sales Executive Nick Hembury

Production co-ordinator Carolyn Tandy

Production manager Nicola Lucas

Deputy production manager Lou Reffell

Ad design Tanya Myall, Claire Watkins

Circulation director Sue Hartley

In-house reprographics by Simon, Chris, Jon x 2, Liz, Tim, Brian, Jason, Ollie & Mark Colour reproduction by Color Works

Printed and bound in the UK by Cradley Print, West Midlands

News trade distribution: Future Publishing 01225 442244

ISSN 1355/0049

© Future Publishing 1996

All contributions to Total Guitar are submitted and published on the basis of full assignment of copyright, unless otherwise agreed in advance and in writing. No part of this magazine may be reproduced, stored in a retrieval system or resold without the prior written consent of the publisher.



CONTACTS

Editorial

Tim Tucker, Editor 01225 442244

Advertising

Gary Povey, Advertising manager 01225 442244

Total Guitar Licensing Enquiries

Mark Williams 0171 331 3920

E-mail: mwilliams@pnc.co.uk

Circulation

Sue Hartley 01225 442244

Customer services

01225 822510

Subscriptions/back issues

01225 822511

Future Publishing, FREEPOST (BS4900), Somerton, Somerset TA11 6BR

Subscription price for 12 issues

UK £45; UKDD £43;

Europe £63; rest of world £81



Total Guitar is a member of the Audit Bureau of Circulations Jan-June 1996: 32,456



Slash speaks!

GUNS N' ROSES TO RETURN

In an exclusive interview, the lord of the Les Paul reveals how everything is still coming up Roses...



UNS N' Roses guitarist Slash has revealed that the LA rockers – virtually reclusive over the last three years – have commenced work on new material. He has also spoken out about exactly what he has been doing since the last Guns album, *The Spaghetti Incident*.

"I haven't just been sitting around, that's for sure," he insists. "I've done some 580 gigs since '93. Only 189 of those were with my own band, Slash's Snakepit. I've just been getting out there and having fun and playing wacky shows with people like James Brown and Les Paul. Playing different kinds of music, from jazz to blues to... whatever."



GUNS AND POSES

Slash also revealed that the traditionally volatile Guns 'N' Roses writing machine has swung into action. "Yeah, like always, we've been swapping tapes," he says. "We always do that; then if everything clicks when we're together, we turn each individual's songs into

something heavy. If it doesn't happen – I don't mean to disappoint anybody – but it's just a bunch of human beings making a version of everyday life."

WELL-OILED

Although Slash is optimistic, he insists that GN'R could never function as a well-oiled machine. "There's imperfections in any mechanics," he drawls. "Anything that's supposed to be orderly is fine, but we're not that kind of band. Never will be. That I don't expect.

What I do expect is a unity and a meeting of minds between the guys. It's not one of these bands that sits down and calculates stuff. It's a rock 'n' roll band. If Guns lost that, then it would become like, well, I won't name names."

One Slash-related project which is set in stone is music for the new serial killer movie, *Curdled*, executive produced by Quentin Tarantino.

"It's Spanish guitar," he says, "which isn't something traditionally associated with me. But my music appears during the murder scenes, which is cool..." **TG**



NEIL ZLOZOWER

"I've been playing wacky shows with people like James Brown and Les Paul. Playing different kinds of music, from jazz to blues to... whatever."



On the CD: RIFF OF THE MONTH – THE ROLLING STONES

TRACK 15

THIS riff, played by Brian Jones, is in the intro and verses of this song from the 1965 Stones album, *Out of Our Heads*. The slides should be moved up in time to the music, keeping the swing feel,

and open bass notes are played in the second bar. The sliding B to C# notes (4th to sixth fret) are not picked, the finger is just moved up as the note rings on. Get ready: "Well, I told you once and I told you twice..." **TG**

THE ROLLING STONES: *The Last Time*

CD TRACK 15

Slight swing E7 D A

Let ring

Fretboard diagram:

	1	4	3	4	5	2	4	3	(6)	6
						0			0	

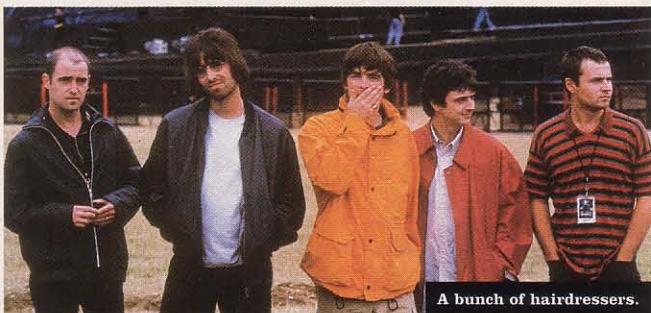
This insistent two-bar riff is played throughout each verse of *The Last Time*. Be sure to move the single-finger slides up the neck exactly in time with the swing feel of the song.

TRACK 15

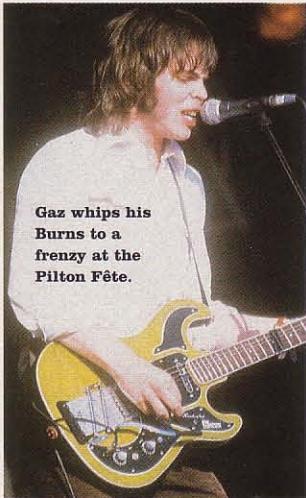
The Last Time, played several times through as shown in the notation, with an acoustic guitar supplying the harmony. Guitars: Joe Bennett



Brian Jones (left) playing his white Vox Teardrop, like a prancing fool.

**OASIS - WHAT'S THE STORY?**

By the time you read this, Britain's most popular band ever may be no more. The band cancelled the remaining five dates of their US tour, and guitarist Noel flew back to the UK alone after a fist fight with Liam. This latest ruck follows the storm the band caused at the MTV awards, Liam's failure to show for an MTV *Unplugged* session. Creation's only statement so far reads: "Noel and Liam are spending time together and getting over jetlag. The band will not be touring in the foreseeable future, but in every other aspect Oasis will continue to exist and function as a band." Hmm.

**MUCH FEATED SUPERGRASS**

Supergrass, the brightest hopes of Britpop, returned to playing live with an appearance at this year's Pilton village fete. TG were there to see the band deliver a first-rate set, singer and guitarist Gaz Coombes alternating between an SG and his Hank Marvin Burns guitar. The 'Grass appearance confirms them as one of the headliners for next year's Glastonbury – continuing the tradition for bands at the fete to return for Pilton's more publicised event.

**KISS REUNION SPLITS BAND**

Rock veterans Kiss took their comeback show to the Donington festival, donning both their make-up and the original line-up – Ace Frehley on lead guitar and Peter Criss on drums. This personnel change was described by Paul Stanley as 'amicable', the non-present members "working on other projects." But guitarist Kulick and drummer Singer have announced that they will not be returning. Meanwhile, Kiss' comeback continues, the Donington gig packed with all the old blood-spurting glory, marred only by Stanley telling 70,000 drunk, sweaty metal fans to 'drive home safely'...

PASSING NOTES**Brian May**

BORN: 19th July 1947, Twickenham, Middlesex

RECORDED WORK: No less than 18 glorious harmonised albums with Queen in their 20-year history.

A BUSY LAD THEN?: Too right – he also found time to record a solo album, plus the soundtrack to children's TV series *Starfleet*, and that *bloody* car advert, (*Driven By You*).

GREATEST SUCCESS?: How many guitarists have played a solo that 90% of the population know well enough to sing? Yep, *Bohemian Rhapsody* has to be his finest hour.

AN INFLUENTIAL GUITARIST?: Too right.

This is Brian May, inventor of the Brian May sound. His harmonised guitar textures have influenced just everyone, from Extreme's Nuno Bettencourt to Jeff Beck.

SO IS HE ANY GOOD THEN?: Do bears carry a pooper scooper? Brian's playing does rely more on melody, harmony and phrasing than flash widdle, but he has his moments of genius – there's a bottleneck in *Tie Your Mother Down*, layered delay lines on *Brighton Rock*, some terrifying pull-offs in *Gimme the Prize*, even multi-fingered taps in *It's Late*. And this was two years before EVH 'invented' tapping on the *Van Halen I* album. Brian's also pretty nifty on the Genuine George Formby Ukelele Banjo (check out *Good Company* from *A Night At The Opera*).

ILLUSTRATION: MAT RICH • WORDS: JOE BENNETT

IS HE UNCOOL IN ANY WAY?

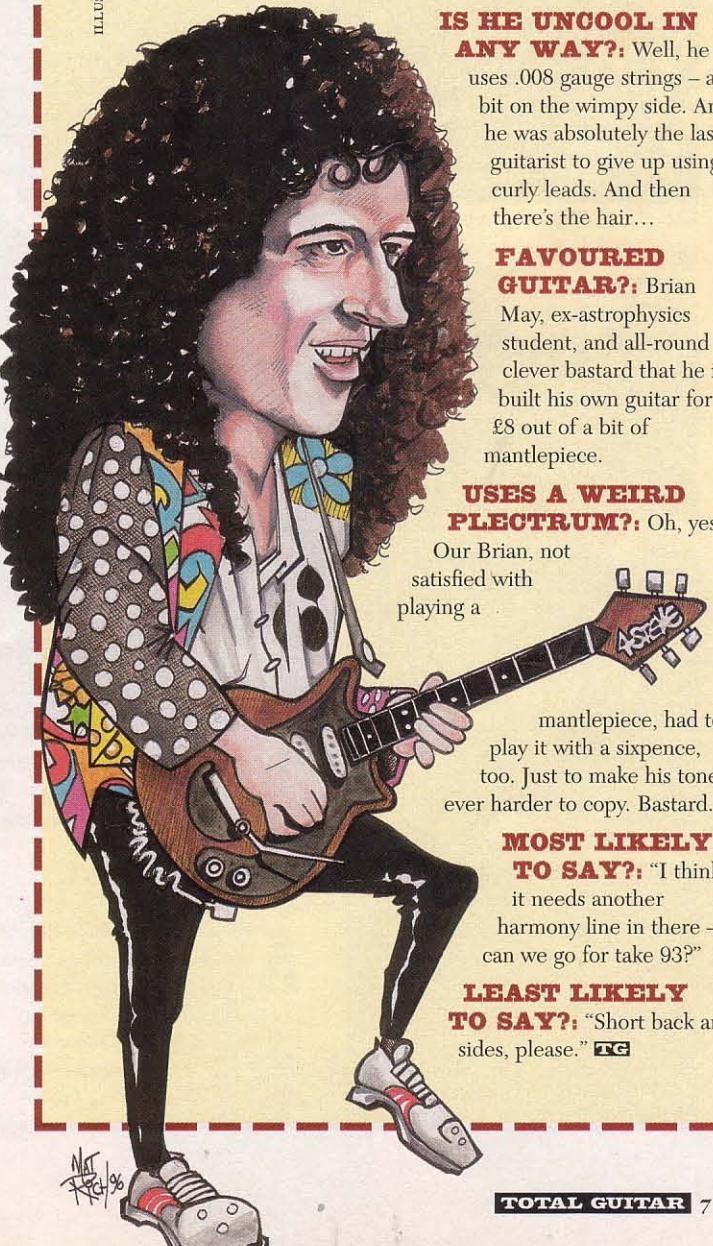
Well, he uses .008 gauge strings – a bit on the wimpy side. And he was absolutely the last guitarist to give up using curly leads. And then there's the hair...

FAVOURIED GUITAR?

Brian May, ex-astrophysics student, and all-round clever bastard that he is, built his own guitar for £8 out of a bit of mantelpiece.

USES A WEIRD PLECTRUM?

Oh, yes. Our Brian, not satisfied with playing a



mantelpiece, had to play it with a sixpence, too. Just to make his tone ever harder to copy. Bastard.

MOST LIKELY TO SAY?:

"I think it needs another harmony line in there – can we go for take 93?"

LEAST LIKELY TO SAY?:

"Short back and sides, please." **TG**

>>



The new Stone Roses – are their days numbered?

WHERE THE ROSES GO...

The Stone Roses' appearance at this year's Reading festival was a disaster which sparked off many rumours of impending departures or splits. Session guitarist Aziz Ibrahim played an accurate, if uninspired, version of John Squire's guitar lines (Squire left earlier this year), but it was singer Ian Brown who let the band down with a truly appalling vocal performance. Official statements indicate that the band are sticking together, but rumours continue to abound that their days may be numbered. Watch this space...



From BB King to Pavarotti to Howie B – the many influences of U2.

U2 GO DISCO

The new U2 single, *Discotheque*, is to be released in January, followed by a 'trip-hop'-based album. While singer Bono had previously promised a more rock 'n' roll direction for the band, input from dance music innovator, and fellow Brian Eno collaborator, Howie B has reportedly given the band much inspiration for their new style.

NIRVANA ON TRIAL

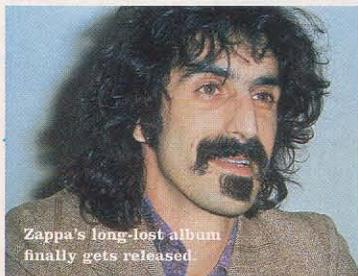
Nirvana and Slayer are being accused of inciting murder. Slayer are being sued by the parents of a girl murdered by two boys, claiming the pair were influenced by satanic lyrics. Kurt Cobain is being cited as a destructive influence on a 16 year old boy who killed his parents and his brother.



Slayer: 'Kill Your Mom, Kill Your Dad! Kill Yourself!'

ZAPPA'S LÄTHER FINALLY UNBOUND

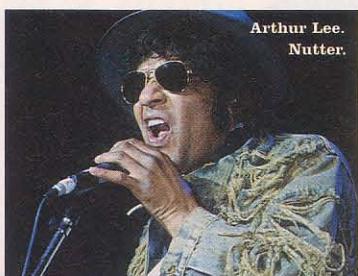
Nearly two decades on, Frank Zappa's lost *Läther* album is finally to be released. The four LP set was originally rejected in 1977 by Warners, who also blocked Zappa's attempts to release it on another label. Check out this month's CD review section for the TG verdict.



Zappa's long-lost album finally gets released.

LOVE ISN'T ALL YOU NEED

Arthur Lee, guitarist with '60s group Love has been given a 12-year jail sentence after shooting at one of his neighbours. Lee has previous convictions for arson, wife-beating, stalking and firearms offences. He is reported to be (cough) 'optimistic' about an appeal.



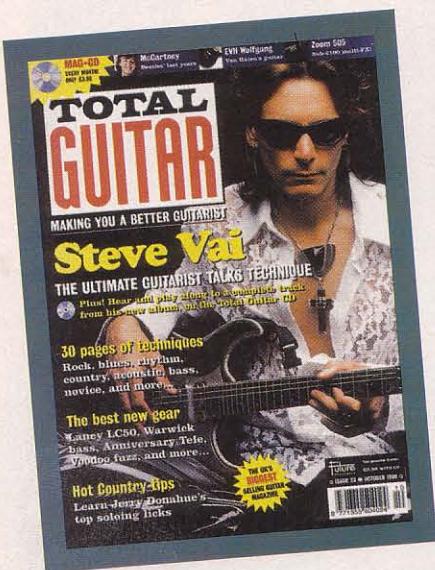
Arthur Lee.
Nutter.

