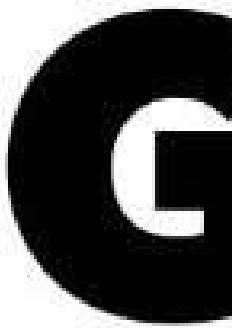


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**TOT
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**ULTIMATE
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NAMES**

TG



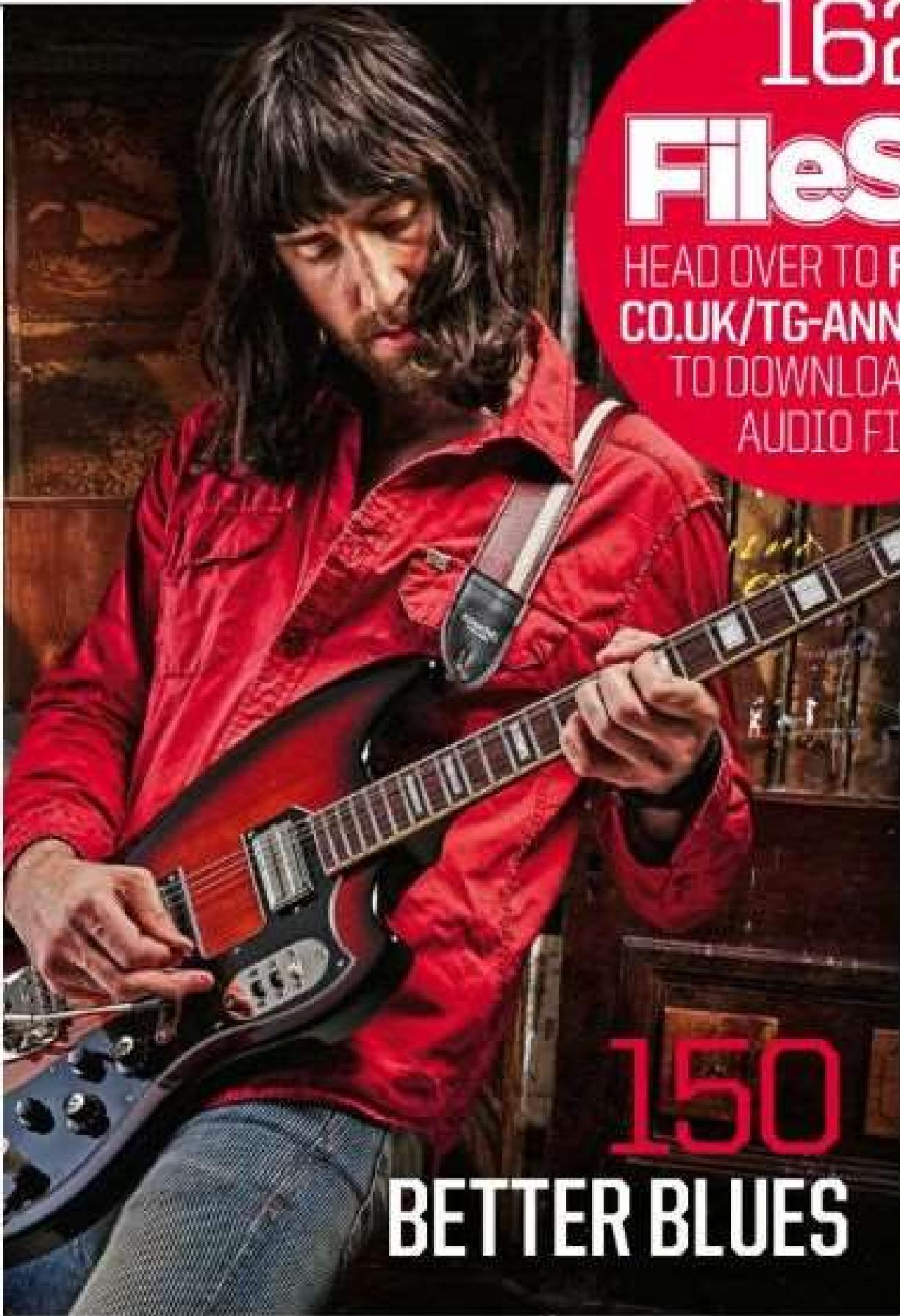
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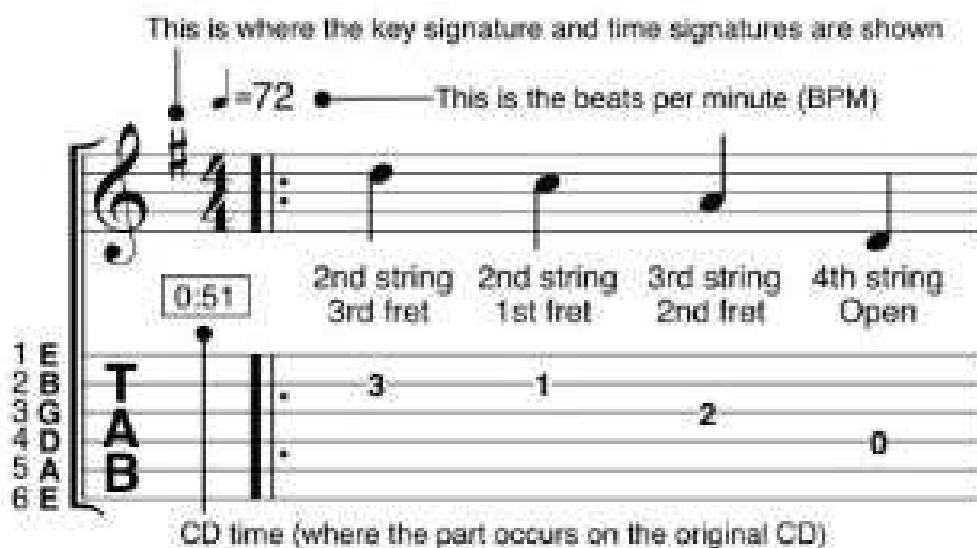
150
BETTER BLUES

7
FO

TAB GU

Get more from TG by understanding tablature

What is tab?



FRET BOXES: CHORDS, SCALES AND CAPO NOTATION

HAND LABELLING

NUT A

FRETTING HAND

HAMMER-ON & PULL-OFF

Musical notation: A treble clef staff with four notes. The first note is picked, followed by a hammer-on to the second note, another pick for the third note, and a pull-off from the third note to the fourth note. Tablature: Three horizontal lines representing guitar strings. The first string has a '5' above it. The second string has a '7' above it. The third string has a '7' above it. The fourth string has a '5' above it.

Pick the first note then hammer down on the string for the second note. Pick the third note and pull-off for the fourth note.

NOTE TRILLS

Musical notation: A treble clef staff showing a note followed by a bracketed pair of notes (7 and 5), then a note with a wavy line above it. Tablature: Three horizontal lines representing guitar strings. The first string has a '5' above it. The second string has a bracket above it containing '(7-5+)'. The third string has a '5' above it.

After picking the first note, rapidly alternate between the two notes shown brackets using hammer-ons and pull-offs.

BENDING AND VIBRATO

BEND AND RELEASE

Musical notation: A treble clef staff with two notes. The first note is bent up to the pitch of the second note. Tablature: Three horizontal lines representing guitar strings. The first string has a '5(7)' above it. The second string has a '5(5)' above it.

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

RE-PICKED BEND

Musical notation: A treble clef staff with two notes. The first note is bent up to the pitch of the second note. Tablature: Three horizontal lines representing guitar strings. The first string has a '5(7)' above it. The second string has a '(7)' above it. Below the tablature, the letters 'RP' are written.

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

HARMONICS

Words Jon Bishop

ULTIMATE

TOP TIPS

TOP TIPS

For our 300th cover
we brought you pl
advice from the gu
biggest name

A close-up photograph of a person's face, focusing on their eyes and forehead. The person has vibrant, curly hair in shades of pink, purple, and yellow. In the lower right corner, a portion of a guitar neck and strings is visible against a dark background.