Takamine

DEALERS LIST

Belfast	Marcus Musical Instruments	01232 322871
Belfast	Matchetts	01232 326695
Birmingham	Acoustic Centre	0121 233 1538
Birmingham	City Music	0121 236 2229
Birmingham	Musical Exchanges	0121 236 7544
Blackburn	Rimmers Music	01254 54681
Blackpool	Fret's Guitar Centre	01253 853881
Bolton	Harker & Howarth	01204 526623
Brighton	Tiger Music	01273 699733
Cambridge	Music Village	01223 324536
Cardiff	Cranes of Cardiff	01222 398215
Catford, London	Eric Lindsey Ltd	0181 690 8621
Co Wexford	Tony Davitt	00 353 546 6163
Colchester	Music Warehouse	01206 765765
Cookstown	Rea Sound Equipment	016487 64059
Cork	Russell's Music Shop	00 353 2127 3912
Coventry	Hotstrings	01203 222146
Croydon	Rockbottom	0181 680 1042
Drogheda	The Sound Shop	00 353 413 1078
Dublin	Musicians Incorporated	00 353 1679 6048
Dublin	Sound Gear	00 353 1475 5794
Dublin	Goodwins Musical Instruments	00 353 1873 0846
Dundee	Rainbow Music	0131 673030
Dunfermline	Sound Control	01383 732273
Edinburgh	Sound Control	0131 557 3986
Elgin	Sound & Vision	01343 543778
Exeter	Manson's Guitar Shop	01392 496379
Farnham	Guitar Village	01252 726821
Fleet	Kingfisher Music Company	01252 621210
Galway	Modern Music	00 353 9156 3113
Glasgow	CC Music	0141 339 0566
Glasgow	Sound Control	0141 204 0322
Guildford	Andertons	01483 38214
Guildford	Nova Guitar Centre	01483 35992
Hounslow	Project Music	0181 570 4444
Ilkeston	Zebra Muzik	0115 930 8362
Leicester	Sheehan's	0116 255 7492
Leyland	Rimmers Music	01772 433281
Leytonstone	Holiday Music	0181 558 2666
Limerick	Savins Music Shop	00 353 6141 4095
Liverpool	Micro Music	0151 733 1101
London, Central	Ivor Mairants Music Centre	0171 636 1482
London, Central	Rose Morris Music Stores	0171 836 0991
London, Central	Hanks	0171 836 4656
London, Palmers Green	Electrohill	0181 886 9426
London, Wapping	The Acoustic Centre	0171 265 1366
Luton	Coda Music	01582 25625
Manchester	A1 Music	0161 228 1335
Manchester	Sound Control	0161 877 6262
Manchester	Sounds Great	0161 436 4799
Newcastle	Sound Control	0191 232 4175
Newcastle	Sounds Live	0191 230 3422
Newtown, Powys	Mid Wales Music	01686 622161
Norwich	Academy Of Sound	01603 666891
Plymouth	SWAG	01752 569942
Portsmouth	Courtney & Walker	01705 822036
Preston	Rimmers Music	01772 253555
Rapheo	Reynolds	00 353 074157
Ringwood	Oasis Musical Instruments	01425 478 135
Romford	Professional Music	
Runcorn	Technology	01708 746082
Sevenoaks	Fraliers	01928 573087
Sheffield	Avalon Music	01732 453183
Southend-on-Sea	Academy of Sound	01142 640000
Southport	Professional Music	
St Albans	Technology	01702 436501
Stevenage	Rimmers Music	01704 532145
Stockton-on-Tees	The Music Department	01727 856351
Streatham, London	Coda Music	01438 350815
Swindon	Bandland	01642 605444
Taunton	Gigsounds	0181 769 5681
Truro	Make Music	01793 644181
Yeovil	Westside Music	01823 279353
	City Music	01872 71359
	Westside Music	01935 23290

THE LETTERS PAGE



DRIVING ME DAFT

What are the opening chords to *Don't Dream It's Over* by Crowded House? It's driving me daft. The nearest I can get is an open C with a G on the top E. But it sounds crap. Does he use a weird tuning or an inversion? Please put me out of my misery.

Also, about twenty years ago, I had one of those black Columbus LP copies and my mate had a Kay! Remember them? I'm still playing, but he packed it in after six months. There's a message in there somewhere, eh?

David Dean, Oldham

Turn to page 89 for a complete guide to playing the rhythm part of *Don't Dream It's Over*. We read your mind, see?

METALLICA: THE BEST

I am a fairly square 70 year old. Last year on holiday in Malta I popped into the loo at the Lower Barraca Gardens, overlooking Grand Harbour. I saw some graffiti; 'Metallica: the best, f**k all the rest' on a door and thought it rather amusing - thinking it was some Maltese lad declaring his love for a young lady called 'Metallica'. My 12 year old grandson, a keen young guitarist for whom I buy *Total Guitar* every month, has wised me up to who Metallica are. I thought that the band would like to know that somewhere in Malta they have a very keen fan.

Brian Shuttle, Ealing, London

Come to think of it, Metallica's not a bad name for a girl...

This month: Gilmour tattoos, Giltrap fans and bizarre (and largely unpublishable) messages from the land of many sheep. Send all your mutterings to: Tim Tucker, TG Letters, 30 Monmouth Street, Bath BA1 2BW.

LATE STARTER

In your Dodgy feature you said guitarist Andy Miller was a 'late starter' because "it wasn't until listening to Pink Floyd at the age of 15 that Andy felt the urge to pick up the guitar."

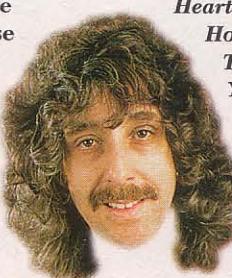
Shit. I'm almost 17 and I've only just started playing. Can you name any guitar greats who started 'late'? It might restore a shred of my determination to become competent on the instrument. Lie to me if you have to.

Wannabe Guitarist, Scunthorpe

You're past it, mate. You may as well go straight into retirement.

HOLIDAY SHOWS

You are quite right saying that your contributor Gordon Giltrap's *Heartsong* was used for the *Holiday Programme* and his *The Carnival is the Wish You Were Here* theme.



However, that's only two thirds of the story. Another of his tunes, *Holiday Romance*, was also used for the *Holiday Programme* for a couple of years from 1991. Hardly a week goes by without the great Gordon's music being used by one or other of the travel shows. That's worth the licence fee alone!

Trevor Raggatt, The Gordon Giltrap Appreciation Society, Kent

Inidentally, Gordon's currently playing guitar in the show *Heathcliffe*, starring Cliff Richard. Which is nice.

GET HEAVY

How about giving us some slightly heavier transcriptions to work on. *Shine On...* might be a guitar classic, but we want something to really crank our amps into life. We want *Search and Destroy* by Iggy & the Stooges, we want - and I'm sure Harry Wylie would agree - Neil Young's *Cinnamon Girl*. Don't you think it's time to let your hair down and really go wild?

Sean Morrison, West Yorks

See if this month's Kiss special in the Rock column (page 94) helps.

MORE BLUES BROTHERS

Issue 22 - what can I say? How about possibly the best guitar magazine all year. First off, I was thrilled to see you had chosen a Floyd song as the cover feature. Second, as a Blues Brothers fan (the albums as well as the film) I was ecstatic to see an item on Steve Cropper. Will you ever satisfy us Blues Brothers fans and do a feature on them? I would love to see the intro from *Sweet Home Chicago* by the Blues Brothers as Riff of the Month. Keep up the good work.

G Barrachina, Essex

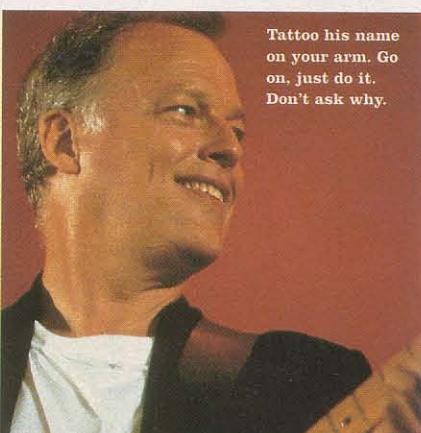
If you're a fan of the Blues Brothers, check out the review of their new video on page 122.

GILMOUR'S GIRL

Just want to say how much I loved the piece that Mark Cunningham did on David Gilmour from Pink Floyd. As soon as I saw David Gilmour's face on the front page I bought the magazine straight away. I love anything David Gilmour does, including his aeroplanes that he puts in the air shows. I even have his name tattooed on my arm. I think he's very sexy and his new wife is very lucky... (*alright, that's enough of this - Ed.*)

Lorraine Pickford, the biggest Pink Floyd fan, Southampton

Lorraine, take a good hard look in the mirror and ask yourself "Is this really what I want to be?"



Tattoo his name on your arm. Go on, just do it. Don't ask why.

WANTED - BASS PLAYER

Here's something for all those frustrated 'Wanted - bass players' advert-placers.

RETURN OF THE LIST:

- **Step 1.** Get the heftiest bottom A & E strings you can
- **Step 2.** Put them on your guitar
- **Step 3.** Tune the E down to A, and the A down to E
- **Step 4.** To play, simply hook your thumb over the bottom two strings and you've got instant root/fifth power chord accompaniment.

All you've got to do now is learn to master that while playing lead on the top four strings and you're away. After all, Jimi could do it... *James 'Fender Bender' Martin, Leicestershire*

PS Rigor Mortis is GOD!

Come on then bass players, think of a way of getting rid of guitarists - IF YOU CAN!

SHUDDERING BODY

In issue 19, you promised an acoustic master of Dire Straits' *Romeo and Juliet*. "Great," said the little voice that lives inside my head, and I took to hanging out in the mall waiting for the arrival of issue 20. Well, I'm still waiting. Now I realise that nothing in the this world is certain and in the (no doubt) endless orgasmic happenings of your

office, sooner or later someone is bound to lick the chocolate sauce off Suzi's writhing and shuddering body and finish up by eating the odd transcription lying around, seized by sudden post coital hunger pangs (*what!?* - Ed). It would be super, though, if you could put a note to let us readers know what has/will happen to this promised material.

Peter Sullivan, Wellington, New Zealand

Yes, er, how is New Zealand at this time of year?

ASH CONFUSION

As someone who enjoys the diverse music in *Total Guitar* and a long term follower of the 'Ash' (25 years or more), I am confused as to when Mark Hamilton joined the line-up? Did he replace Martin Turner? When did they drop the Wishbone bit? He wasn't there when I saw them in concert recently. Maybe I OD'd on the Sanatogen. Any chance of Ash transcriptions: *Blowin Free, Jailbait* etc? *Ian Hollingworth, via E-mail*

Right. You pedantic fool. **A**sh (in issue 21) are a new three-piece from Ireland. None of them are over 20. Their parents are probably too young to remember 'Wishbone' Ash. Don't make me explain this again.



I spotted all the Floyd references in the Rigor Mortis strip (TG22). The sheep, pig, dog, Corporal Clegg, the Gnome, the Effervescent Elephant (Syd Barrett solo track, with Gilmour on guitar, incidentally), and the Wall characters. I must agree that *Chapter 24* is worth ignoring (from *Piper At The Gates Of Dawn*). Did anyone else spot the cigar quote which must relate to the *Wish You Were Here* song, *Have A Cigar*.

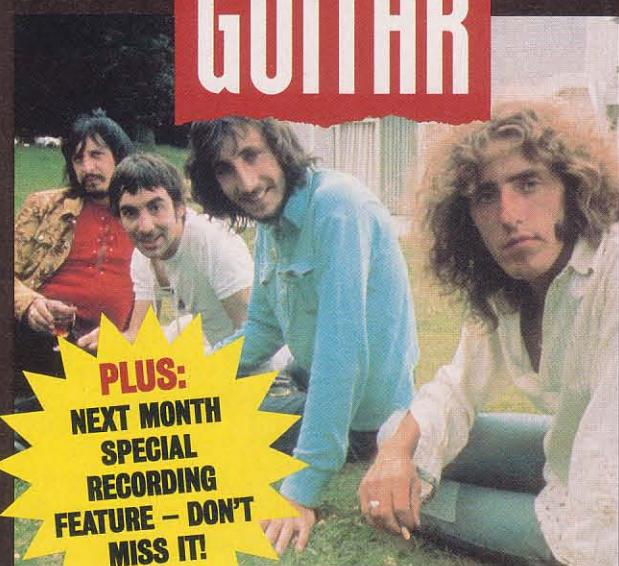
P. Boguszewski, Doncaster



Now that we've all started looking for clues in Rigor Mortis, I'd like to point out that all the references in TG23 tied in with your feature on the Beatles - Rigor is busking *Revolution Number 9* (although it takes Rufus to tell him the title), and the lyrics "Who was to know?" round the edge are also from this song. So too is the "Riiight" quote. All the other messages are just bollocks, as far as I can tell (especially the bit about Man City going back up). *Tony Weston, Wallasey*

Next Month

TOTAL GUITAR



PLUS:
NEXT MONTH
SPECIAL
RECORDING
FEATURE - DON'T
MISS IT!

THE WHO

Classic rock 'n' roll riffs, plus chat with Townshend and Entwistle

NEIL YOUNG: THE NEEDLE AND THE DAMAGE DONE

Learn the full acoustic guitar part to this classic unplugged masterpiece

PRINCE: PURPLE RAIN

Before he was Squiggle he was Prince. And this was his greatest song. Learn it all, and jam along to the backing track on next month's *Total Guitar* CD

**TOTAL GUITAR ISSUE TWENTY FIVE
ON SALE THURSDAY 14 NOVEMBER 1996**

MAG*SAVE

Make sure you get your TG.

Use this form to reserve a copy with your newsagent

NAME
ADDRESS

POSTCODE

PHONE NUMBER

DEAR NEWSAGENT, PLEASE RESERVE A COPY OF

TOTAL GUITAR EVERY MONTH, STARTING WITH ISSUE TWENTY FIVE

RESERVE YOUR COPY NOW, OR SAVE MONEY BY SUBSCRIBING - TURN TO PAGE 98 FOR DETAILS

TOTAL GUITAR IS AVAILABLE FULLY SOFT FROM YOUR LOCAL WHOLESALE

IF YOU HAVE PROBLEMS GETTING HOLD OF IT, CALL KATE ELSTON ON 01225 442244.



Kula Shaker

ALL THE YOUNG DUDES



FACT FILE

KULA SHAKER

LINE-UP:

Crispian Mills, vocals & guitar; Alonza Bevan, bass; Jay Darlington, organ; Paul Winter-Hart, drums

ORIGINS:

Formed in London in early 1993. Crispian, son of actress Hayley Mills, says: "I returned from India and teamed up with Alonza who I've been playing with since I was 16 at college. We drafted in Paul at the tail end of another band we were playing with called The Objects, then got Jay on board because we really wanted the sound of an organ and a mellotron"

INFLUENCES:

Magical Mystery Tour-period Beatles, late-1960s' Pink Floyd, Hendrix, Stone Roses. Indian philosophy and music, man

DISCOGRAPHY:

Singles: *Grateful When You're Dead*, *Tattva* and *Hey Dude*; Album: *K* (all 1996, Columbia)

The Eastern-hued sound of Kula Shaker combines classic guitar with psychedelic pop. **MARK CUNNINGHAM** talks to Shakermakers **Crispian Mills** and **Alonza Bevan**.

Kula dudes: (left-right) Alonza Bevan, Jay Darlington, Paul Winter-Hart and Crispian Mills (grandson of Sir John 'Spitfire' Mills).

KULA Shaker's hypnotic *Tattva* peaked at number four in the charts this summer – a richly-deserved success for one of the greatest live guitar bands around at the moment. It combined an infectious guitar riff, 60s' Pink Floyd influences, Leslie-driven vocals and Sanskrit lyrics, no less. A further boost was given to the four-piece's popularity when they played in front of 125,000 people as one of Oasis' support acts at the mighty Knebworth concert in August. It was there, backstage after their stunning performance, TG chatted to guitarist/vocalist Crispian Mills and bassist Alonza Bevan.

This was obviously the biggest gig the band had ever played? "Nah," joked Crispian, "we played a solar system once, and God did the lights!"

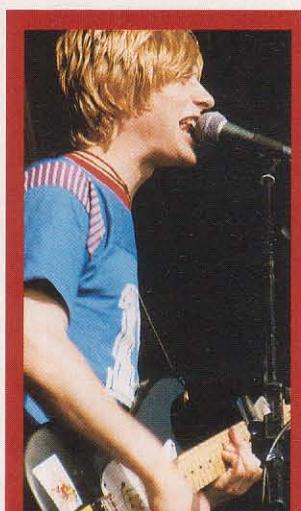
Going all serious for a moment (albeit brief), he adds: "Playing Knebworth was like being at the top of a diving board. You're about to dive off, then it's gone in a flash. The people expected a lot, even though they only knew our two singles, so we had to show them everything else we can do and vibe them up for the debut album."