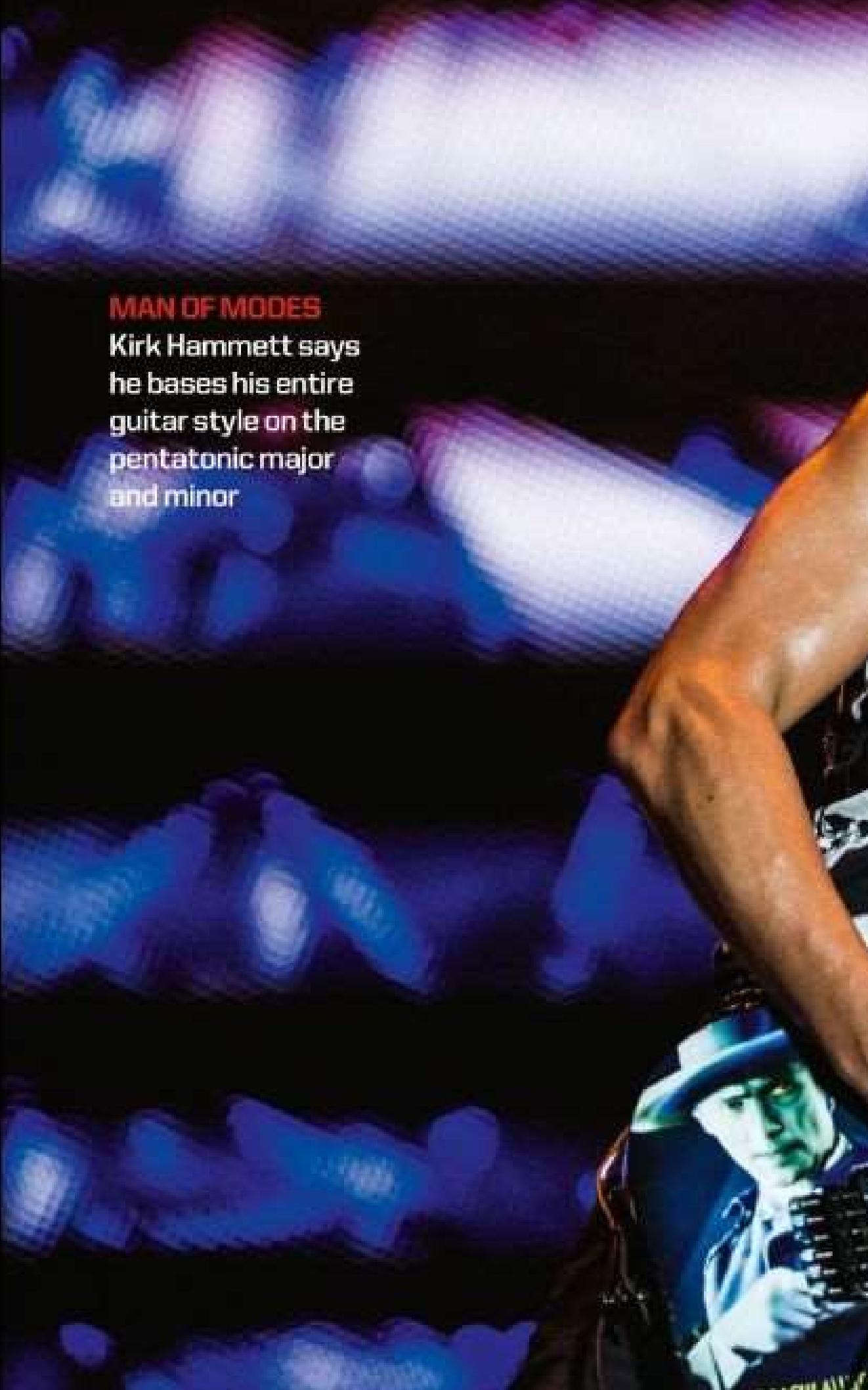
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MAN OF MODES

Kirk Hammett says he bases his entire guitar style on the pentatonic major and minor

9
4

LEARN LEG. JOE SATRIANI

"A LOT OF PLAYERS ARE NOT TOO DISCRIMINATE ABOUT WHICH PART OF THEIR FINGER PAD THEY'RE USING. YOU NEED TO CONCENTRATE ON PUTTING

YOU EXAM ANAL THE BUC SOL

SATCH GROOVY

♩=130

Amaj⁷

w/bridge pickup & overdrive

9 10 12 10 9 10 12

8

TAB



8
6

D

"I com
starte
Dunba
mate
was n
be abl
harmon
me to

DAFT FUNK

♩=110

Dm⁷

w/neck pickup

T
A
B

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10

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X

X

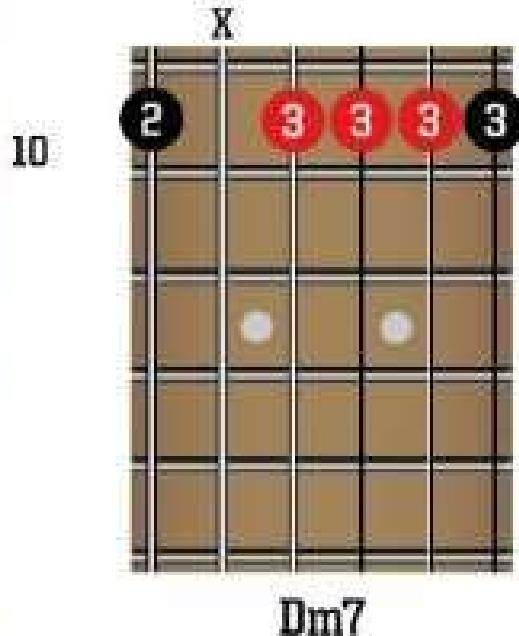
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12



FIVE SIGNATURE SHAPES

Use these shapes for anything you like



PAUL GILBERT IMPORTANT

"I stopped using whammy bars to a large extent in the early 90s, so I suddenly had to learn how to end a solo. My main inspiration was that I had a guitar teacher who was a great teacher but didn't have very good vibrato; he just didn't use it very much."

He was more than a teacher and his students first thought It sounds like there's

LIVE ON THE EDGE

U2's guitarist doffs his beanie to playing with echo



90
9

LEARN THE EDGE'S SIGNATURE DELAY TRICK

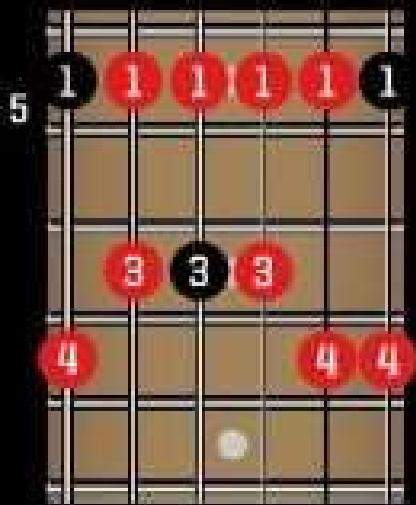


TRACKS 40-41

1

JOE ON AND F

"I learned a lot of stuff I'm in this block' [pointing to play in every key on the process of moving down



A minor pentatonic scale (shape 1)

Learn these five pentatonic thinking in 'blocks' as you go to be in one key across the Listen to our audio track an

1
3

KEITH RICHARD'S OPEN G TUNING

"I came across it on old blues records – in particular on the slide playing of Robert Johnson and Elmore James. It turned me onto around 1966. At the time I was a bit disenchanted with standard tuning and, after playing around with these slide tunings in E,

OPEN G TUNED RIFFING

♩=130

B♭ B♭sus²/4 B♭

w/bridge pickup, overdrive & delay

The musical score consists of two staves. The top staff is a standard five-line staff with a treble clef, showing a 4/4 time signature and a key signature of one sharp. It features a series of chords: B♭ major, B♭sus², B♭ major, B♭ major, B♭ major, B♭ major, B♭ major, B♭ major. The bottom staff is a guitar tablature (TAB) showing six strings. The TAB indicates the following notes:

String	1	2	3	4	5	6
T	D	B	G	D	G	D
A	3	3	4	3	3	3
B	3	3	5	3	3	3
G	3	3	3	3	3	3
D	3	3	3	3	3	3
G	3	3	3	3	3	3

Keith's inspiring take on open G tuning can be heard on classic Rolling Stones tracks like "Satisfaction" and "Jumpin' Jack Flash". Note that Richards prefers to remove the sixth string from his guitar.

1
3

PLAY THE



TRY JOHN MAYER'S MELODIC SOLO

"I would say that you shouldn't be restricted by shapes. A lot of the time I'm just moving shapes around, but the best solos I've ever done were when I'd leave shapes aside and said, 'What notes do I want to play here?' It gets a lot more interesting."

PLAYING ON ONE STRING

•=105

Dm⁷

w/neck pickup & light overdrive

•=105
Dm⁷
w/neck pickup & light overdrive

3

TAB

13 10 13 10 8 10

It's hard to play a solo without referencing some favourite shapes, and this example is no exception. The musical and lyrical results. Our Mayer-esque example descends from the top of the neck, and the finger slides bring the idea to life.

1
7

STEVE VAI: MODE MAN



ED O'BRIEN'S SONGS WITH

"It's not like we actually all sit down and try and Thom essentially plays rhythm so he'll come with chords, he'll be strumming along. Probably for the when we're rehearsing Jonny and I have got our amps until someone comes up with something then they turn themselves up. And then you get

SPACE JUNKIE

Ed O'Brien has become a master at finding his place in a three-guitar band

GETTING STARTED WITH... IMPROVISING

Start making up your own solos on the spot as we look at some of the ad libbing techniques of the legends

"Isn't improvising solos really advanced?"

Improvising doesn't have to be hard. Maybe it gets its reputation from being associated with certain virtuoso jazz guitarists who take improvising to incredible levels. Still, even non-

"It's n

Think
notes.
through
the

TOTAL GUITAR ANNUAL

HOW TO



PICKING AND PULL-OFFS

♩=100-140

G

Am

Musical notation and TAB for a guitar lick. The notation shows a treble clef, a 4/4 time signature, and two measures. The first measure starts with a G chord (B, D, G) followed by a pull-off to an Am chord (A, C, E). The second measure starts with an Am chord followed by a pull-off to a G chord. The TAB shows a six-string guitar neck with fret numbers 8, 10, 7, 8, 10, 7, 8, 10, 12, 8, 10. Below the TAB are the letters T, A, and B.

TAB

8 10 7 8 10 7 8 10 12 8 10

8 10 7 8 10 7 8 10 12 8 10

sim.

This classic 80s style lick uses a double downstroke to maximise volume. The challenging part is the slight pause after the upstroke. Try to keep your pick moving as you do so.

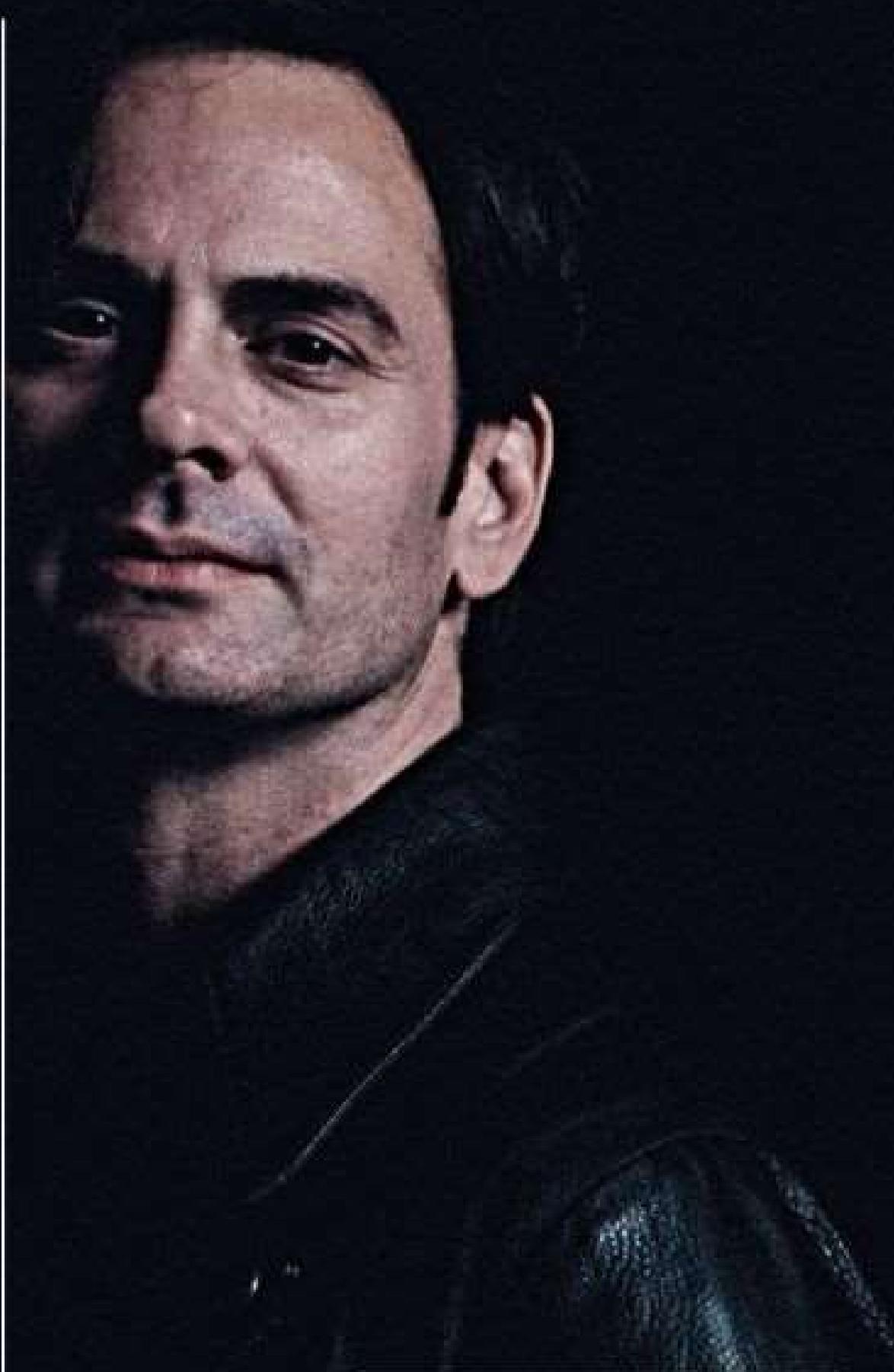
SIMPLE PENTATONIC LICK

♩=80-120

Musical notation for a simple pentatonic lick. The notation shows a treble clef, a 4/4 time signature, and three measures. The first measure consists of a single eighth note. The second measure consists of two eighth notes. The third measure consists of three eighth notes. The notes are played on the strings B, D, and G.

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and ranked according to

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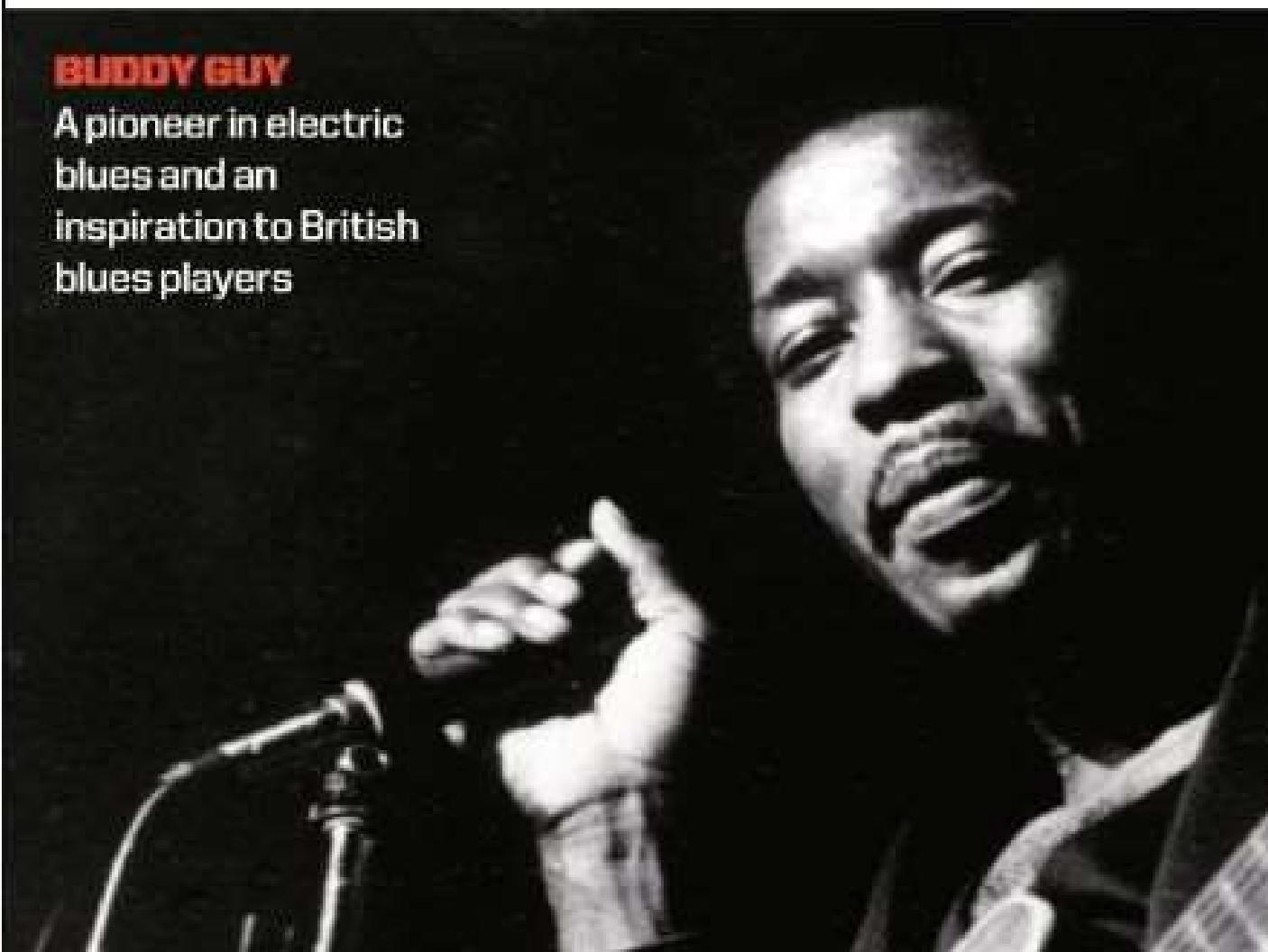