SPECIAL K

The band's debut, *K*, was released in September to rave reviews. It captures the band's varied textures, from the power of their latest single, *Hey Dude*, and 303, to the utterly Asian sitar and tabla workouts of *Sleeping Jiva* and the pastoral moments of *Hollow Man*. Although they may appear to wear their influences on their sleeves, Kula Shaker would rather be known for "sounding like ourselves" and hate any association with "the shallow BritPop scene". Crispian says defensively: "I don't think, 'Let's get my slide to sound like Dave Gilmour, or my vocals like John Lennon on *Tomorrow Never Knows*.' This is just what we enjoy playing, it's what we're drawn to. We are going to move on from here, but this is where we are at right now, and we're having fun doing it. But we can't deny that we have been influenced by traditional classic acts."

HEY DUDES

Far from being an overnight success, *Kula Shaker* worked their tails off before record company interest resulted in the fateful deal. Alonza says: "We were slogging away with nothing else going for us, playing solidly for two and a half years until we got signed at the end of '95 after touring with Reef. We were gigging in pubs and clubs in London, blagged some supports and got on bills at festivals. I think that's why we're so tight because we've had the time to learn our trade."



"We played a solar system once, and God did the lights!"

CRISPAN MILLS

Crispian adds: "We were realising that through all our hard work, we had become a much better band, and there came a turning point for us, both personally and musically. And it's when you have a personal crisis that the music starts getting really good."

INDIAN TAKE-AWAY

Mention India and Crispian dons an authoritative air which borders on pretentiousness. I imagined that he had spent several years doing his George Harrison-meets-the-Maharishi thing. It transpired, however, that he stayed for 10 weeks – which, quite frankly, is just about long enough to recover from the inevitable gastro-enteritis.

Crispian: "I went to India to enrich myself and experience something that would change my life. It's like going to another planet. You have to go there and meet the people, get into different philosophies and ways of looking at life. You've got to travel, man. "The whole thing about music isn't necessarily about how good you are, it's about what's driving you on to be a musician. The Indian feel in our music was already in me a little before I went. I was into the vibe, but we increased it."

THE SIMULTANEOUS INCONCEIVABLE DIFFERENCE AND NON-DIFFERENCE OF REALITY. ER, MAN.

The name 'Kula Shaker' translates as 'good luck' and when the band renamed themselves thus, their luck changed rapidly. Cosmic, eh? But it was with the writing of *Tattva* that the true reincarnation began. Crispian: "I'd heard the phrase 'Achintya Bhedabheda Tattva' in India, and I got a friend to explain it to me. It means the simultaneous inconceivable difference and non-difference of reality," says Crispian, strangely deadpan. "Then someone else who was actually called Kula Shaker rang me and said, 'Just remember – Acintya Bhedabheda Tattva'. I thought that was weird. So I had the idea of doing something with this mantra. We started working out the music and it sounded so good that we made a track out of it. It was very organic."

GEAR GURUS

So what about the gear behind the cosmic sound of *Kula*? Bassist Alonza plays a Fender Jazz and was the last in the band to upgrade to their current standard of equipment. He says: "I've used a lot of shitty basses over the years but I love the sound of the Jazz's front pickup. I don't use any effects, it's just straight to my valve Ampeg amp."

Crispian, on the other hand, is a Strat guy: "I started on a Strat copy, then I went on to a Squier, then a Fender. I've only ever had three guitars. The Strat's a versatile guitar and you can put a lot of your character into it. I don't know anything about amps. All I know is that I've been lucky to get my sound with whatever gear I use. I wanted something classic and tubed-out, so I have a Fender Twin and a wah-wah and a multi-FX unit. I always use compression, overdrive and a lot of delay." **TG**



22



On the CD

Kula Shaker: Tattva & Hey Dude

Kula Shaker guitarist Crispian Mills is not afraid to show off his musical influences. **SIMON YOUNG** explains all.

If you want to emulate Crispian's sound, immerse yourself in Hendrix, Faces, Beatles, and early Floyd, then spend a few weeks in India. The psychedelic references are all there – Hendrix-style riffs with wah pedals, Gilmour-like slide work, but with Happy

Mondays' attitude, all through a Strat with valve distortion. To give you an overview of his style, I've transcribed the funky riff from their recent single *Hey Dude*, and the riff and bottleneck solo from the previous single *Tattva*. Remember: Achintya Bhedabhedha Tattva, dudes... **TG**

TRACK 27 *Hey Dude* main riff

TRACK 28

BYTE 1 *Tattva main riff*

TRACKS 29 & 30

Hey Dude intro and *Tattva* solo
backing tracks
Guitars: Simon Young

KULA SHAKER: Hey Dude

CD TRACK 27

Keep your picking hand going in a constant semi-quaver rhythm, then the off-beat accents in the second bar will come naturally as up-strokes

Keep loose, and don't struggle to get the high Eb, which only one of the two guitars plays.

KULA SHAKER: Tattva (main riff)

CD TRACK 28 BYTE 1

Crispian is so heavily Floyd-influenced that this riff uses the exact same notes as Gilmour's *Shine On You Crazy Diamond* riff, albeit in a different

key. Let the notes ring out for as long as possible, and use the neck pickup with plenty of warm overdrive.



11



On the CD

KULA SHAKER: Tattva (slide solo)

CD TRACK 28 BYTE 2

\oplus (with slide)

Top Staff Fingerings:

	S	S	S	S	S	S
	1	6	8 6	5 1	4 6	6 16 16 16 13

Bottom Staff Fingerings:

	S	S	S	S	S	S
13	13 15	1	6	8 6	5 1	4 6 1
					2 3	3
						24

Use a bright overdrive with the middle pickup on your Strat. The slide should be used on the first finger to make it easier to access the first fret.

mosfet stereo power amps: T800M (400 + 400 watt) T500M (250 + 250 watt)

power



pure & simple

TORQUE
professional

**B&M, 155 Grays Inn Rd
London WC1X 8UF
Tel 0171 278 4631
Fax 0171 837 6928**

CD TRACKS 17-26



REM

Adventures In Hi-Fi: 1980-96



Sixteen years, eleven albums, two greatest hits grab-bags, one aneurysm and now eighty million, erm, bucks. With the release of REM's latest and greatest LP, MIKE GOLDSMITH looks back on all their old adventures in Hi-Fi.

It was just after four in the afternoon on Sunday, 25th August 1996 that the news service Reuters finally confirmed what had been common knowledge for quite some time. Namely, that REM were officially The Biggest Band In The World – and that's big to the tune of a reported eighty million dollars. "A watershed moment for Warner Bros. Records," according to label president Steven Baker. It's both the largest recording contract in history and a five-album deal that takes the band into the next millennium as very rich thirtysomethings indeed.

None of this, it can be safely assumed, was on the mind of a ragged little garage band who were originally christened Twisted Kites. From playing R&B covers in abandoned churches to last year's almost disastrous Monster tour, REM's sixteen-year career is eminently dissectable and has oft been pored over by the more interpretative rock historian. Torch carriers for Real American Music, Southern visionaries trading in "doors to other worlds" (Stipe) and, let's remember, a kick-ass rock'n'roll band, REM's wide appeal can be laid squarely at the feet of its two most quotable members.

In Michael Stipe, REM possess the poetic frontman, cryptic mumblings inch-perfect for the more misunderstood sixth-former. And in Peter Buck? In Peter Buck, they have the everyman guitarist we can love. Obsessive record collector, known to enjoy a beer, pulls a shape or seven on stage... Buck is the extrovert to Stipe's introvert, the Keef to Stipe's Crazy Diamond, and with the epic *New Adventures In Hi-Fi* just released, this curious relationship is once more under the microscope.

"We're so boring," says Stipe. "We're four schlubs who bang out some chords," says Buck. Let's find out...

BEGIN THE BEGIN

A disused church on Oconee Street might not sound the stuff of rock legends, but on April 5th 1980, a decaying building in the small university town of Athens, Georgia, kick-started a whole new religion. Squat-level home to art student Stipe and newfound ally Peter Buck (they met at Wuxtry's Record Store, Buck inevitably working behind the counter), it eventually became the adhoc venue for REM's debut gig.

Introduced to the already-gigging rhythm section Mike Mills and Bill Berry a few months earlier by fellow church-dweller

REM: "Four schlubs who bang out some chords" (left to right)
Michael Stipe (vocals), Mike Mills (bass), Bill Berry (drums) and Peter Buck (guitar).



The rather more hirsute REM back in 1984 changed their musical direction: "Anything crunchy or angular was in, and anything jangly or comfortable was out."



REDFERNS

REM »

Adventures In Hi-Fi: 1980-96

Kathleen O'Brien, the formative months saw a few chaotic rehearsals (Mills and Buck even considered swapping instruments!) but only when O'Brien suggested the band play her birthday party at the church did REM truly get off the mark.

350 rather lucky – and rather drunk – partygoers witnessed a two-hour set. A dozen or so scrambled-together original compositions plus covers of *God Save The Queen*, *Honky Tonk Women* and an alarming 15-minute version of *The Modern Lovers' Roadrunner*. The gig earned them a booking at the Koffee Club two weeks later and then another at Tyrone's.

Tapes from the long, hot summer of 1980 can still be found at just about any self-respecting record fair. The Mills-penned (*Don't Go Back To Rockville*) and the pseudo-surf of *White Tornado* might have survived these early days, but, with the band swiftly developing, the endearingly shambolic likes of *Narrator* or *Baby I haven't officially survived* – not a bad thing, according to the then less-than-proficient Buck; *"Gloria* was about all I could manage. Three chords and a cloud of dust..."

With Jefferson Holt onboard as manager, REM played every pizza joint and college gig they could,

T G On the CD

REM: The End Of The World As We Know It (And I Feel Fine)

CD TRACKS 17 & 23

Verse

G

Cmaj7

x4

Bb

Am

x3

C

To recreate the sound used here, use your bridge pickup (ideally single coil), with a little overdrive and heavy compression. If possible, increase

the level of distortion when the Bb chord comes in. Use up-strokes for the chord chops in bar 2, and downward picking for the Cmaj7 in bar 4.

surprising club owners and audiences alike with their increasingly idiosyncratic sound. "I'd go in with my tacky little Fender amp and my little guitar," recalls Buck. "And in every club we played the guy'd go, 'Well, where's your Marshall?' 'We don't use Marshall amps.' 'What? You don't use Marshall amps?!"'

RADIO FREE

But, away from the small gigs circuit, it was back in the studio where REM were really beginning to move. Recorded in early 1981 with longtime friend and producer Mitch Easter, the band's debut single *Radio Free Europe* saw all that early promise fulfilled. With *The Village Voice*'s single of the year under their belts, the band gigged even harder

but, at the same time, quickly set about recording their first ever major work, the five-song *Chronic Town EP*.

None-more-murky production techniques, Stipe singing with his head in a rubbish bin (true) and Buck slowly drifting from Townshend-influenced power chords to the more controlled picking style that culminated in the Byrdian arpeggios that so defined REM's early sound, helped an advance tape of *Chronic Town* secure both its own release and a subsequent five-album deal with IRS.

According to Berry, the advance the band received bought a few essentials ("a few drum things, an amp for Peter and some cases for guitars that literally did not have a case...") but another more apocryphal purchase, Buck's

REM: THE NEW ALBUM

NEW ADVENTURES IN HI-FI



REM's new LP was recorded on the road while touring with the *Monster* album. Here's a track by track breakdown of what you get:

1 **How The West Was Won And Where It Got Us** – Atonal jazz piano and a rather understated Buck on vibrato guitar; a classy but brooding opener.

2 **The Wake-Up Bomb** – Previewed on the *Monster* Tour, this bolshy wedge of glam-boogie is a single in waiting. "Practise my T Rex moves/And make a scene". Indeed.

3 **New Test Leper** – Recorded at Bad Animals studio in Seattle, REM return to Green for an acoustic ditty underscored by its AIDS subject matter.

4 **Undertow** – Yet another survivor from last year's tour, Stipe warbles like a trooper, the keyboards feedback and Buck delivers a mix of string-scraping and power chords.

5 **E-Bow The Letter** – Featuring long-time Stipe heroine, Patti Smith, this anonymous letter-to-whomever mixes downbeat acoustic pluckings with the

somewhat telegraphed guitar effect.

6 **Leave** – Yet more e-bow but this time accompanied by a fire alarm-wailing ARP synth (!) plus the saddest lyrics this side of *Automatic*...

7 **Departure** – More reckless riffage, more beat poetry and more of a starring role for Mike Mills' impeccable harmonies. A mix made in heaven.

8 **Bittersweet Me** – Recorded in Memphis, Buck accompanies Stipe's brutal self-obsessing with a (slight) return to the Ricken-jangling of his youth.

9 **Be Mine** – Spiritual cousin to Green's *You Are The Everything*, this slowly-building love song is a sublime moment from last year's *Bad Animals* sessions.

10 **Binky The Doormat** – By the time they got to the soundcheck in Phoenix, another *Monster*-style, erm, monster was called for. See *The Wake-Up Bomb* for the same thing done better.

11 **Zither** – Dressing room ditty recorded in Philadelphia, *Zither* is the sound of a band relaxing. For fans of *Dead Letter Office*, shall we say...

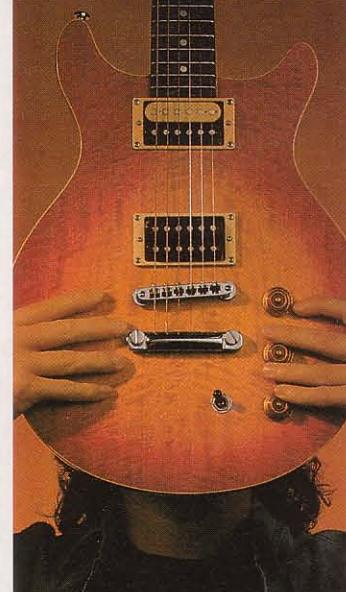
12 **So Fast, So Numb** – Voyeurism mixes with melancholy for a high-speed, live-sounding blowout at the Orlando soundcheck.

13 **Low Desert** – Recorded on the last nights of the tour, this hazy slice of road fever is the sound of a band glad it's all over.

14 **Electrolite** – Featuring "the ultimate in recording usefulness – the guiro", this crooner has Buck dusting off the banjo on a saunter through *Nightswimming* territory.



**GRIPMASTER...
SO THE HANDS
CAN PERFORM
WHAT THE
MIND CAN
IMAGINE.**



Whatever your musical preferences be... from rock to Rachmaninoff... GRIPMASTER can help you perform at your best. It's your hands that make the music live. And GRIPMASTER gives hands the strength and dexterity to stretch your physical boundaries. It's the only hand exercise system that provides isolated exercises for each finger and the entire hand. As a serious musician, you owe it to yourself, and your audience, to maximize your potential. The power to perform is in your hands.

GRIPMASTER
The power to perform is in your hands

Available from all good music stores nationwide.
RRP £12.99

REM >

Adventures In Hi-Fi: 1980-96



first jangle machine, a Rickenbacker electric guitar, was necessary before going into the studio to record 1983's *Murmur*.

KING OF BYRDS

"There was this piano shop in Athens run by an albino guy. I went in there to get a used guitar real cheap and I found a Rickenbacker that was, like, \$175. I played it and it felt too good to believe..."

Like it or not, the King of the Jangle title was now Buck's, and The Byrds comparisons began to pile up. "The only Byrds album I own is *Sweetheart Of The Rodeo*, because I love Gram Parsons," moaned Buck. "So you can't really say



Buck: "All REM want to do is touch people emotionally, rationally, viscerally, every way in fact...."

The Byrds were a great influence on us. Probably fourth generation." This, as a listen to *Murmur* and its quickly recorded follow-up *Reckoning* reveals, is more than a bit of a fib. When Roger McGuinn played a Rickenbacker with REM for MTV's *Rock Influences* special in '84 (they played *So You Want To Be A Rock'n'Roll Star*), he concurred with Buck that REM didn't sound like his old 60s' janglers. However, for those first two albums, the Byrds influence is not simply Buck's chiming black Rick but the experimental approach that McGuinn took in the likes of *Eight Miles High*.

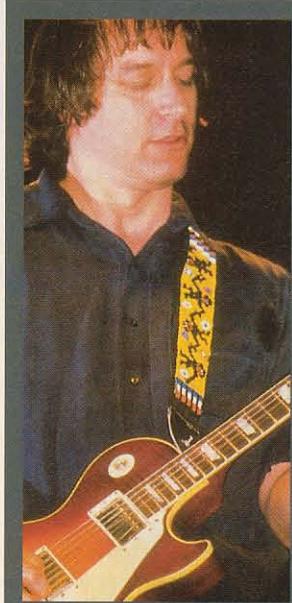
The Stipe-sponsored diet of tape loops and backwards guitars of *Chronic Town* were, of course, still present. *Murmur* incorporated the sounds of tearing shirts and even had acoustic guitars taken off the mix but their reverb and delay left on. However, beneath the multi-layered production lay classic song-writing. A year later, it was a side to the band Buck was evidently keen to bring out for its more insistent follow-up. "We went into [Reckoning] wanting to make a little bit less of a mood-type record. We just wanted to make 10 good songs that stand on their own.

"I think every song was done first or second take live with bass, drums and first guitar," revealed Buck. "Then I'd overdub a guitar or two to toughen it up at the chorus or cover up a mistake. I don't really like to take off the original guitar. So, basically, the three of us were live and then Michael would stick on the vocal later."

Recorded in a little under three weeks after a year of breakneck touring, *Reckoning*'s more guitar-oriented attack was at the forefront of 1984's much-publicised breakthrough for US bands. The Replacements, Hüsker Dü, Green On Red, The Rain Parade... Guitars, and more specifically, American guitars were back in vogue after New Wave's synth stranglehold and, just when critical eyes were finally looking States-ward, a typically out-of-time REM embarked on a trip to Blighty.

LIFE AND HOW TO LIVE IT

"Monumentally fucked-up" is possibly not the greatest recommendation Peter Buck has ever attached to an REM album, but, for better or for



REDFERS

"We went into *Reckoning* wanting to make a little bit less of a mood-type record. We just wanted to make 10 good songs that stand on their own. So every song was done first or second take live."

PETER BUCK

T G On the CD**REM: The One I Love****CD TRACK 18**

THE ONE I LOVE - (STUDIO/MILLIS/BERRY/BUCK) © 1987 NIGHT GARDEN MUSIC, UNICHAPPELL MUSIC INC. (USA). WARNER/CHAPPELL MUSIC LTD., LONDON W1Y 3PA. REPRODUCED BY PERMISSION OF INTERNATIONAL MUSIC PUBLICATIONS LTD.

The One I Love (off 1987's *Document*) is a typical example of Peter Buck using high open strings to ring against fretted notes. To get the right

sound, use some mild chorus on top of a slightly overdriven amp, and let the open strings ring out as clearly as possible.

REM >>

**Adventures In Hi-Fi:
1980-96**



worse, that's the coda still attached to 1985's *Fables Of The Reconstruction*. With Stipe keen on recording "a story-telling record" full of Southern folk stories, *Fables...* should've been the ideal opportunity for Buck to explore his self-professed folkier roots – that legendary Buck record collection incorporating more than its fair share of country music ("All country and western's in G and D," once mused Buck. "So you learn a million and one ways to get from the one chord to the other").

Unfortunately, while the projected delicacy of *Fables* came through on the likes of *Wendell Gee* (Buck hated the song but showed a hitherto unimagined proficiency on banjo), the rest of the album was paranoia etched into vinyl. Opting for the meticulous production skills of Joe Boyd (Airport Convention and Buck fave, Nick Drake), a rainy London swiftly brought out the dark side of the band. With Stipe depressed and Buck drinking heavily, the end of the sessions couldn't come quickly enough. The tension that can be heard in Buck's angular, grating guitarscapes (check the agonising *Feeling Gravity's Pull*) followed the band for the ensuing *Reconstruction II* tour. Buck's ever-increasing collection of guitars finding themselves hurled to the stage on more than one occasion.

But a saviour came in the unlikely form of John Cougar Mellencamp, or rather Don Gehman, Mellencamp's

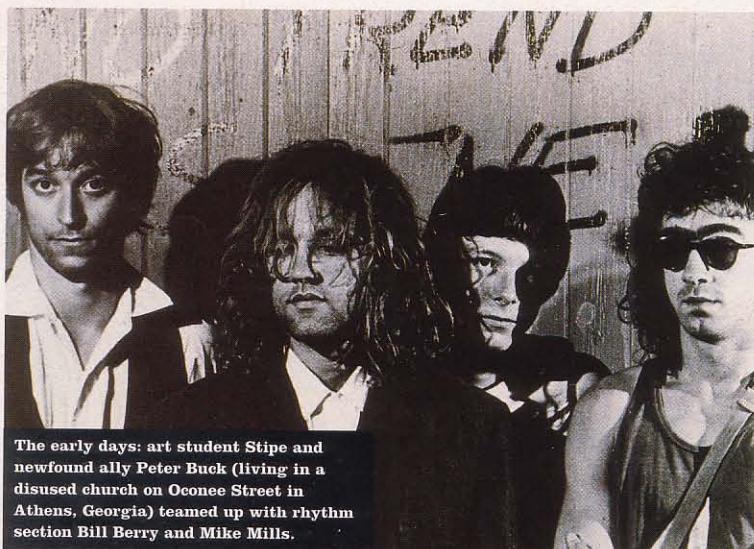
producer, and the polished, more direct sound he brought out of the band for 1986's *Life's Rich Pageant*. From the political posturing of *Fall On Me* to a Mills-sung thrash through 60s' garage band The Clique's *Superman*, *Pageant* was a happier and consequently more accessible work than the muddled *Fables*. The melodies now came from Buck rather than Mills and, with Stipe's admittedly still obscure lyrics finally becoming audible, the time for REM to graduate from the ghettoising college scene was nigh.

FINEST WORKSONGS

"Anything crunchy or angular was in, and anything jangly or comfortable was out!" If *Pageant* was anything to go by, the follow-up was to be an accessible beast, marketable to cult and mainstream audiences alike. Unfortunately, for this last independent release, IRS didn't reckon on Buck's reticence to repeat the same Rickenbacker-inspired tricks over again. The guitarist had a plan for *Document*:

"On *Pageant* there was little room for guitars," explained Buck at the time. "This time I got a bit greedy. I wanted a big sound with lots of chaotic stuff on top. Big in a way that a Peter Gabriel record would be, but not as clean."

While the big chords and bombast of opener *Finesse* declared *Document*'s intentions from the off, it was the frenetic thrash through *Strange* (a cover by British art-punks Wire) that showed the hold the revitalised guitarist had in the studio. *Document* was Buck revisiting the harsher records of his youth. By



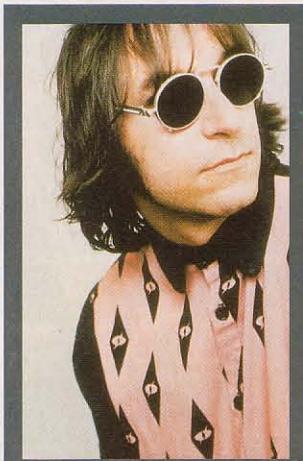
The early days: art student Stipe and newfound ally Peter Buck (living in a disused church on Oconee Street in Athens, Georgia) teamed up with rhythm section Bill Berry and Mike Mills.

RETNA



GUILD DEALER LIST

Billy McEwen Keyboard Centre,	01292 289597
Matchetts,	
Belfast	01232 326695
Musical Exchanges,	
Birmingham.....	0121 236 7544
Everest Music,	
Bray Co. Wicklow	286 1933
Tiger Music,	
Brighton	01273 699733
Omega,	
Carlisle	01697 73076
A Roundabout Sounds,	
Cheltenham.....	01242 578383
Dawson's Music,	
Chester	01244 348606
Axe Music,	
Colchester.....	01206 765652
Maitland Music,	
Dingwall	01349 63191
Fox's Music	
Doncaster.....	01302 320331
Mansons	
Exeter.....	01392 496379
Guitar Village,	
Farnham.....	01252 726821
Kingfisher Music,	
Fleet.....	01252 621210
Andertons,	
Guildford	01483 38212
Project Electronics,	
Hounslow	0181 597 0813
Music Shop,	
Inverness	01463 233374
Zebra Music,	
Ilkestone.....	01602 308362
Angel Music,	
London.....	0171 833 4544
Rose Morris,	
London.....	0171 836 0991
Mairants	
London.....	0171 636 1481
Rock Around The Clock,	
London.....	0181 348 2311
Peter Cook's Guitar World,	
London.....	0181 840 1244
Soho Soundhouse	
London.....	0171 379 6766
Micro Music,	
Liverpool	0151 733 1101
Coda Music,	
Luton	01582 25625
Carlsbro,	
Nottingham	0115 958 1888
Wavelength,	
Sheffield.....	01742 580497
Kempster,	
Swindon	01795 535523
TR,	
Walsall	01922 613101
FSC,	
Whitstable	01227 770094



"It's not scales that make a great record. It's your ability to utilise your instrument, whether it's a guitar or a sampler."

PETER BUCK

REM >>

using art-punk guitar techniques from both the UK (Gang Of Four – beloved by both Stipe and Buck) and the US (Television's Tom Verlaine was obviously on the Buck listening pile), Document captured the intellectual side of punk while never forgetting that noise should annoy.

However, even Buck's mangled arpeggios couldn't prevent *The One I Love* becoming a surprise Top Ten smash in the States and success – and an ensuing deal with Warner Bros – was on its way. Despite the fin de siècle playfulness of *It's The End Of The World As We Know It (And I Feel Fine)*, Stipe deeming *Document* their "most male record" a repeat of this cynicism, however ironically lucrative, seemed unlikely.

POP SONGS 89-91

"We've found a new recording technique," revealed Bill Berry in 1988. "Just grab an instrument you don't know how to play and fool around until it sounds right."

Maybe Buck was sessioned out (his guitar – and indeed dulcimer – can be found chiming away on albums by The Georgia Satellites, Drivin' n' Cryin' and ex-Soft Boy Robyn Hitchcock) or Stipe's desire for "more upbeat music" took hold, but *Green* would not only see the guitarist add drums to his repertoire (*Untitled*'s sketchy, unplayable patterns come from Buck's hand) but also the \$500



"mandolin with pretensions" he'd purchased after *The One I Love*'s success.

After 11 relaxed weeks of rehearsals, *Green* ended up "a lot of loud and a lot of quiet" (Stipe) with gentle love songs nestling up alongside the rock-out of *Orange Crush*. "Big dumb pop songs" were now also a natural part of REM's catalogue and, for *Stand*, Buck apparently thought that this particular pop song wasn't quite dumb enough.

"I went out and bought a wah-wah pedal," grinned the long-haired one. "I'd never played one before. I just plugged it in and said, 'I'm gonna play this solo right now!'"

Maybe it was the guffaws that greeted this far-from-legendary two-take solo that turned Buck away from guitars to that now infamous mandolin. With ex-dB Peter Holsapple supplying second guitar for the subsequent nine month world tour and Buck apparently leaving his rockist tendencies on an outtake called *Speed Metal* ("The fastest thing we've ever written," boasted Buck), acoustic sounds were to dominate for '91's *Out Of Time*.

With keyboards, horns, rap and, yes, the mandolin that Buck had finally mastered during 1990's *Green* tour, *Out Of Time* was the album *Green* could have been. Of course, the guitar couldn't be quelled completely (check out *Country Feedback*'s brooding howl) but it was the mandolin chiming over Stipe's "classic obsession song" of *Losing My Religion* that would take the band to previously unthought of success.

Indeed, *Religion*-like laments were scattered throughout the album but, to the later chagrin of the guitarist, so was *Shiny Happy People*. "So



On the CD

REM: Stand

CD TRACKS 19 & 24

Guitar tablature for a solo section. The first staff shows a melodic line with chords E, A, B5, Bsus4, B, E, A, B5. The second staff shows a harmonic line with chords E5, D5, NC, E5, D5, G5, A5, B5. Both staves are in 4/4 time, key of E major (4 sharps), and use standard notation with 0 for open strings.

E A B5 Bsus4 B E A B5

E5 D5 NC E5 D5 G5 A5 B5

Stand is off the 1988 album, *Green*. Use your middle pick-up with some mild distortion to play it, and hit the strings with a deliberately

mechanical feel. Use up-strokes for Buck's trademark jangle chords of Bsus4 and B with open strings in the second bar.



On the CD

REM: Near Wild Heaven

CD TRACKS 20 & 25

let ring

Dadd 9 **A** **G6**

Dadd 9 **A** **G6**

Aadd 9 **A** **G** **A** **G**

F#m11 **G6** **F#m11** **G6**

Aadd 9 **G6** **D.C.**

NEAR WILD HEAVEN - (STUPE/MILLS/HERRY/BUCK) © 1990 NIGHT GARDEN MUSIC, UNICHAPPEL MUSIC INC. (USA), WARNER/CHAPPEL MUSIC LTD, LONDON, ENGLAND. REPRODUCED BY PERMISSION OF INTERNATIONAL MUSIC PUBLICATIONS LTD.

Near Wild Heaven, from *Out Of Time*, is vintage Buck. Plenty of open string Rickenbacker jangliness here; again use the bridge pickup through compression and chorus. Playing the arpeggios can be confusing

because higher pitches come from lower strings, but the picking pattern remains almost constant, so let your fingers learn the order of picked strings, and don't let your ears put you off!

REM >>

**Adventures In Hi-Fi:
1980-96**



relentlessly upbeat you want to throw up" chirped Buck. "I think it was my idea to have the bridge in 3/4 time," admits Buck. "Once we had that, Michael had no choice but to come up with something pretty poppy."

AUTOMATIC PEOPLE

Buck: "I don't know if people that listen can tell but there was a year where every one of our bridges only had two chords in it. It would go minor, major, minor, major and then back to the major. And then you realise, 'Gosh, we've been doing that minor-major thing at the bridge for a long time. Let's try a different kind of bridge.'" And try they did. But 1992's *Automatic For The People* is more notable for the bridge that Stipe's maudlin lyrics would have you hurling yourself from.

With producer Scott Litt piling overdubs onto the massive *Drive* and convincing Buck to finally use a Marshall amp, this album was a restrained return to rockier climes. Feedback, however repressed, was also back in vogue for the likes of *Try Not To Breathe* and, while it was the acoustics that sold *Automatic* to the people, the presence of Zep's John Paul Jones on string arrangements added much to the feel of the LP.

"It's not scales that make a great record," once mused Buck. "It's your ability to utilise your instrument, whether it's a guitar or a sampler."

And, in the case of 1994's *Monster*, that ability translated as

"four guys in a room blasting out loud music". The guitars were back – but rather than just the trademark Rick, along came Les Pauls, Strats, Telecasters and more fuzz pedals than ever before. Big glam chords were now the name of the game – finger picking giving way to the filthy tremolo of Buck's Mesa/Boogie Dual Rectifier – and it was Buck's New York Dolls albums that'd been dusted off rather than *Mr Tambourine Man*.

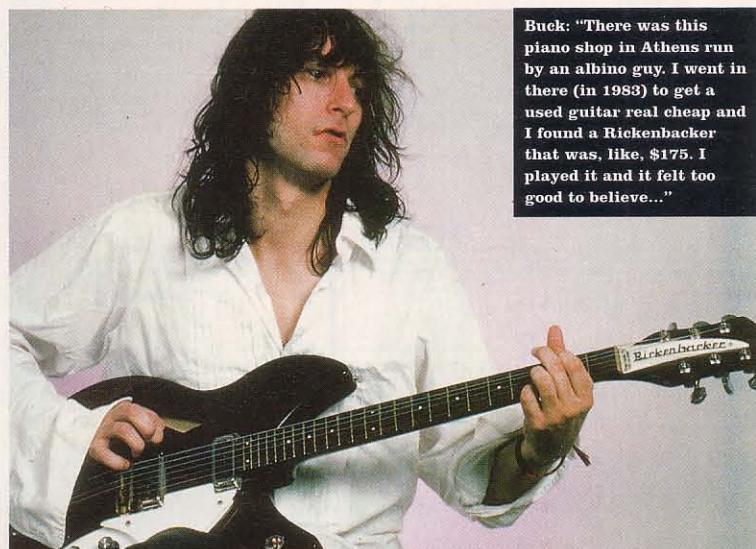
In retrospect, *Monster* was a fun, flawed trashabout, feted to disappoint in the atmosphere-draining stadiums REM now found themselves filling. Buck apart, all of the band required surgery (Bill Berry collapsed on stage with a brain aneurysm). Incredibly, as can now be seen on *Roadmovie*, the stuttering world tour rolled ever onwards and, despite potentially band-destroying setbacks, new songs somehow rose out of the chaos. Even then new adventures were being hatched.