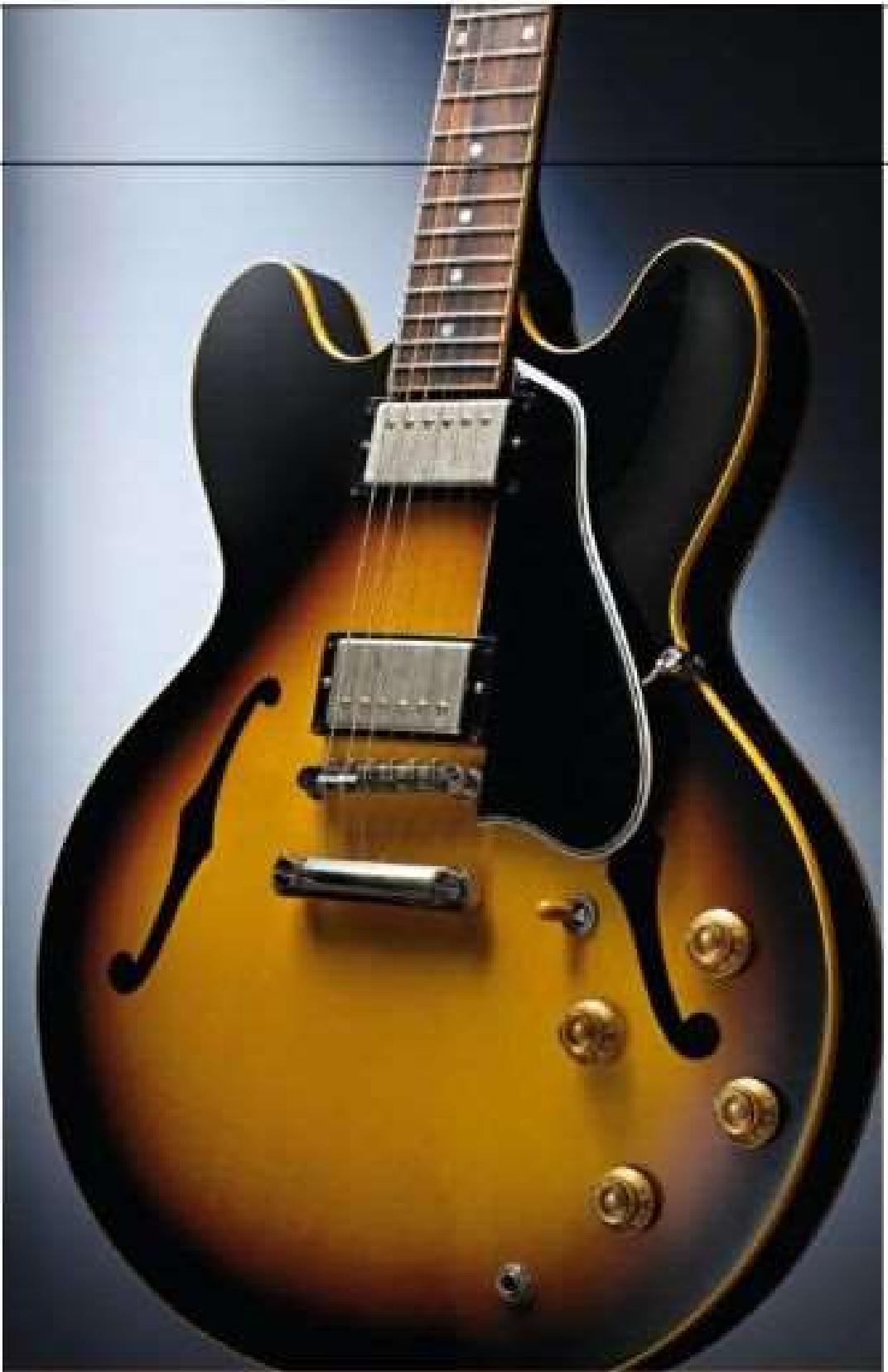
01 BLUES

Traditional blues techniques, chordal styles of music so it's worth adding and injecting your playing with some

BUDDY GUY

A pioneer in electric blues and an inspiration to British blues players





THE GEAR

The Fender Strat is ideal for SRV-style Texas blues. A Gibson ES-335 will give you BB King or early Clapton style tones. A small valve combo such as a Fender Tweed amp



02 RO

Dovetailing genres including rock
modern purveyors of the style fir

REVEREND HORTON HEAT

Turning up the
temperature on the
rockabilly genre





THE GEAR

Big-bodied hollow electrics are the purist's choice of guitar, ideally with Filter'Tron pickups and a Bigsby vibrato, if that's your thing, but Fender's Telecaster is a rockabilly staple too. Opt for a Fender-style clean amp.