NEW ADVENTURES

And, after 16 years of road fever, cult appeal and finally mass success, REM move towards the year 2000 with a new album, a revitalised line-up and a guitarist eager to get back in the studio and capitalise on such re-found passion.

With the eager and eclectic *New Adventures* now released, just what the future holds for REM is anyone's guess but, as ever, the final word belongs to a guitarist by the name of Peter Lawrence Buck. "All REM want to do is touch people emotionally, rationally, viscerally, every way in fact..."

The future, as ever, awaits. **TG**



Buck: "There was this piano shop in Athens run by an albino guy. I went in there (in 1983) to get a used guitar real cheap and I found a Rickenbacker that was, like, \$175. I played it and it felt too good to believe..."

Exclusive Outlets

Bruce Millers ABERDEEN	01224 592211
Music Box ACCRINGTON	01254 383571
Musical Exchanges BIRMINGHAM	0121 236 7544
Oasis Music NR BOURNEMOUTH	01425 478135
Dawsons Music CHESTER	01244 348606
Guitar Village FARNHAM	01252 726821
Gloucester Music GLOUCESTER	01452 501457
Rose-Morris Music Store LONDON WC2	0171 836 0991
Holiday Music EAST LONDON	0181 558 2666
Sounds Great MANCHESTER	0161 436 4799
Guitar Shop NEWCASTLE	0191 261 4056
Academy of Sound NORWICH	01603 666891
ABC Music OXFORD	01865 725221
Chandler Guitars RICHMOND	0181 940 5874
Professional Music Technology ROMFORD	01708 746082
Academy of Sound SHEFFIELD	01142 640000
Professional Music Technology SOUTHEND-ON-SEA	01702 436501
Guitarland WATFORD	01923 226682



A decade and a half in the making: the REM album discography in full

REM: albums 83-94



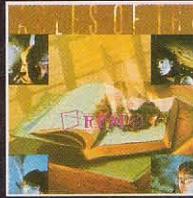
MURMUR

IRS August 1983
And thus it began. A swirling mix of 60s psych-folk and buried Southern harmonies, here was the album that kick-started America's Paisley Underground – and yet simultaneously sounded nothing like it. Byrds fans lapped up Buck's cascading arpeggios, while arty college kids spent fruitless nights deciphering Stipe's mumblings. Deservedly awarded Album Of The Year by Rolling Stone. Best song on the album? Perfect Circle written by the drummer...



RECKONING

IRS April 1984
'File Under Water' read the cryptic spinenote of Reckoning, but here we saw REM slowly surfacing through the mire of early bad production. Of course, the lyrical mystery and doleful edge was still there (listen to the jaw-dropping Camera). But, with Buck and his Rick now getting on famously, here was the extra confidence not only to jangle (*Harboreat*) but jangle with tongue placed firmly in cheek (as in the country/rockisms of *Don't Go Back To Rockville*). Great things beginneth...



FABLES OF THE RECONSTRUCTION

IRS June 1985
... And nearly endeth. Enclosed in a rainy London studio with longtime Buck hero Joe Boyd (Fairport/Nick Drake producer), REM's projected delve into Southern storytelling just about survived the harsh English winter – Buck plucking away admirably on banjo for the tender *Wendell Gee*. However, with the band either sick or bickering, the strained tension of *Life And How To Live It* ensures Fables goes down as an eclectic and much-overlooked gem.



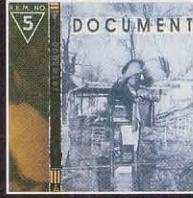
LIFE'S RICH PAGEANT

IRS August 1986
The return of the Rickenbacker – which was strange given *Fables* obvious shirking of that 'King Of The Jangle' tag. But with Don Gehman (John Cougar Mellencamp) producing, REM added a touch of Buck's garage fetish to that now trademark sound, gained confidence (the strident pairing of *Begin The Beguine* and *These Days*) and started picking up airtime despite the pilloring of oil giant Exxon with *Fall On Me*. Strange – and one of their best to date.



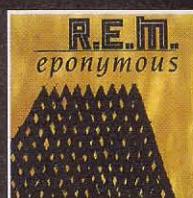
DEAD LETTER OFFICE

IRS May 1987
"Listening to this album should be like browsing through a junk shop," said the ever-affable Buck in the sleeve notes, and never a truer word was spoken/typed. Soundcheck cover versions (*Velvet Underground's There She Goes Pale*, plus *Blue Eyes*, *Toys In The Attic*), gleefully dumb country thrashes (*Bandwagon*) and BBQ adverts, this is relaxed trainspotter stuff, yet remains essential for the inclusion of the highly rare 1982 *Chronic Town EP* on the CD.



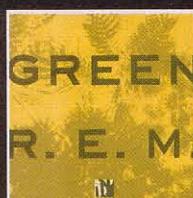
DOCUMENT

IRS October 1987
"I really hate America," quoth REM's always volatile guitarist. And this was a sentiment shared by his singer, *Exhuming McCarthy* building on the vitriol bubbling under throughout *Life's Rich Pageant*. Buck's disillusionment came in the form of the Wire-esque art-metal clangs to be found all over *Finest Worksong*, but *Middle America* ironically won the day by making the bitter anti-romantic *The One I Love* into a Top Ten smoochathon smash. Go figure.



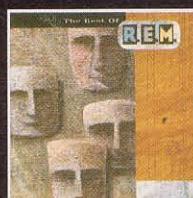
EPONYMOUS

IRS October 1988
With the band quitting their old label IRS for the more lucrative climes of Warner Brothers, along came the inevitable Greatest Hits package to fulfil their contractual obligations. With the requisite rarity tacked on, *Eponymous* is both a must for collectors and an ideal (if undemanding) entry point for new-found REM-ites. Michael Stipe maintains there's "only two songs on it" he likes. But with such gems as *Fall On Me* and *The One I Love*, this album is deservedly popular.



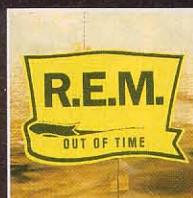
GREEN

WEA November 1988
And the politics continued, if in a somewhat mellow vein. Released on election day in the States, *Green* was originally conceived as one side acoustic and the other balls-out rock. Instead REM mixed it up with a collection of full-on pop (*Stand*), *Document*-style chaos (*Orange Crush*) and even love songs (*You Are The Everything*). Of course, they subverted the lot with the subsequent world tour, but here was sadness and sass in equal measures. A breakthrough.



BEST OF

MCA October 1991
Household names after the *Green* tour, MCA (distributors for IRS) understandably capitalised on their now fled cashcows with a thinly disguised rehash of *Eponymous*. No Buck sleeve notes and blatantly IRS-esque sleeve art, MCA claimed the band's full co-operation but deciding between this and the previous greatest hits package isn't a hard choice to make. Still, for a first-time REM listener, this is a reasonable trawl through the best of their IRS matter.



OUT OF TIME

WEA March 1991
Or The One With *Losing My Religion* On It. Unfortunately, it was also The One with *Shiny Happy People* and marked the beginning of the pies-and-mandolin era for Buck. Underneath all the pop suss and swapping of instruments, however, was much genius – *Half A World Away* sees Stipe crooning like an angel and the self-explanatory *Country Feedback* is indeed just what it says. Truly, the perfect combination of REM's sounds, both past and present.



AUTOMATIC FOR THE PEOPLE

WEA September 1992
Out Of Time, but better *Automatic...* boasts the same blend of pop (*Man On The Moon*) and sorrow (the Samaritans-endorsed *Everybody Hurts*). But with its lusher sound and deeper trawl of the emotions, it hits harder and sees the band better than ever. Acoustic tinklings are still the name of the game for Buck but, with goatees, the relentless *Drive* and John Paul Jones on orchestral arrangements all in the mix, the spirit of ROCK was on the way.



MONSTER

WEA September 1994
And, possibly after one too many screenings of *Animal House*, the acoustic guitars were trashed and the Buckmonster returned. *Monster* might not have been as 'punk' (or, more pointedly, good) as the critics reckoned, but, with *Crush With Eyeliner*'s glam-kool, *Star 69*'s effervescent gabble and even the mellow Mills getting in on the act by penning the Cobain elegy *Let Me In*, *Monster*'s only real failure was not matching its predecessors' high standards.



On the CD

REM: Shiny Happy People



Shiny fretbox

This simple but effective riff only uses two fretted and two open notes – it's easy to work it out for yourself using this fretbox as a guide. Listen to the version on the CD for reference.

Start with a pull-off from the F# (highest string, second fret) to the open E, then a picked F# and

CD TRACK 21

E before playing the open B string. Hammer on to the second string, second fret C#, then it's just open E, open B, F# and E. The fifth string notes are optional – the low B (fret 2) can just be heard at the very start of the riff, while the open A leads into the B at the start of the riff.

TIPS

Shiny chords

Each chorus of *Shiny Happy People* starts on B, goes back to the key chord (E) then to A, with F#m for the "meet me in the crowd" verse. Play G over "gold and silver" then two bars of E before the riff.

REM: Everybody Hurts

CD TRACKS 22 & 26

D

Guitar tab for the D chord. The tab shows a 6-string guitar neck with six horizontal strings and six vertical frets. The strings are numbered 1 to 6 from bottom to top. The tab shows a sequence of notes: 0, 2, 3, 2, 3, 2. Below the tab, the corresponding fingerings are given: 0, 2, 3, 2, 3, 0.

G5

Guitar tab for the G5 chord. The tab shows a 6-string guitar neck with six horizontal strings and six vertical frets. The strings are numbered 1 to 6 from bottom to top. The tab shows a sequence of notes: 1-5, 0, 0, 3, 3, 0. Below the tab, the corresponding fingerings are given: 3, 0, 0, 3, 3, 0.

G5

G5/F#

Em

Guitar tabs for the G5 and Em chords. The first tab is for G5, showing a sequence of notes: 6, 0, 0, 3, 3, 0. Below the tab, the corresponding fingerings are given: 3, 0, 0, 3, 3, 0. The second tab is for Em, showing a sequence of notes: 0, 2, 2, 0, 0, 0. Below the tab, the corresponding fingerings are given: 0, 2, 2, 0, 0, 0.

A

Guitar tab for the A chord. The tab shows a 6-string guitar neck with six horizontal strings and six vertical frets. The strings are numbered 1 to 6 from bottom to top. The tab shows a sequence of notes: 0, 2, 2, 0, 2, 2. Below the tab, the corresponding fingerings are given: 0, 2, 2, 0, 2, 2.

2

2

Em

A

Guitar tabs for the Em and A chords. The first tab is for Em, showing a sequence of notes: 0, 2, 2, 0, 0, 0. Below the tab, the corresponding fingerings are given: 0, 2, 2, 0, 0, 0. The second tab is for A, showing a sequence of notes: 0, 2, 2, 0, 2, 2. Below the tab, the corresponding fingerings are given: 0, 2, 2, 0, 2, 2.

Play these open chord arpeggios gently, using the neck pickup. Note how Buck lifts his index finger from the last note of the first bar, playing an

open G as part of the D chord; this gives him time to reach cleanly for the low G in the next bar. Which is nice.

WELCOME TO TG TECHNIQUES

Your transcription requests keep pouring in - this month, the Acoustic Master, Rhythm column and Classic Track are all reader suggestions. Also, the Novice column introduces a new idea in the form of simplified versions of well-loved songs and riffs: now that should annoy the purists!

**JOE BENNETT
TECHNIQUES EDITOR**

TG On the CD

RIFF OF THE MONTH: THE LAST TIME

PAGE 6

TRACK 15

The classic 1965 R&B guitar riff by The Rolling Stones

KULA SHAKER

PAGE 49

TRACKS 27-30

Three riffs from this great new band - nothing could be Kula!

REM

PAGE 52

TRACKS 17-22

Six of Peter Buck's contributions to the thing they call 'jangle'

TRACKS 23-26

Backing for the excerpts from *End of the World...*, *Stand*, *Near Wild Heaven* and *Everybody Hurts*

TUNING GUIDE

TRACK 31

Tuning tones, E to E

CLASSIC TRACK: DEEP PURPLE'S BLACK NIGHT

PAGE 68

TRACKS 32-37

"Black Night, it's not bright..." All right, so the poet William Blake gave them a hand with the lyrics, but the music's all their own

TRACK 38

Axe + stack + attack (no rack); go back to the Black Backing Track

ACOUSTIC MASTER: PAUL WELLER'S WILD WOOD

PAGE 82

TRACKS 39-41

The guitar parts and lyrics

NOVICE: SMOKE ON THE WATER

PAGE 85

TRACKS 42-45

...and fire, apparently, in the sky

RHYTHM: CROWDED HOUSE

PAGE 89

TRACKS 46-48

Joe Bennett transcribes the single *Don't Dream It's Over*

ROCK: KISS

PAGE 94

TRACKS 49-53

Three top licks and a Kiss-style backing track

BLUES: SANTANA

PAGE 100

TRACKS 54-55

Stuart Bull analyses Carlos Santana's use of the blues scale

BASS: JAZZ TRICKS

PAGE 103

TRACKS 56-58

Those 'duppetty dum' bits

ACOUSTIC:

JAZZ WALTZ

PAGE 107

TRACKS 59

Gordon Giltrap's fave bassline in good ol' 3/4 time

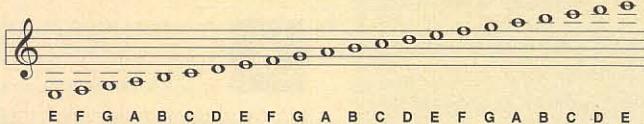
NOTATION CONVENTIONS

TG diagrams cover all styles of guitar notation. Don't worry if written music is new to you; they're all explained below.

TREBLE CLEF NOTATION

FIG EXAMPLE

CD TRACK EXAMPLE BYTE EXAMPLE

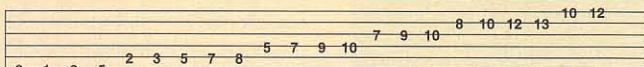


The bottom note corresponds to the bass E string on the guitar. The top is another E note, at the 12th fret on the top E (1st) string. Notes are written in the spaces and on the lines as shown.

TABLATURE

FIG EXAMPLE

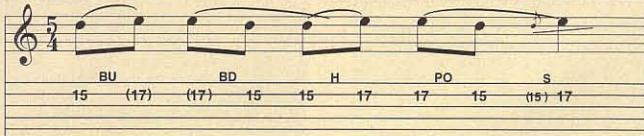
CD TRACK EXAMPLE BYTE EXAMPLE



Tablature, or tab, actually shows you where to play the notes on the fretboard. The lines correspond to the six strings - bass E is at the bottom. The numbers show the fret, and a zero means play the open string.

FIG EXAMPLE

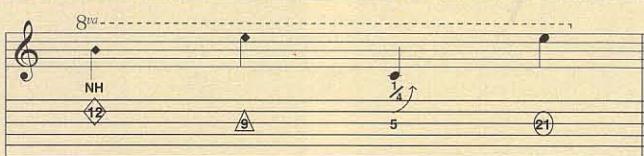
CD TRACK EXAMPLE BYTE EXAMPLE



Specific guitar techniques are also shown in tab. This example shows a bend up (to the pitch of the bracketed note), then a bend down (where you release the string from a previously bent note), then a hammer-on and pull-off. Notes which are bent before striking them are marked PB (pre-bend), along with a number indicating the starting fret. Slides up to a note are shown using an S.

FIG EXAMPLE

CD TRACK EXAMPLE BYTE EXAMPLE



Some techniques require special symbols - here is a natural harmonic on an open string (a diamond and/or the letters NH above), a pinched harmonic (a triangle), a quarter-tone bend (an arrow) and a tapped note (a circle). Other tablature conventions are explained in text only where necessary (eg 'Let ring' or '2nd time only').