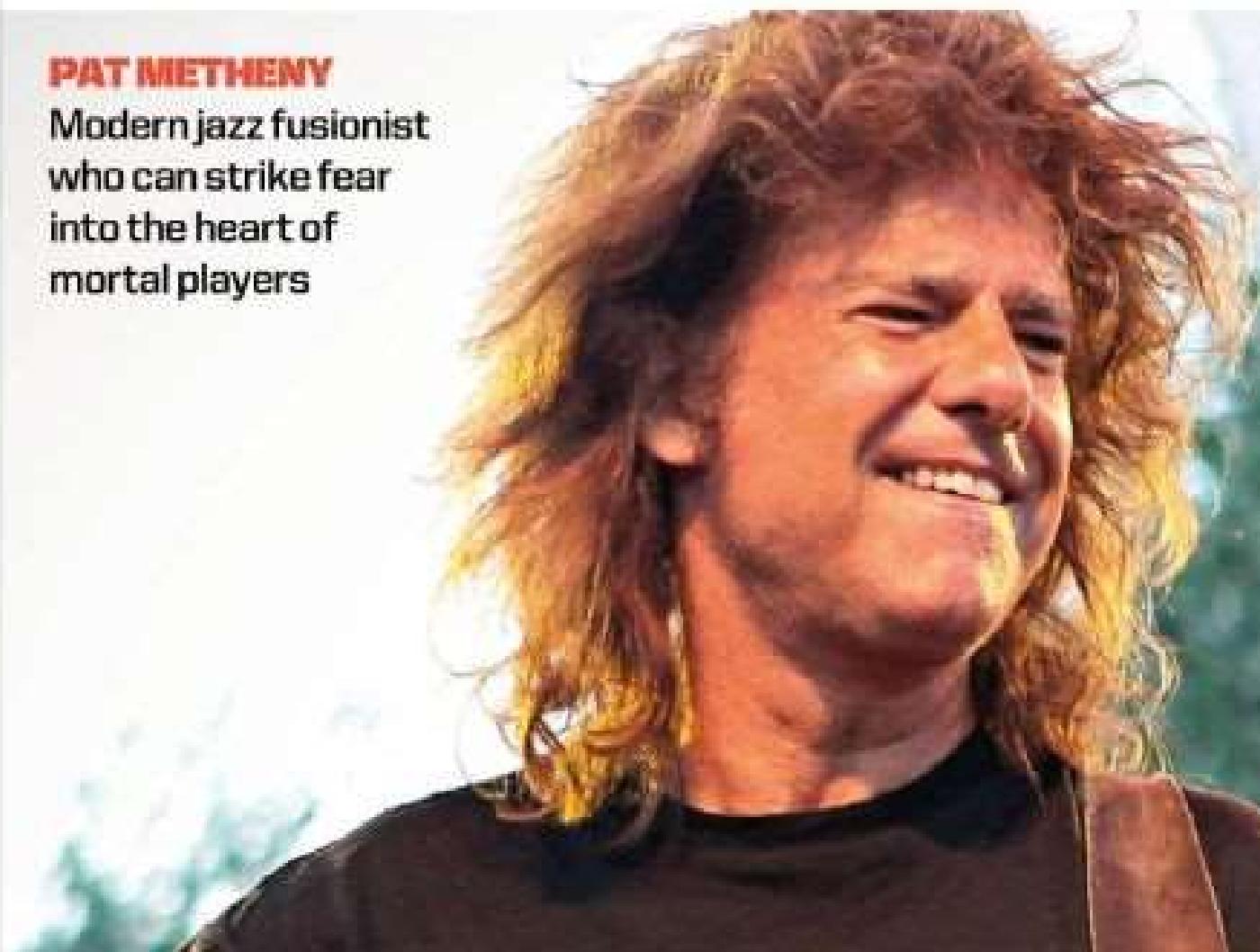
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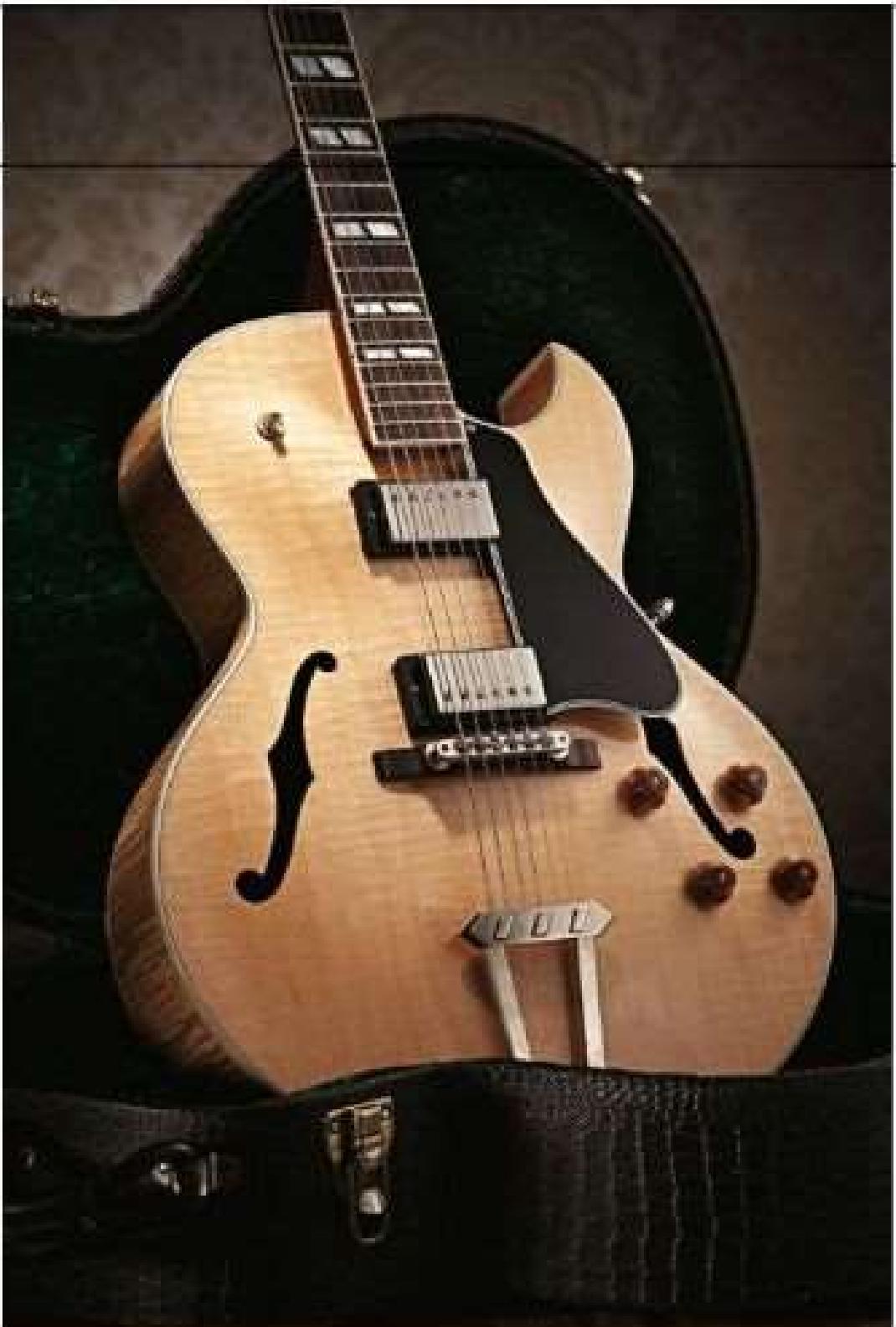
Jazz

Striking fear into the heart of guitarists with his complex chords and rhythms with a fierce attitude. His 'standard' tunes to learn. Getting

PAT METHENY

Modern jazz fusionist
who can strike fear
into the heart of
mortal players





THE GEAR

An archtop such as the Gibson ES-175 is the ideal jazz guitar – opt for flatwound strings if you can. Assuming you don't have a Gibson, select a neck position pickup with the tone rolled off. A Roland JC-120 amp will

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FEATURE

→ **04 FUNK**

Blues was out and funk was in as the 60s. For guitarists today, fun style of music you're into. Get the





THE GEAR

For disco cleans the biting single-coil tone of a Strat is essential – Nile Rodgers uses little else. Leo Nocentelli and Freddie Stone have used humbucker-loaded Gibsons such as the



05 Clapton

The 60s was the dawn of the era of guitarists responded with heavier techniques of classic rock nailed





THE GEAR

There is no pairing more synonymous with classic rock than the Gibson Les Paul and the Marshall Super Lead amp. The vital elements of this rig are the fat, sustaining humbucker sound and the drive tone coming from an overdrive.



06 Head

Churning palm-muted riffs and ex...
but the essential ingredient is tha...
distortion pedal and try out some...





THE GEAR

Souped up S-types and 'offset' V-shape guitars are staple metal instruments. Humbuckers are vital and some players prefer the extra welly from active pickups. Prog fans may prefer seven- or eight-string options such as the Marzook Juggernaut. A

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07 Shred

If you wanna shred, you're gonna pursue of rock guitar mastery, shredding fleet-fingered moves. If you want

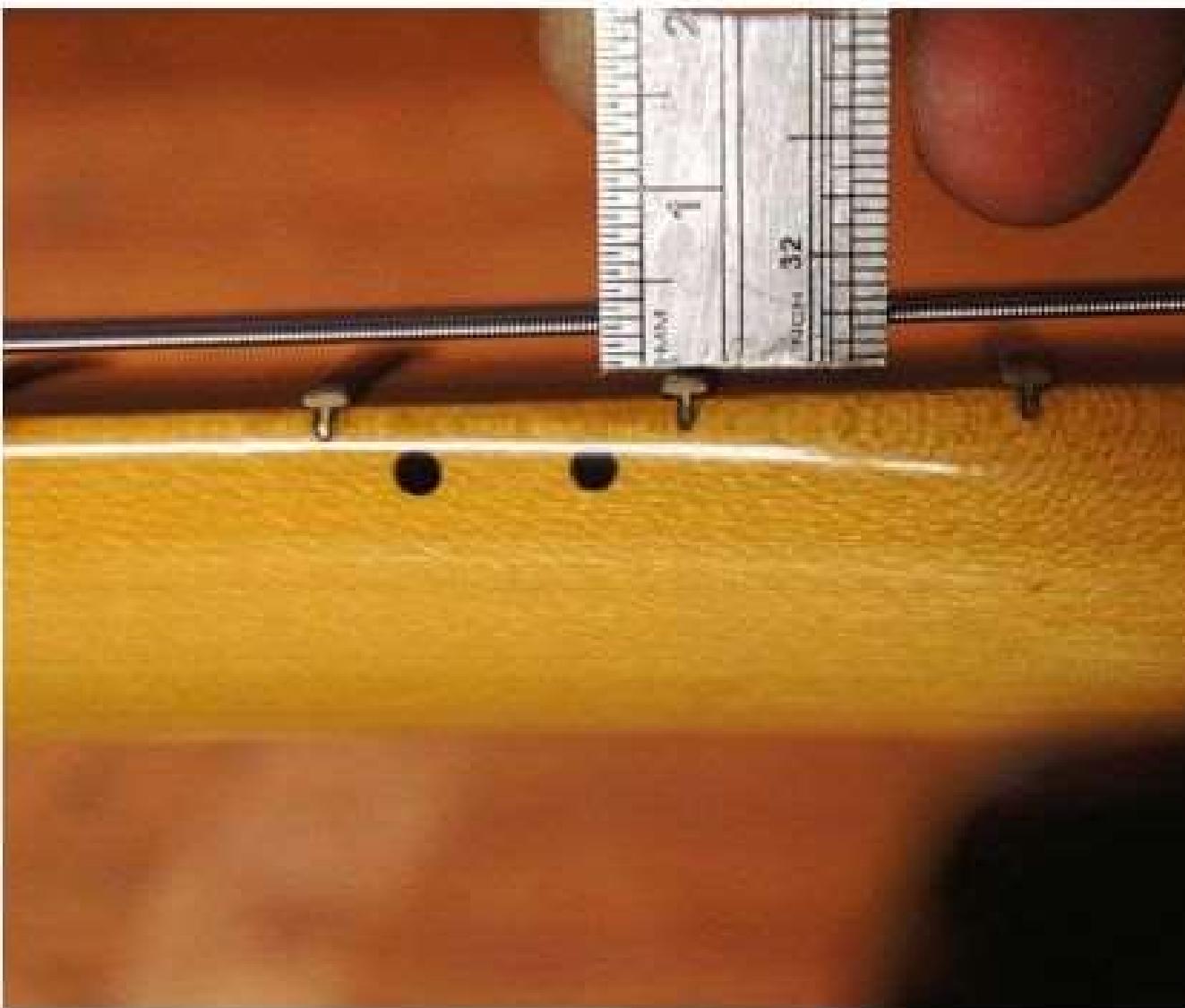




THE GEAR

Technique is more important than tone here, so playability is a deciding factor. A double-cut guitar with 24 frets will allow access to the dusty end. Higher radius fretboards (such as 355mm [14"]) are supposedly more comfortable for lead. Tonally,





1 Now's the time to set your action up. If it's already set, take a measurement at the 12th fret. A good example for most players would be sixth string: string: 1.5mm from the bottom of the string to the top of 12th fret. Make sure you have set the correct radius curvature on the saddles too.



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FIX YOUR



7 Transfer your three measurements onto the timber. We have made the width, height and the depth. You may have to play with the depth but it's the least important measurement. We'd expect roughly 35mm for depth allowing for a little overhang at the angle the width later by sanding; it will also be a little oversized, as per



GETTING STARTED WITH... **DIADS**

Try out some easy two-note shapes as used by Deep Purple, Dire Straits and more

"So, what are diads then?"

Diads are really easy! It just means you play two notes at the same time. Whereas chords are generally understood to include three or more notes, diads have just two. Simple!

"Are diads used a lot in guitar music?"

Yes. Perhaps the most famous guitar example is Ritchie Blackmore's riff in Deep Purple's *Smoke On The Water*. The opening line in Van

Inspire
essen
diads i

**"Nice
idea f**

Well, i
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HOW TO



ALTERNATING ROOTS, 3RDS AND 5THS

$\text{♩} = 50\text{--}95$ = 

C

A⁷



let ring throughout

TAB

	8	8	8	8	8	10			
T	.	10	9	10	10	9	10	11	12
A	.		10			10			
B	8		8	8	8	10	12	11	12

m p i p m p

Moving into Chet Atkins territory, here we're using the classic banjo shape. Starting on the fifth or sixth string will determine where the

OPEN CHORDS

$\text{♩} = 75\text{--}100$

Eadd^{9/11}

F#m¹¹/C





Words Rob Laing Photography Olly Curtis



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RIG TOUR

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9

500



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WORDS

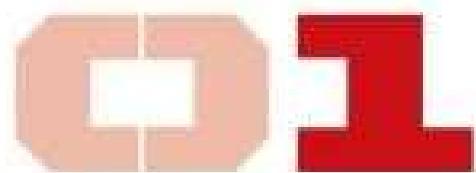
CHARLIE GRIFFITHS, CHRIS BIRD

GUITARS AND BACKING

CHARLIE GRIFFITHS

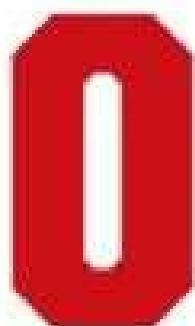






PARTIAL CHORDS

Speed up your changes and make your rhythm playing more creative with these easy chord shapes



Open chords and barre chords are great for acoustic guitar's ringing sounds, but, for more focussed riffs and playing only three or four strings from a bigger set of 'partial chords', these shapes are used extensively throughout most styles of guitar music – from Eric Clapton's 'Layla' and Hammer To Fall to the funky lines in James Brown's The Payback and Nile Rodgers' guitars work with Chic.

O2

ALTERNATE PICKING

Tighten up your rhythm playing precise with this essential play

W

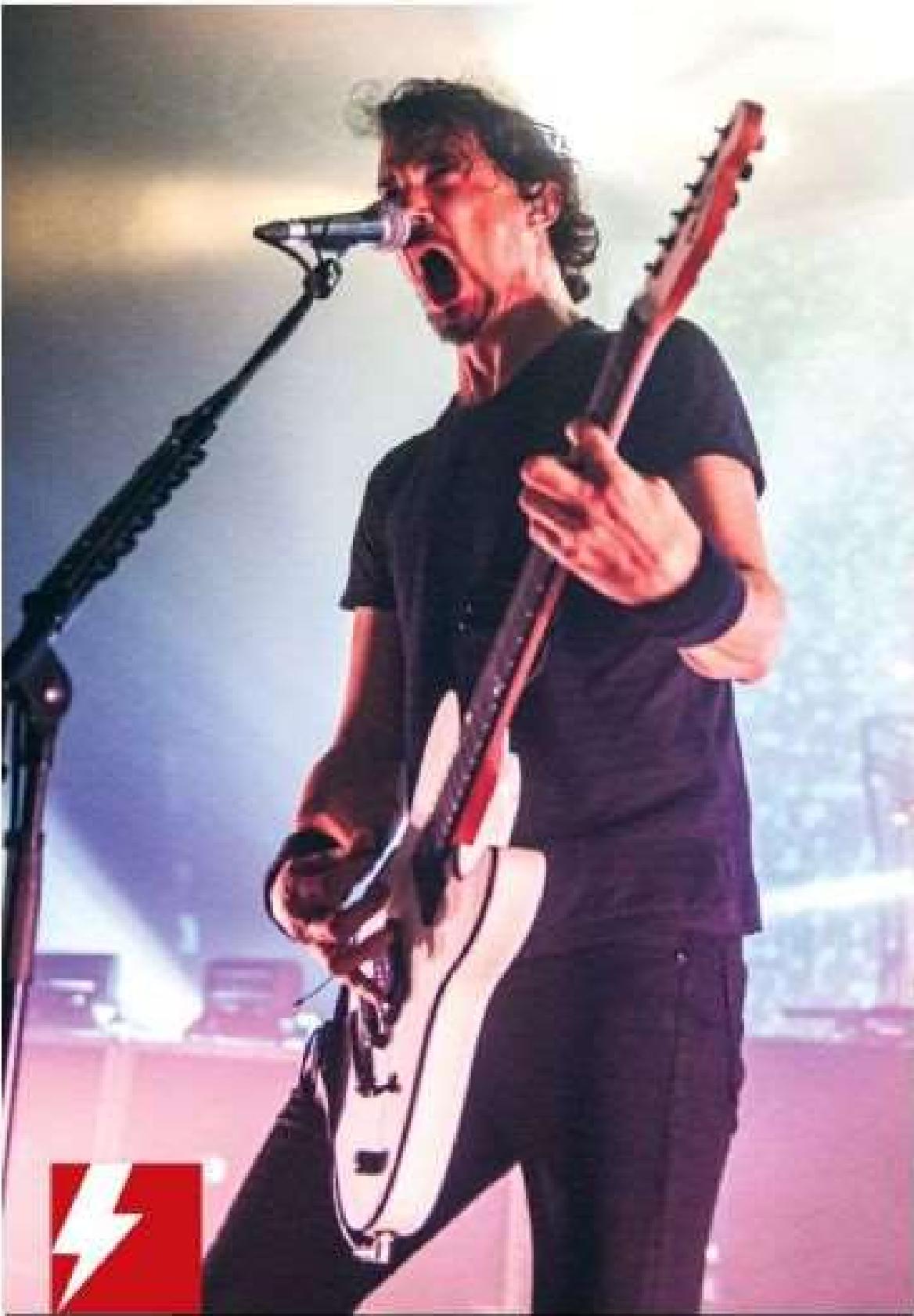
hen you are strumming, the most important thing you can do is to keep your wrist and forearm loose whilst letting your hand move down and up naturally across the