FRETBOXES

Chords and scales can be shown in a fretbox - the headstock is at the top. Black circles show roots of scales and chords, and yellow/green circles are semitone (1 fret) and tone (2 fret) bends. Red circles show other scale tones, and white numbers give fingerings. 'O' above the string means you play it open, and 'X' refers to strings that should not be played.

X O O

1

2 3

4 5 6

7 8 9 10

11 12 13

14 15 16

17 18 19 20

21 22 23 24

25 26 27 28

29 30 31 32

33 34 35 36

37 38 39 40

41 42 43 44

46 47 48 49

51 52 53 54

56 57 58 59

61 62 63 64

66 67 68 69

71 72 73 74

76 77 78 79

81 82 83 84

87 88 89 90

93 94 95 96

99 100 101 102

105 106 107 108

111 112 113 114

117 118 119 120

123 124 125 126

129 130 131 132

135 136 137 138

141 142 143 144

147 148 149 150

153 154 155 156

159 160 161 162

165 166 167 168

171 172 173 174

177 178 179 180

183 184 185 186

189 190 191 192

195 196 197 198

201 202 203 204

207 208 209 210

213 214 215 216

219 220 221 222

225 226 227 228

231 232 233 234

237 238 239 240

243 244 245 246

249 250 251 252

255 256 257 258

261 262 263 264

267 268 269 270

273 274 275 276

279 280 281 282

285 286 287 288

291 292 293 294

297 298 299 300

303 304 305 306

309 310 311 312

315 316 317 318

321 322 323 324

327 328 329 330

333 334 335 336

339 340 341 342

345 346 347 348

349 350 351 352

353 354 355 356

357 358 359 360

363 364 365 366

369 370 371 372

375 376 377 378

381 382 383 384

387 388 389 390

393 394 395 396

399 400 401 402

405 406 407 408

409 410 411 412

415 416 417 418

419 420 421 422

425 426 427 428

431 432 433 434

437 438 439 440

443 444 445 446

449 450 451 452

455 456 457 458

459 460 461 462

465 466 467 468

469 470 471 472

473 474 475 476

477 478 479 480

483 484 485 486

489 490 491 492

495 496 497 498

499 500 501 502

503 504 505 506

507 508 509 510

511 512 513 514

515 516 517 518

519 520 521 522

523 524 525 526

527 528 529 530

531 532 533 534

535 536 537 538

541 542 543 544

547 548 549 550

553 554 555 556

559 560 561 562

565 566 567 568

569 570 571 572

573 574 575 576

577 578 579 580

583 584 585 586

589 590 591 592

595 596 597 598

599 600 601 602

605 606 607 608

609 610 611 612

615 616 617 618

619 620 621 622

625 626 627 628

631 632 633 634

637 638 639 640

643 644 645 646

649 650 651 652

655 656 657 658

661 662 663 664

667 668 669 670

673 674 675 676

679 680 681 682

685 686 687 688

691 692 693 694

697 698 699 700

703 704 705 706

709 710 711 712

715 716 717 718

721 722 723 724

727 728 729 730

733 734 735 736

739 740 741 742

745 746 747 748

751 752 753 754

757 758 759 760

technique: classic track



On the CD



TRACK 1 *Black Night* from the album *Black Night: Deep Purple Tribute According to New York*, on Revolver. Rock meets rap in this tribute track – Vinnie Moore is on lead guitar.

© 1996 Revolver Records

TRACK 32 Now the Deep Purple version: intro and main riff, as shown in the tab, p69.

TRACK 33 First verse

TRACK 34 Second verse

TRACK 35 First guitar solo

TRACK 36 Third verse/outro

TRACK 37

BYTE 1 Simplified novice version of the main riff
BYTE 2 Novice version of the end-of-verse riff

TRACK 38 A complete Total Accuracy backing track

*Lead guitar: Kit Morgan
Additional guitars: Joe Bennett*



Professional Guitar Workshops

Total Accuracy: Stuart Bull (drums); Jerry Cunningham (bass); Pete Adams (organ); Steve Finch (engineer)



FRETBOXES



Riff shape



Em pentatonic shape 1



Shape 2



Shape 3



Open shape



Chromatic solo shape

Here are the positions and shapes you need to play along to the backing. In addition to the riff shape, Blackmore uses the Em pentatonic scale throughout, except for the final solo, where he uses the 14th fret chromatic version.

Black Night

DEEP PURPLE

This 1970 single boasts one of the best-loved guitar riffs ever. **JOE BENNETT** explains the techniques you'll need to play along, with a full transcription by **KIT MORGAN**.

ALTHOUGH *Black Night* is based on a fairly simple basic riff, don't be fooled – thanks to Blackmore's unique style and the bizarre phrasing in his solos, this is one of the most challenging transcriptions we've ever featured.

Most of the track is in the key of E minor, so it's possible to improvise a part using just the E minor pentatonic scale (see fretboxes). But this is not to say the solos are simple – far from it. Each is played very fluidly, making full use of slides, hammer-on and pull-off embellishments, bends, pre-bends and whammy bar vibrato. However, this is one track that doesn't have to be interpreted in the style of the guitarist on the original – its basic E groove leaves plenty of scope for you to play

your own thing, as long as you return to the riff at the appropriate points between verses.

GUITAR SOUND

Blackmore is one of the few classic rock guitarists to favour a Strat, and for this reason his playing is very sharp-sounding, the attack of each note standing out from the mix despite the warm (neck pickup) overdrive sound. If you have a vintage-style tremolo, you may have problems keeping it in tune after playing the violent bar vibrato in the first solo. But the old wives' tale about putting ground-up BB pencil lead in the nut grooves really does work, so give it a try if you do experience any tuning problems. **TG**



Deep Purple, 1972: (left to right), John Lord (keyboards), Roger Glover (bass), Ian Gillan (vocals), Ritchie Blackmore (guitar) and Ian Paice (drums).

T
G NOVICE

DEEP PURPLE: Black Night (main riff - novice version)

CD TRACK 37 BYTE 1

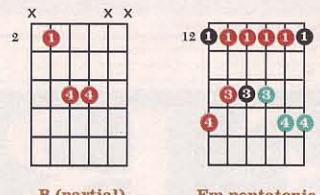
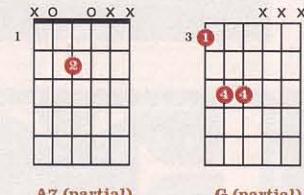
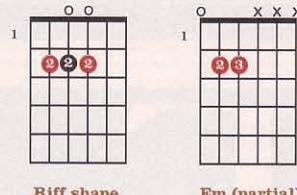
Em

drum fill drum fill

DEEP PURPLE: Black Night (end of verse riff - novice version)

CD TRACK 37 BYTE 2

N.C. (no chord) A7 G7 Em
(or improvised fill)



Shown above are the two main riffs from the song - the first one appears between verses, and the second appears at the end of each verse. I've also included the partial chords you need to play a rhythm part, plus the Em pentatonic soloing shape.

Intro and main riff

After the two-bar bass intro (shown here arranged for guitar), the main riff enters and is played twice through. It's based on the E minor pentatonic scale, and is an almost exact rip-off of Teenage heart-throb Ricky Nelson's '50s R&B

hit, *Summertime*. Although the piece is in 12/8 time (technically known as a 'compound' time signature), you need to count four to the bar, rather than 12. Our count-in consists of two full bars of 12/8.

DEEP PURPLE: Black Night (Intro and main riff)

CD TRACK 32

NC

Guitar

Em

(Guitar)

drum fill drum fill

classic track: technique

>> First verse

Begin with the palm-muted accompaniment shown in the first bar, then follow the melody at the end of the verse, adding an improvised fill where the vocal

line ends. Blackmore's fill uses the 12th fret E minor pentatonic scale. Take care to play the difficult trill over the A7 chord as accurately as possible.

DEEP PURPLE: Black Night (first verse)

CD TRACK 33 »

The sheet music consists of six staves of guitar tablature and musical notation. The first staff shows a palm muted (PM) accompaniment. The second staff begins the vocal line with lyrics: "Black night it's not right I don't feel, so bright. Don't care, to sit ti - ght .". The third staff continues the vocal line. The fourth staff starts with a trill over an A7 chord. The fifth staff begins with "May be you'll find on the way down the line that I'm free". The sixth staff shows a fill using the E minor pentatonic scale (H PO H PO) over an A7 chord. The seventh staff begins with "free to be me." The eighth staff concludes with a pick scrape fill.

CD TRACK 33 »



technique: classic track



» DEEP PURPLE: Black Night (first verse) ...cont

CD TRACK 33

A7 G7 B5

Black night is a long way from home.

S 7 5 H 5 S 3
3 5 6 7 4 5 3 2

Em

drum fill drum fill

H 5 7 7 5 7 5 7 7 5 7 5 7 5 7

Second verse

The accompaniment for this verse is identical to the previous one, but obviously Blackmore's fill is different at the end - he is, after all, improvising! In both verses, the unison guitar/vocal phrase (which begins "Maybe you'll

find...") features a subtle embellishment in the form of a 'mordent' - ie hammering on to the note above the one you've just played, then pulling off again, all in the space of one note.

» DEEP PURPLE: Black Night (second verse)

CD TRACK 34 »

Em

Don't need, a dark dream... I don't want,

PM X X

5 7 0 0 0 0 0 X X

a rough scene. I can't feel, I can't see.

X X X



classic track: technique

» DEEP PURPLE: Black Night (second verse) ...cont

CD TRACK 34

A7

May - be you'll find on the way down the line that— I'm free— . Free—— to be

G7

H H PO S S 7 5 7 5 7 9 9 7 5 7 5 7 5 7 5 7 5 3 3 5 3

E5

me.

A7

Black night is a

Wide trem vib

repick

Wide trem vib

BU BU BD PO PO 12 S

S 12 14 14(16) 14(16) (16)(14) 12 14 14 12 14 12 14 12 5 7 5 5 7 5

G7

long way from ho—— o—— o—— o—— one.

B5

dip' dip' dip' dip' dip' dip'

S 3 5 5 3 H 3 4 4

First solo

Apart from the bar-vib-from-Hell in the first four bars, the rest of this solo is fairly straightforward minor pentatonic noodling at the 12th fret. After a brief

excursion to an open position in the last few bars and one more version of the main riff, the piece modulates to the key of A for the organ solo.

DEEP PURPLE: Black Night (first solo)

CD TRACK 35 >>

E5

VERY wide trem vib

VERY wide trem vib

PB 16

S 16 12

BU 15 15 (17)

(19) (16) 0 0



classic track: technique

三

» DEEP PURPLE: Black Night (first solo) ...cont

CD TRACK 35 »

repick

BU BD

S

(8) (17)

H H H

PO

15 13 (15)
13 (15) 13

16 17 18 20 20 18 17 15 15 16 15 13
(8) (17) 20 17 16 15

Sheet music for piano, page 17. The music consists of two staves. The left staff starts with a treble clef, a key signature of one sharp, and a common time signature. It features a melodic line with various performance markings: 'PO' (pedal off) at measure 16, 'PO' at measure 15, and a series of grace notes and slurs. The right staff begins with a bass clef, a key signature of one sharp, and a common time signature. It contains a melodic line with 'VERY wide trem vib' markings, a 'dip' marking, and a 'S (14)' dynamic. Measures 17 through 14 are numbered below the staff.

17 PO PO

16 15 14 12 14 15 14 12 14 12 14 14

12 14 x S (14) 17

VERY wide trem vib

dip dip dip dip

VERY wide trem vib

BU BD PO
14 (16) (15)(14) 12 14

PO S 9 10 10 8 8 8 S

S 6 8 5 5 7 5 6 5 3 0 5 3 0 5

(0) (12)

Sheet music for guitar in G major (one sharp) and common time. The first measure shows a sixteenth-note pattern with a bracket labeled '3'. The second measure consists of eighth-note pairs. The third measure starts with a dotted half note followed by eighth-note pairs. The fourth measure contains eighth-note pairs. The fifth measure has eighth-note pairs. The sixth measure has eighth-note pairs. The tablature below the staff shows the following fingerings: PO PO (fingers 3-0, 5-0), PO PO (fingers 3-5, 3-0), H PO PO (fingers 2-3, 2-0), 3 S (fingers 3-7, 5-5), HPO (fingers 7-5), S (fingers 7-9), 7 5 7 5 (fingers 7-7, 5-5), and 7 (finger 7).

Musical score for organ solo, page 10, measures 1-10. The score consists of two staves. The top staff is for the organ solo, starting with a dynamic of $\text{F} \text{ f}$. The bottom staff shows bass notes with a bass clef. Measure 1: Organ solo has a sustained note. Bass staff: 5. Measure 2: Organ solo has a sixteenth-note pattern. Bass staff: 5 7 5. Measure 3: Organ solo has a sixteenth-note pattern. Bass staff: 5 5 5. Measure 4: Organ solo has a sixteenth-note pattern. Bass staff: 5 5 5. Measure 5: Organ solo has a sixteenth-note pattern. Bass staff: 5 5 5. Measure 6: Organ solo has a sixteenth-note pattern. Bass staff: 5 3 5 5. Measure 7: Organ solo has a sixteenth-note pattern. Bass staff: 5 5 5. Measure 8: Organ solo has a sixteenth-note pattern. Bass staff: 5 5 5. Measure 9: Organ solo has a sixteenth-note pattern. Bass staff: 5 5 5. Measure 10: Organ solo has a sixteenth-note pattern. Bass staff: 5 5 5.



technique: classic track



» DEEP PURPLE: Black Night (first solo) ...cont

CD TRACK 35

Guitar tablature showing a repeating pattern of eighth-note rests across two staves.

Em

Guitar tablature in E minor. The lead line consists of eighth-note patterns. Two measures are labeled "drum fill". Fret numbers (H, 5, 7) are indicated below the tabs.

Last verse and outro solo

The last verse is identical to the first two, except for a slightly different lead fill after the "Free to be me" vocal line. The outro solo uses the E minor pentatonic scale again, but shifts positions more frequently.

» DEEP PURPLE: Black Night (last verse)

CD TRACK 36 »

Guitar tablature for the last verse. The lyrics are: "Black night. Black ni - ght—. I don't need." A "PM" (Pentatonic Melody) fill is shown in the middle section. Fret numbers (5, 7, 0, 0, 0, 0, 0) are indicated below the tabs.

Guitar tablature for the outro solo. The lyrics are: "Black night. I can't see, dark li - ght—. May - be you'll find on the". A "PM" (Pentatonic Melody) fill is shown in the middle section. Fret numbers (7, 5, 7, 5) are indicated below the tabs.

technique: classic track



» DEEP PURPLE: Black Night (outro solo) ...cont

CD TRACK 36

8va

BU BU trem vib 10 S BU repick 18(19) (19) 18 17 15 12 18 (19) (19) 18 17 14 15 S S
12(16) 15(17) 12 17 15(17) 12 10 18(19) (19) 18 17 15 17 0 12 18 (19) (19) 18 17 14 15 17 (0) 12

(8va)

1/4 19 18 17 15 17 18 17 15 16 17 17 15 17 16 15 14 12 14 15 14 12 12

14 14 12 12 14 12 14 12 H PO 14 13 14 13 10 13 12 10 12 13 14 12 14 12 14 14 S

S 5 7 S 7 7 5 7 8 9 7 9 (11) 10 BU 9 (11) (0)

Fade out

S BU 7 12 (15) 12 11 10 12 11 10 9 7 9 10 9 7 9 10 9 7 9 9

technique: acoustic master

Wild Wood

PAUL WELLER

ROD SINCLAIR transcribes the guitar part for this laid-back 1993 single that has already become a modern classic.

THIS entire track is based on a four-chord sequence – Am, Em, Dm7 and Fm. However, there are two things that give *Wild Wood* its distinctive sound. Firstly, it uses a capo at the second fret, and secondly, Paul uses chord substitution to create more interesting harmony. The first altered chord is an Em shape, which is played with the open fifth string (with a capo, F#m and open B) ringing on. The third chord of the pattern has the open fourth string under it, creating a chord of Em7b5 – it's this chord particularly that gives the track its dark edge towards the end of every phrase.

When the band comes in, bass player Marco Nelson plays A and Bb under the second and third chords of the sequence, creating (with the capo'd guitar) chords of A11 (or Em7/A) and Em7b5/Bb – but this chord is less complicated than it sounds!