strings. Fine for strings, but your movement style m



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SIGNATURE POWER

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MASTER OF PALM MUTES

$\text{♩} = 120$

E⁵

The musical example shows a treble clef staff with a key signature of one sharp (F#) and a common time signature (4/4). It consists of two measures separated by a double bar line. The first measure contains two eighth-note powerchords: the first is muted (indicated by a vertical line through the note stem) and the second is not. The second measure contains three eighth-note powerchords, all of which are muted. A text annotation "PM throughout" is placed below the staff. Below the staff is a TAB (Tablature) for a six-string guitar. The TAB shows the strings being muted with vertical strokes above the strings. The first measure has two muted notes (vertical strokes above the strings) and one unmuted note (no stroke). The second measure has three muted notes. The TAB also includes string numbers (1, 2, 3, 4, 5, 6) and fret numbers (0, 2, 0, 0, 0, 0).

Play these powerchords with downstrokes throughout and rest the attack. Don't push down too hard on the strings - you can easily pu

TO MUTE OR NOT TO MUTE

Am

The musical example shows a treble clef staff with a key signature of one sharp (F#) and a common time signature (4/4). It consists of two measures separated by a double bar line. The first measure contains a powerchord (two notes) followed by a single note at the third fret of the fourth string. The second measure contains a powerchord followed by a single note at the third fret of the fourth string. Below the staff is a TAB for a six-string guitar. The TAB shows the strings being muted with vertical strokes above the strings. The first measure has a muted powerchord (vertical stroke above the strings) and an unmuted single note (no stroke). The second measure has a muted powerchord followed by a muted single note (both have vertical strokes above the strings). The TAB also includes string numbers (1, 2, 3, 4, 5, 6) and fret numbers (0, 3, 0, 3, 0, 0).

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SLIDING TO CHANGE POSITION

$\text{♩}=100$

A^m

The musical notation shows a 4/4 time signature with a treble clef. The key signature is A major (no sharps or flats). The first measure consists of two eighth notes (1 and 3) followed by a sixteenth note (1) connected by a horizontal line to a sixteenth note (3). The second measure starts with a sixteenth note (1), followed by a sixteenth note (3) connected by a horizontal line to a sixteenth note (1). Below the notation is a TAB staff with the letters T, A, and B on the left. It shows a sixteenth note (3) followed by a sixteenth note (5), then a sixteenth note (3) connected by a horizontal line to a sixteenth note (5), and finally a sixteenth note (7).

Start with your first finger at the 3rd fret, then, once you reach the 5th fret, slide it up to the 7th fret - keeping your finger on the string and making sure you don't move your hand.

TWO-STRING LICK

$\text{♩}=80$

A^m

The musical notation shows a 4/4 time signature with a treble clef. The key signature is A major (no sharps or flats). The first measure consists of two eighth notes (3 and 1) on the top string, followed by two eighth notes (5 and 3) on the bottom string. The second measure consists of two eighth notes (5 and 3) on the bottom string. The third measure consists of two eighth notes (4 and 1) on the top string, followed by two eighth notes (8 and 5) on the bottom string. Below the notation is a TAB staff with the letters T, A, and B on the left. It shows a sixteenth note (5) followed by a sixteenth note (3), then a sixteenth note (5) followed by a sixteenth note (3), and finally a sixteenth note (8) followed by a sixteenth note (5).

BLUESY LEGATO

♩=100

Am

Musical notation and TAB for a bluesy legato lick in Am. The notation shows a 4/4 time signature, a treble clef, and a key signature of one sharp (F#). The TAB shows a six-string guitar neck with fret numbers 5, 7, 5, 7, 5, 7. The first half of the lick consists of a triplet of eighth notes (3, 1, 3) followed by a quarter note (1). The second half consists of a triplet of eighth notes (3, 1, 3) followed by a quarter note (1). The TAB also includes a vertical column of symbols below the strings: a square, a V, and another square.

This lick can be divided into two halves: the first part, where you'll be using your fretting hand to do most of the 'picking'. Remember, your fretting hand does most of the 'picking', so the accuracy of your fretting is crucial.

SURFING WITH LEGATO

♩=100

Fmaj^{#11}

Musical notation and TAB for a surfing with legato lick in Fmaj^{#11}. The notation shows a 4/4 time signature, a treble clef, and a key signature of one sharp (F#). The TAB shows a six-string guitar neck with fret numbers 2, 4, 1, 2, 4, 2, 1. The lick consists of a triplet of eighth notes (2, 4, 1) followed by a triplet of eighth notes (2, 4, 2) and a final eighth note (1). The TAB also includes a vertical column of symbols below the strings: a square, a V, and another square.

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Get
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HAPPY TAPPY

$\text{♩}=140$

Em

8th

Guitar tablature for 'HAPPY TAPPY'. The top staff shows a repeating eighth-note tap pattern on the 12th, 15th, and 12th frets. The bottom staff shows the corresponding TAB notation: T (upstroke), A (downstroke), B (upstroke). The number '1' is at the beginning of the TAB staff.

Fret the 12th and 15th frets with your first and fourth fingers and tap and integrate licks like this into a solo. Dial in some distortion...

CROSSING STRINGS

Em

8th

Guitar tablature for 'CROSSING STRINGS'. The top staff shows a repeating eighth-note tap pattern on the 12th, 15th, and 12th frets. The bottom staff shows the corresponding TAB notation: T (upstroke), A (downstroke), B (upstroke). The number '1' is at the beginning of the TAB staff.

CO 83

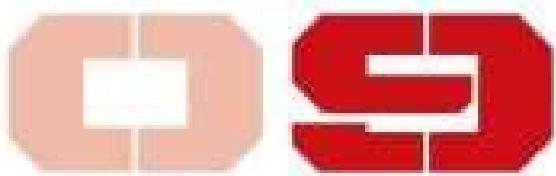
OBLIQUE STRING

Most guitarists use basic string bends and Brent Mason move will bring you up to speed.

Oblique bends are played with two notes simultaneously: one string is bent up whilst another stays where it is, un-bent. Often heard in rock 'n' roll, blues-rock and country music,

players often play them in their lead solos. Child of the 1970s, The use of oblique bends



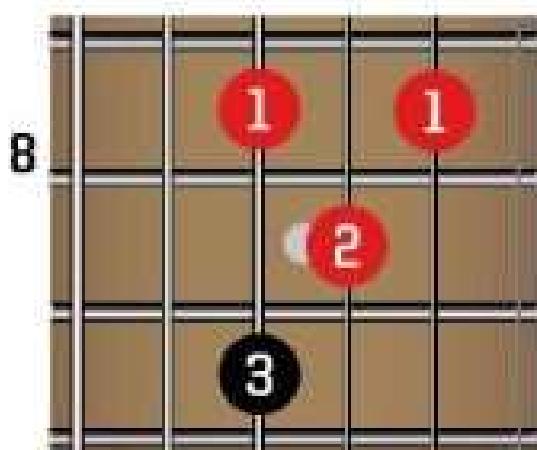
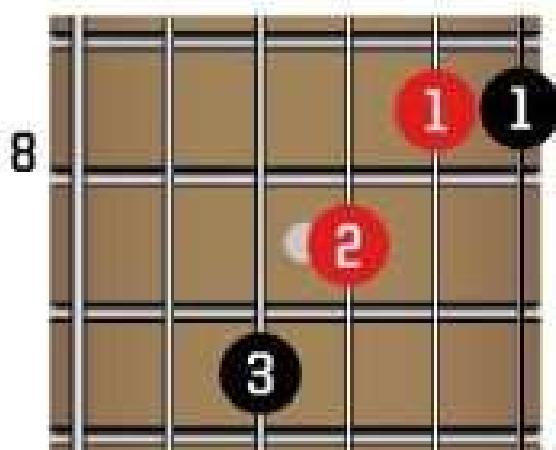