The four-bar solo is very simple and effective; it also uses the capo at the second fret and is picked using a lot of percussive attack on the strings. I've also shown two hammer-on fills; the first occurs throughout the track, whereas the second only appears during the last two bars. **TNC**



Paul Weller went back to '70s folk and rock sounds for the *Wild Wood* LP. Among his sources was acoustic songwriter Nick Drake, who inspired this title track.

THE LYRICS

*High tide - mid afternoon
People fly by, in the
traffic's boom
Knowing - where
you're blowing
Getting to where,
you should be going*

*Don't let them get you down
Making you feel guilty about
Golden rain, bring you riches
All the good things -
you deserve now*

soj

*Climbing, forever trying
Find your way out -
 of the wild, wild wood
Now there's, no justice
There's only yourself -
 that you can trust in
And I said - high tide,
 mid afternoon
People fly by, in the
 traffic's boom
Knowing - just where
 you're blowing
Getting to where,
 you should be going*

solo

*Day by day, your
world fades away
Waiting to feel -
all the dreams that say
Golden rain will
bring you riches
All the good things -
you deserve now - and I say
Climbing, forever trying
Find your way out -
of the wild, wild wood*

三

PAUL WELLER: Wild Wood (basic chord sequence)

CD TRACK 39

The rhythm guitar part - this four chord sequence is the basis of the whole song. It should be played with a slight swing feel.

acoustic master: technique

PAUL WELLER: Wild Wood (acoustic guitar solo)

CD TRACK 40

The acoustic solo, which is played with a fairly attacking picking style. It features a slight variation the second time it is played.

Remember that the tab here refers to the fret number in relation to the 'open' string, so start on the 7th fret - ie 5 frets above the capo.

PAUL WELLER: Wild Wood (chord sheet)

Intro, verse 1

Verse 2, solo, chorus, verse 3,
solo, verse 4, chorus

Remember that these chord names are what you actually hear. In most cases, the note on the right of slashed chords is played by the bass.

FIG 4

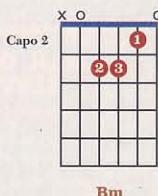
This three-note fill appears at the end of almost every four-bar phrase before going back to the Bm chord.

FIG 5

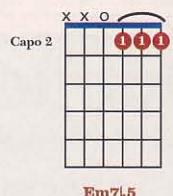
This fill ends the whole song. Let the open fifth string ring on.

T G CAPO NOTATION

I've notated the chords as they sound rather than as they are played with capo, so when you see Bm in the tab or chord sheet you should play the familiar Am shape from the fretbox. This is



because the notes on the right hand side of the 'slashed' chords describe the bass guitar part, so try to think of the chords as Bm, F#m, Em7 and Em7b5, despite the familiarity of the open chord shapes.



T G On the CD

TRACK 39

The acoustic guitar intro

TRACK 40

The solo guitar with rhythm accompaniment

TRACK 41

The rhythm part on its own so you can practice the solo along to this accompaniment

The guitar used was a Takamine ENC-10, recorded on a Tascam DA-88 multitracker
Guitars: Rod Sinclair

Smoke On The Water

DEEP PURPLE

As if one Deep Purple hit wasn't enough, TONY SKINNER shows you how to play their most classic rock track – and includes some essential tips to radically reform your riffing.

WHEN you learn a new riff, there's fun to be had just practising until it sounds good and then sharing it with your mates/fellow band members/budgie, etc. However, with a little application, it's possible to use other people's licks to develop your own technique far beyond the limitations of one piece of music.

This month, to tie in with this month's Classic Track, I've transcribed a version of one of the most famous (all right, *the* most famous) rock tracks of all time, Deep Purple's *Smoke On The Water*. The starting riff is the main feature of the song; begin by just playing the one-note version on the third string (**FIG 1, CD TRACK 42, BYTE 1**). Once you are fluent in moving along the fingerboard, you can make the riff more authentic by adding a note from the fourth string, at the same fret positions (**FIG 2, CD TRACK 42, BYTE 2**) – this is known as 'playing in parallel fourths' which refers to the musical interval between these two strings.

BEEF UP YOUR SOUND

If you are going to play the track on your own, you can beef up the sound by adding open fifth string notes (**FIG3**, **CD TRACK 42**, **BYTE 3**) – this is called a ‘pedal tone’ and makes a really effective replacement for the missing bass player! Take care to avoid striking the two thinnest strings, and make sure you use downstrokes only throughout the riff. To get the right sound you’ll need to add a moderate amount of distortion or overdrive, either by cranking up your amp or via a fuzz pedal.

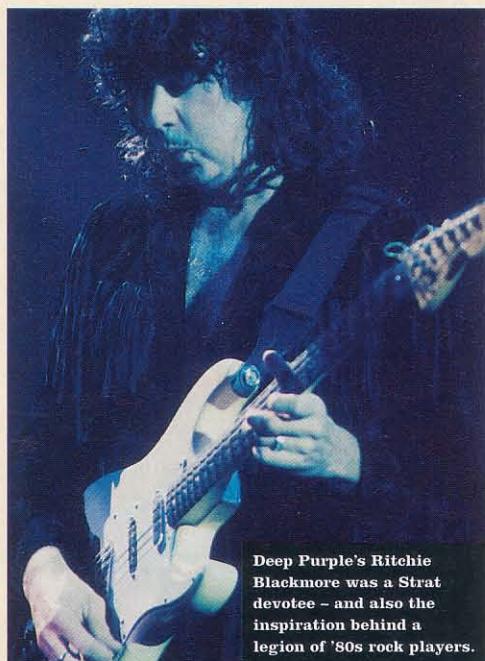
THE VERSE SECTION

The chords for the verse are given over the page (**FIG 4**). These should be played using heavy downstrokes and only striking the lowest two or three strings of each chord. Once you feel confident in playing the chords and maintaining the rhythm, try and play rhythm with the main track (**CD TRACK 44**).



PLAYING LEAD

In his Deep Purple days, Ritchie Blackmore was particularly fond of using the third position blues scale shape (**FIG 5, CD TRACK 43, BYTE 1**). By playing on this area of the fingerboard you can get the warm and mellow 'Blackmore sound' – particularly if you use the neck pickup of your guitar. I've played a sample solo based on the vocal line of the song but incorporating some of Ritchie's techniques, such as string bending and vibrato (**CD TRACK 42 BYTE 2**). Use the scale to improvise your own lead against the backing (**CD TRACK 45**). The only part of the track that you might like to follow exactly is the tune and riff played during the chorus (**FIG 6**) as this doesn't use the same scale as the rest of the piece. **TG**



Deep Purple's Ritchie Blackmore was a Strat devotee – and also the inspiration behind a legion of '80s rock players.

A logo consisting of a brown square containing the letters 'T' and 'G' in white, followed by a white square containing a multi-colored CD disc.

On the CD

TRACK 42

BYTE 1 *Smoke On The Water*
riff, simplified into single notes
(fig. 1)

BYTE 2 The same riff, played with two notes together, or 'double-stopped in parallel fourths' (fig. 2).

BYTE 3 The same riff, with a 'pedal tone' of the open fifth string (fig 3)

TRACK 43

BYTE 1 The A blues scale, third position (fig 5)

BYTE 2 Examples of bends and vibrato, as used in the improvised solo – a bend up, a bend up then down, a pre-bend and release, and a single vibrato note.

TRACK 44

The complete track, with an improvised solo using the third position A blues scale, plus vibrato and string bending techniques

TRACK 45

Backing track to play along with, using the chords shown in the notation (fig 4)

The guitar used was a Fender Strat, played through a Marshall JMP-1 pre-amp

FIG. 1

CD TRACK 42 BYTE 1

Handwritten musical score for soprano voice, page 10, measures 11-15. The score is in 4/4 time, treble clef, and consists of five staves. The vocal line includes rests and grace notes. Below the staff, fingerings and letterheads (L/H) are written above the corresponding notes.

Measures 11-15:

2	5	7	2	5	8	7	2	5	7	5	2	
L/H	1	1	3	1	1	3	1	1	1	3	3	1

Try to follow the left-hand fingering rather than just using one finger.



technique: novice



FIG 2

CD TRACK 42 BYTE 2

Smoke On The Water - the essential guitar shop riff.

FIG 3

CD TRACK 42 BYTE 3

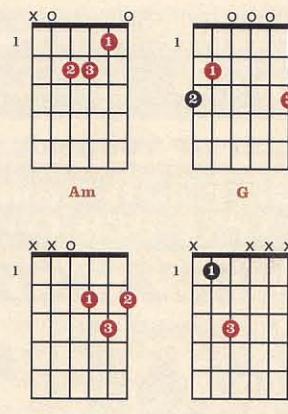
Pedal notes - keep the A bass string playing throughout.

FIG 4

CD TRACK 45

Chord sequence for *Smoke On The Water* - avoid striking the strings marked with an X in the fretboxes.

Chord shapes



Here are the three shapes you need to play a rhythm part to the backing track. Make sure you fret each chord as cleanly as possible, so that each open string rings on clearly.

FIG 5

CD TRACK 43 BYTE 1

L/H 3 1 3 4 1 3 1 3 1 4 3 1 3

The A blues scale (third position) - remember to move the first finger back one fret on the third string.

FIG 6

(excerpt from) CD TRACK 44

The vocal melody and riff for the chorus section.

Crowded House

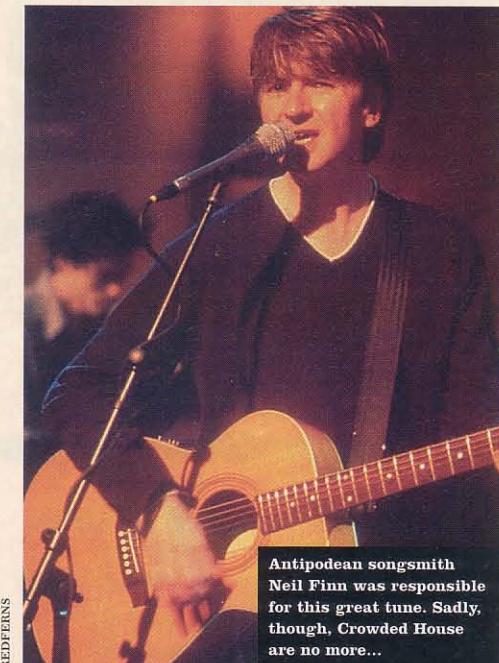
DON'T DREAM IT'S OVER

This 1987 single shows the dudes from Down Under at their melodic best. **JOE BENNETT** transcribes the rhythm parts.

THE UK ad campaign for the recent Crowded House compilation album, *Recurring Dream*, ran something like "You know more Crowded House songs than you think," and the electric rhythm guitar part to *Don't Dream It's Over* is typically memorable.

The intro (**CD TRACK 46, BYTE 1**) is played using a sixth fret barre shape for the Ebsus2 and removing one finger for the Eb9(no 3rd). The part features an unusual up-chop just before the second and fourth beat of each bar – take great care to observe the fretboard hand mutes. Keep the strumming hand moving in even 16th notes, regardless of whether you're actually striking strings, to make the part flow smoothly.

In addition to the basic verse rhythm part (**CD TRACK 46, BYTE 2**), I've notated Tim Pierce's 6-bar solo (**CD TRACK 47**) (yes, I know this is supposed to be the rhythm column!). The notes are mainly based on chord shapes rather than scale patterns, and it's played very loosely, using fretboard hand mutes, up and down strumming, and some very unusual position shifts that are useful to learn for their own sake. **TG**



REFERS

Antipodean songsmith Neil Finn was responsible for this great tune. Sadly, though, Crowded House are no more...



On the CD

TRACK 46

BYTE 1 The four-bar intro riff, featuring the sixth fret Eb barre shapes shown in the fretboxes, with a drum fill at the end
BYTE 2 The verse accompaniment, played along with the backing

TRACK 47

The six-bar rhythmic solo, as shown in the notation (see opposite page)

TRACK 48

A full-band backing track, minus rhythm guitar and vocal, for *Don't Dream It's Over*

The guitar used was a Fender Strat, with the neck and middle pickups together, through a Marshall JMP-1 which created the pre-amp sounds, and a Digitech ValveFX, which supplied the compression, chorus and delays

Additional reverb was added from a Lexicon Reflex

Guitars and backing track:
Joe Bennett

CROWDED HOUSE: Don't Dream It's Over (intro)

CD TRACK 46 BYTE 1

This two-bar pattern is played twice before the band comes in. Note the unusual sharp upstroke on the first, second and third strings.

CROWDED HOUSE: Don't Dream It's Over (verse)

CD TRACK 46 BYTE 2

This rhythmic pattern continues throughout the song. Play unpitched mutes (shown with an X) very loosely, using a combination of up- and downstrokes.



technique: rhythm



CROWDED HOUSE: Don't Dream It's Over (solo)

CD TRACK 47

The image shows three measures of guitar sheet music. The first measure starts with an A♭ chord (three notes) followed by an E♭ chord (two notes). The second measure starts with an A♭ chord (three notes) followed by an E♭ chord (two notes). The third measure starts with an A♭ chord (three notes) followed by an E♭ chord (two notes). Below the staff, fingerings are indicated: H 9 11, 8 10, 8; 9 9, 8 10, 8 8 8; 8 10, 8 10, 8 8 8; H 9 11, 8 10, 8; 9 9, 8 10, 8 8 8.

D \flat 9(no 3rd) D \flat 7 E \flat

6 6 4 6 4 8 10 9 9 8 9 8 8 10 9 10 9 11 11 11 13 11 {11}

Tim Pierce's 6-bar solo is double-tracked on the original recording. Learn the positions rather than the exact notes, then play the part as fluidly as possible.

CROWDED HOUSE: Don't Dream It's Over (chord sheet)

CD TRACK 48

Intro

E_bsus2 | **E_b9(no 3rd)** | **E_b7sus4** | **E_bsus2** | **E_b9(no 3rd)** | **E_b7sus4** | **:E_bsus2**

Csus2 | **A_b** | **G** | **Gsus4** | **E_bsus2** | **Csus2** | **A_b** | **G** | **A_b** | **B_b**

E_bsus2 | **Csus2** | **A_b B_b** | **E_b Csus2** | **A_b B_b** | **E_bsus2** | **Csus2** | **A_b** | **A_b** | **B_b :** | **2**

2 | **Organ solo** | **1** | **E_bsus2** | **Csus2** | **A_b** | **G** | **E_bsus2** | **Csus2** | **A_b** | **G**

Rhythm guitar solo

A_b E_b | **A_b E_b** | **A_b E_b** | **D_b7** | **X** | **E_bsus2** | **Csus2** | **A_b** | **G Gsus4** | **E_bsus2** | **Csus2**

A_b | **G** | **A_b/F B_b/G** | **E_bsus2** | **Csus2** | **A_b** | **B_b** | **E_bsus2** | **Csus2**

A_b B_b | **E_bsus2** | **Csus2** | **A_b** | **2** | **A_b** | **4** | **: A_b B_b** | **E_bsus2** | **Csus2** | **:**

Verse 1 & 2

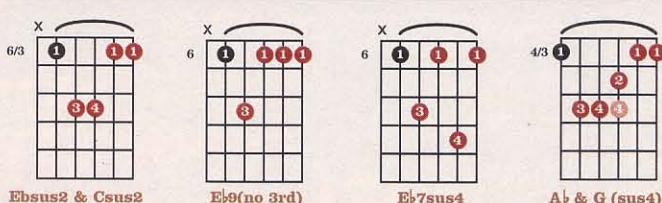
Chorus

Verse 3

Repeat to fade

A complete chord sheet and structure for *Don't Dream It's Over*.

TG FRETBOXES



Here are all the shapes you'll need to play along to the backing track. The E⁷sus2 and Csus2 are the same shape in different positions, and the A⁷ and G can be turned into sus4s by adding the note shown in pink.

Verse 3
*Now I'm walking again
to the beat of a drum
And I'm counting the steps
to the door of your heart
Only the shadows ahead
barely clearing the roof
Get to know the feeling*

Repeat chorus



technique: rock special

Kiss

PAUL STANLEY AND ACE FREHLEY

You want the best, you've got the best! In the wake of their Donington headline gig, **JIMI SAVAGE** looks at the techniques, tracks and twin guitars of Kiss.



On the CD

TRACK 49

Parasite intro riff, played as far as the band's entry the third time round

TRACK 50

Rock 'n' Roll All Nite (And Party Every Day) intro riff

TRACK 51

Detroit Rock City twin guitar solo

TRACK 52

Detroit Rock City, guitar 1 only; fill in the guitar 2 part

TRACK 53

Kiss-style backing track in C# minor. Use the C# natural minor scale to improvise a solo over this sequence

Guitars: Jimi Savage

Backing: Adam Crute

Bass: Andy Champion



UITARISTS often forget just how big Kiss were. Their 75 million worldwide album sales and 25 gold discs have been equalled by very few bands. After their spectacular (and musically superb) comeback at Donington this year, now is a great time to take a look at some examples of those classic riffs of guitarists Paul 'Starchild' Stanley and 'Space' Ace Frehley.

KISS STYLE

The Kiss sound is a mixture of Chuck Berry rock 'n' roll, 70's funk, Nashville country, and melodic AOR. Their songs are usually straightforward rockers with basic chord structures and changes, and the solos mainly consist of minor pentatonic, natural minor, and major scales.

The three tracks I've looked at sum up the way Kiss' guitar work has reared its head in tracks by other artists. In the intro riff from *Parasite*, Stanley is using palm muting with a riff which isn't a million miles from Metallica (Lars Ulrich is a big fan!). The next example, *Rock 'n' Roll All Nite...*, is a fairly standard rock accompaniment, and features the three-finger fretboard shape known universally as the Keith Richards chord. Finally, the solo to *Detroit Rock City* uses twin lead guitars, the staple diet of many post-Kiss bands – including Iron Maiden, Thin Lizzy and Scorpions. **TG**



The great taste of Kiss
(l-r): Ace Frehley (lead),
Peter Criss (drums), Paul
Stanley (rhythm guitar)
and Gene Simmons (bass).

REDFERNS

KISS: Parasite (intro)

CD TRACK 49

x4

This driving palm-muted riff is excellent as a warm-up exercise. The picking direction is indicated, and the band enters on the 3rd repeat.

rock special: technique

KISS: Rock 'n' Roll All Nite (And Party Every Day) (intro)

CD TRACK 50

Use your index finger to bar the chords of D and A. Practise the riff slowly until you are comfortable with the positions used.

KISS: Detroit Rock City (twin guitar solo)

CD TRACKS 51-52 »



technique: rock special



» KISS: Detroit Rock City (twin guitar solo) ...cont

CD TRACKS 51-52

The tablature consists of two staves of sixteenth-note patterns. The first staff starts with a 6th string note followed by a sequence of eighth-note pairs. The second staff begins with a 5th string note. Both staves feature various techniques such as hammer-ons (H), pull-offs (PO), and slides (S). Fingerings are indicated below the notes.

This is where Ace and Paul put together a melodic harmonised solo using the C# natural and harmonic minor scales. Use your index finger to bar over the

4th fret (guitar 1) so your fingers don't get tied up. Play the guitar 2 part along with the backing on track 52, where I've played the low part.

KISS: Chord sheet for backing track

CD TRACK 53

The chord sheet shows a sequence of chords: C#m, B, F#m, G#m, C#m, E, followed by a repeat sign and B, F#m, G#m, A, B, C#m, A, B, C#m, G#. The section from C#m to G# is labeled "To Coda ♪ (2nd time)". The "Coda ♪" section ends with a "Repeat to fade" instruction.

T G SOLOING SHAPES - C# NATURAL MINOR

The diagram shows six positions of the C# natural minor scale on a guitar neck. Each position is labeled "Position 1" through "Position 6". The positions show the scale notes (1, 2, 3, 4, 5, 6, 7) across the six strings, with red dots indicating the starting note for each position.

Showed above is the chord sheet and structure of the Kiss-style backing track featured on this month's CD. Use the C# natural minor scale (shown here in six positions) to improvise your own solo over these chords.

technique: blues

TG On the CD

TRACK 54

The solo in full, as shown in the notation (fig 1)

TRACK 55

A complete backing track in the vein of *Black Magic Woman*



Santana fuses rhythmic Latin styles with rock and jazz guitar techniques – he is particularly known for his frequent use of the Dorian mode in his solos.

Carlos Santana blues

STUART BULL continues his look at rock and jazz players who use the blues with this solo based on the techniques of the great Black Magic man, Carlos Santana.

SANTANA'S soulful guitar style takes obvious influences from rock (eg the heavy guitar sound), jazz (his use of modal improvising) and Latin (the backing grooves), but there's a surprising amount of blues in there. This month's backing track takes some of the ideas from the Santana classic *Black Magic Woman* (originally by Peter Green's Fleetwood Mac). The key of the original is D minor but I've recorded this in C# minor simply because it's a great rock/blues key!

STYLE ANALYSIS

There are three musical clues which, for me, sum up Carlos' style. The first is that when he bends a note he very rarely adds any vibrato. The second is the sound – use the neck pickup on the guitar, preferably a humbucker, and a quite heavily distorted sound with the middle frequencies boosted on your amp or pedal.

The third, and most significant aspect of his style is the way he approaches the timing. Instead of sticking to a strict semiquaver/triplet concept, he tends to float across the time signature like a jazz saxophone player; Weather Report's Wayne Shorter or Miles Davis are both good examples of this. The best way to get to grips with this approach of timing is not to practise it *ad infinitum*, but rather to listen to it again and again until it sinks in. Listen to my solo a few times until

it becomes one of those annoying tunes that you can't get out of your head! Once you've done this, your memory should hopefully supply the timing and feel when working from the transcription.

ADDING EFFECTS

On the second time around the chord pattern, I'm using a wah wah pedal – another trademark of Carlos' sound. As you play the series of hammer-ons and pull-offs in bar 13, take the pedal from the up position to the down position gradually. You may also find that you can get some very musical effects by playing bends at the same time as moving the pedal up and down for that 'crying' effect. Experiment with combinations of pedal position and bends to find 'sweet spots'. **TG**

TG NOVICE



Shown here is the C# blues scale, any notes from which can be used to improvise your own solo over this month's blues backing track. Notes shown in green can be bent up a whole tone (two frets' worth), and those in yellow can be bent up a semitone (one fret's worth).

RETNIA

FIG 1

CD TRACK 54 »

» FIG 1

CD TRACK 54

C#m7

6 6 6

H PO H
9 10 9 10 9 10 9 10 9 10 9 10 9 10 9 10 9 10

BU BD PO
12(14) (12) 9

11

G#m7

PO
9 12 9 BU BD
11 (12)(11)9 11 9

1/4

BU BD PO BU BD PO
12(14) (12)9 12(14) (14) (12)9

11 9 S 11 11 9
11 9 7

repick

F#m7

8va

BU BD PO
12(14) (12) 9

BU BD PO
14(16) (14) 12

BU
16 (19)

16 14 17

C#m7
(8va)

BU BD BU
17 (19) (17) (21)

A7

6 6 6

H PO H PO H
9 12 9 12 9 12

G#7

6 6 6

H PO H PO H
9 12 9 12 9 12

H PO H PO H
9 11 9 11 9 11

C#m7
(8va)

6 6 6 6

H PO H PO H
9 11 9 11 9 11

H PO H PO H
9 11 9 11 9 11

H PO H PO H
9 7 9 7 9 7 9

H PO H PO H
7 9 7 9 7 9 9

S

The complete solo, as it appears on this month's CD, played twice round the basic chord sequence.

Funky jazz bass

KEN POTTER explains how jazz players create those 'flash' parts of walking bass lines – the perfect antidote to interminable jazz guitar solos.

THIS month we're going to look at a technique called muted triplet rakes, which jazzers use either to spice up their basslines, or to keep themselves awake while the guitarist takes yet another solo.

The first example (**FIG 1, CD TRACK 56**) shows a 12-bar blues progression in Bb presented with a straight crotchet walking feel on the bass. The intro features a typical jazz I-VI-II-V turnaround chord sequence. The bassline shown uses an old trick guaranteed to make your playing sound complicated and jazzy. The first two bars of the intro (Bb7-G7, then Cm7-F7) feature two notes per chord – in each case, the first of these two notes is the root note of the chord, while the second note leads chromatically to the root of the next one (eg the Ab on the E string falls one fret to become the root of the G7 chord).

When you have mastered this part of the piece compare it to the last two bars of the sequence where the same chords are used. Here, I have used notes which are more obviously concerned with the current chord (5ths, 3rds etc) rather than the next one. Notice how this gives the impression of being a much more solid or 'square' bassline. It is a matter of taste which system you prefer – and the best option is to be able to mix and match the two concepts in any piece.

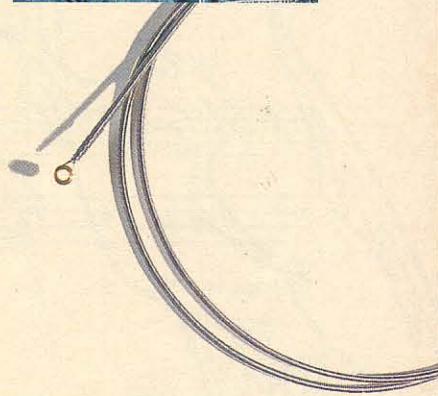
WALKING BASS

The main sequence, for the most part, is a pretty standard line using scales, modes and chromatic passing notes relevant to the chords. In the tab I have provided left-hand fingering and I have also marked the points where I changed position with my left hand when playing the piece.

Now for the tricky bit! Take a look at bars four and eight of the 12-bar sequence – I've inserted muted quaver triplet figures to make the whole thing more interesting. Strings are muted by gently resting more than one finger of the fretboard hand on them, being careful not to exert enough pressure to force them into contact with the fretboard.

After the transcription, I've included excerpts of the piece showing which of the picking hand fingers to use for the muted triplet figures, shown by the letters A and B (first and second finger). Look at the muted triplet figure (**FIG 2**) and notice how the finger used to sound the second note of the triplet is then used to sound the last note of the triplet, and the note following it. Put another way, this means that one finger is dragged across three strings consecutively.

A similar device is used in the final excerpt (**FIG 3**) to connect a G7 chord to a Cm7. In both of these examples the note which follows the muted triplet is itself a fifth of the chord it precedes (eg a note of Bb is the fifth of the following Eb chord). In this case, this gives the lick a particularly strong pull to the new chord. Once mastered it is perfectly possible to use the technique with other leading notes. **TC**



TG TIPS

Which finger?

When playing consecutive notes on a single string, or when ascending through the strings, alternate 'A-B' picking hand fingering should be used. When descending to a lower-pitched adjacent string, the same finger should be used.

Fretboard mutes

When muting the strings apply light pressure on them with more than one finger of the left hand. This eliminates the possibility of unwanted harmonics. After studying the lines provided here, make up lines of your own. Try to combine scales, arpeggios and chromatic passing notes.

On the CD

TRACK 56

BYTE 1 The intro followed by one chorus of the twelve-bar with full band accompaniment

TRACK 57

Drums and bass only, to allow you to hear the triplets and mutes better

TRACK 58

Backing track – remember the intro is only played once. When you have mastered the line provided, use the chord sequence as a basis for your own lines

Guitars: Dave Borthwick

FIG 1

swing =

B♭7 G7 Cm7 F7 B♭7

3 1 4 3 4 3 3 2 1 2 1 0 1 2 1 2 3 x 1 0 3

3 1 4 3 4 3 3 2 1 2 1 0 1 2 1 2 3 x 1 0 3

CD TRACK 56 »



technique: bass



» FIG 1 cont...

CD TRACK 56

Musical score for guitar. The score consists of three measures. Measure 1 starts with a **B**7 chord (B, D, G, B) followed by an **E**b7 chord (E, G, B, E). Measure 2 starts with a **B**b7 chord (B, D, F, A). Measure 3 concludes with a **B**b7 chord. The bass line is indicated below the staff.

B7 **E**b7 **B**b7

6 5 8 7 6 5 6 7 8 5 6 7 8 5 x x x 6

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

Bass clef staff showing chords E♭7, B♭7, and G7. The staff has a bass clef, a key signature of one flat, and a common time signature. The first measure shows an E♭7 chord with notes B♭, G, D, and E♭. The second measure shows a B♭7 chord with notes F, D, G, and B♭. The third measure shows a G7 chord with notes E, B, G, and C. Below the staff are the corresponding fingerings: 6, 5, 6, 8; 5, 5; 5, 6, 7; 8, 8, 7, 6; 5, 7; x, x, x.

LH fingering - 2 1 2 4 4 4 1 2 3 4 4 3 2 1 3 1

Bass line with chords: Cm7, F7, B7, G7, Cm7, F7.

Fret positions: 3, 3, 5, 6, 7 | 8, 6, 5, 5 | 8, 6 | 8, 5, 5 | 8, 5 | 8, 8

The 12-bar blues sequence in Bb with a four bar introduction. I've marked left hand fingering underneath the tab throughout.

FIG 2

(excerpt from) CD TRACK 56

B♭7

E♭7

etc.

8 5 6 7 8 5 x x x 6 6 5 6 8

A B B B A

The muted triplet figure with the right hand fingering indicated, as in bars 3 to 6 of the main sequence. Note the picking hand fingering, labelled A/B.

FIG 3

(excerpt from) CD TRACK 57

B♭7 **G7** **Cm7**

etc

8 8 7 6 5 7 x x x 3 3 5 6 7

A B C A A A B

The same idea applied to a different pair of chords, as in bars 7, 8 and 9 of the main sequence.

A Jazz Waltz

GORDON GILTRAP

GORDON GILTRAP talks you through this beautiful acoustic solo piece, and supplies a full transcription.

IMUST confess to having something of a fondness for ascending bass lines – they have figured now and then in some of my compositions. This month's piece, *A Jazz Waltz*, is a good example of ascending bass.

The piece has some fairly challenging finger stretches, and I have made a feature of the slapping, percussive effect in the opening three bars of each section (up until the chordal sections) – this is achieved by bringing the picking hand sharply down onto the strings. The tune should have a nice, light, bouncy beat just before each slap, and you need to clip the notes off exactly on the beat to create the right feel.

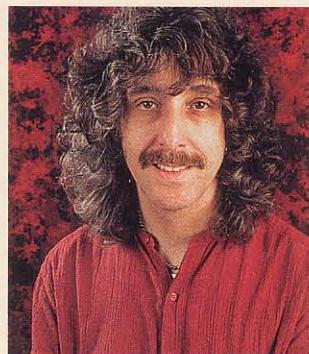
Those ascending bass lines I mentioned are E, G#, A and C# when the piece begins in the key of E, then G, B, C, A and E when it modulates into G. The finger stretches in the opening three bars are fairly challenging and a barre shape is necessary in bar three. Things really start to get

painful in bar 20 when we move into G – you have to finger the G, 8th fret second string, the D, 7th fret third string and the bottom G, 3rd fret, E string. These are fingered with fourth, third and first finger respectively. I've done this purely for musical reasons – once you have cracked this little riff, you will find that it works quite nicely in other keys. Try moving up a tone at a time.

FINGER PRESERVATION

Once again I cannot stress strongly enough the need for care when tackling pieces with difficult finger stretches. Keep playing one-bar-at-a-time until you're happy that the stretched notes sound clearly, but if your hand begins to ache, stop and try again. No piece of music is worth sacrificing your tendons for... **TG**

Next month I'll be featuring G&T Blues, a piece I recorded with the great jazz guitarist Martin Taylor on our album A Matter of Time.



TG On the CD

TRACK 59

A Jazz Waltz, played as shown in the notation. The opening sections feature ascending bass lines of E, G, A and C#, plus percussive slaps from the picking hand. When the piece modulates to the key of G, very long finger stretches come into play. The end of each section features simple strummed chord shapes

FIG 1

CD TRACK 59 >

technique: acoustic



» FIG 1 cont

CD TRACK 59

A maj7

B

A add 9

This is the A section of the piece – it's based on a four-note ascending bass sequence in the key of E...

FIG 2

CD TRACK 59

G (no 3rd)

G/B

C (no 3rd)

E m7

D/A

x3

C

D

D

C/D

C/D

D

Cadd9

...and here's the same thing in the key of G. Once you've mastered these sections, try to find ways to play them in different keys.