SWEET PICKIN'

Play a clean sweep as we show you one of the guitar's most challenging

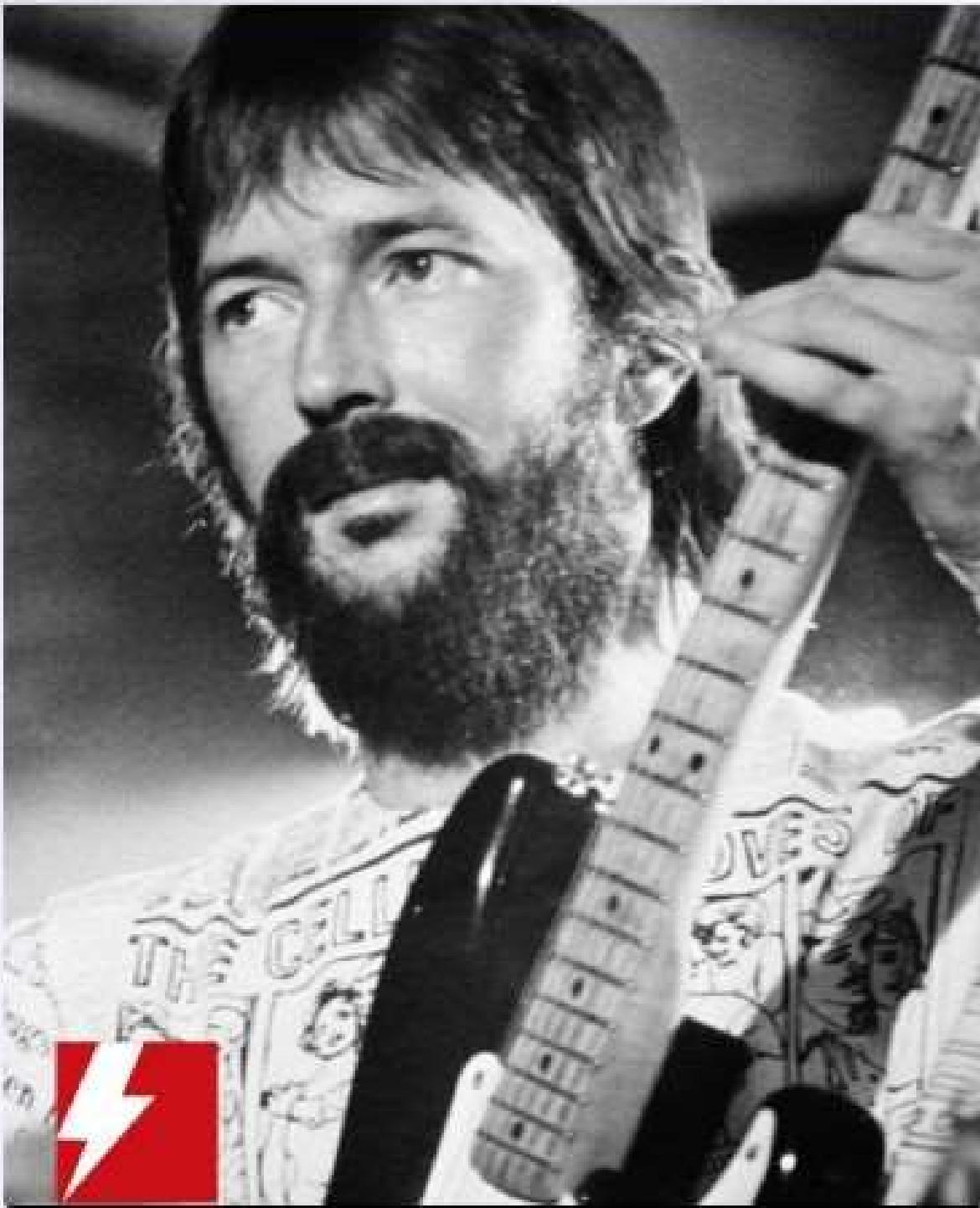
Afamously tricky technique for guitarists to master, sweep picking is when you play multiple strings with one single pick stroke. Unlike scale-based playing (where you play two, three or even more notes on each string)

this is great for the style of Steve Vai, and it's a player's



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FEATURE



SIGNATURE POWER
CONTROL
GATN

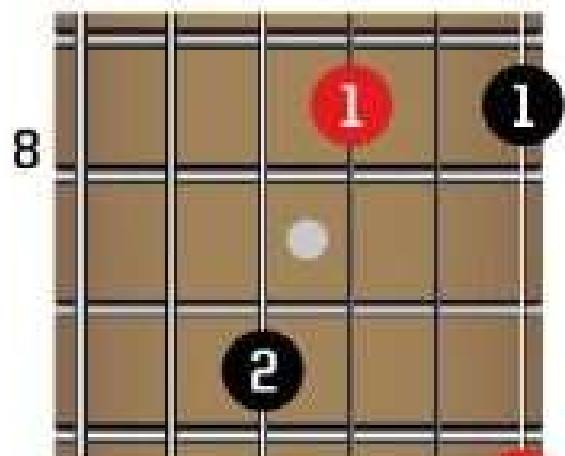
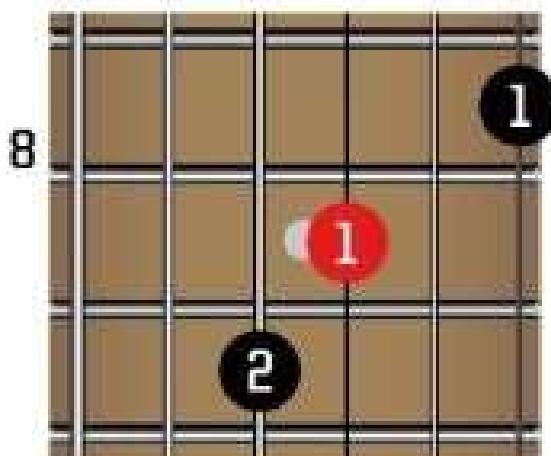
10

STRING SKIPPING

Hop, skip and jump your way to... with this clever alternative to sweep picking.

If sweep picking is proving a challenge, or if it simply isn't the sound you're looking for, string skipping offers another way to play arpeggios. As the name implies, you'll simply be jumping over (skipping) certain strings to play the notes

in question. It's a technique that's often used by guitarists who are trying to play faster than they can with sweep picking, just like the virtuosos of classical music-based compositions have done for years.



11

HYBRID PICKING

Create a happy hybrid of pick a used by country guitarists and

Hybrid picking is a mix of fingerstyle and playing with your pick. Though often associated with country and folk as an alternative to flatpicking or fingerstyle, it's actually used by

country Stevie Halen generally with th



THE BIGGEST B

NEW THE VERY BEST

METAL HAN



HOST

TOTAL GUITAR ANNUAL

INTERVIEW





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INTERVIEW



How does the writing process go for a Foo Fighters album?

Chris Shiflett: "Well, we usually do kind of a similar thing where Dave has a bunch of song ideas and he'll usually demo them first, just himself. Then he sends us all the songs, and we'll all get together and jam on them. That's what we did this time, we started working on doing demos and stuff, I think last fall. It was right after I got home from doing my solo record, actually. I remember being really happy that I'd gone and done that when I did! Had I waited another couple of months it wouldn't have been possible. Originally, we thought we were going to have a longer break, but then Dave had a bunch of tunes and wanted to jump into it. So we loosely started rehearsing a lot through the fall and doing lots of demos, and the songs just kind of took shape over time."

"That's usually the method of this band, we just demo and demo and demo and do them over and over and tweak them along the way. So, by the time a song

It's always been
since the first time
watch Dave's gonna play the
he's already gone

Chris: "I feel like playing with you more discussing it. I needed to sit down and just do it naturally anyway – if I had to think about the chords or the inversion that kind of thing. Maybe I'll do it like everybody else does, just mean something by it. I'm chugging away at it, just doing that. And then the time we don't have to play, I'm gonna..."

Do your part



TOTAL GUITAR ANNUAL

INTERVIEW



time! I've only ever been in bands where I can be the punk rock guitar player in the band because that's all I want to do. I don't even know if I could do anything else. I learned a long time ago with guitars and amps or anything else, whatever band I'm in, I'm just going to sound like me anyway, so I just stay true to that. Luckily, Dave likes having a punk rock guitar player in the band!"

You've played with some amazing drummers, does that have a bearing on your playing?

Pat: "Well, I guess that answers where the aggression comes from. I'm gonna say it must come from the drummers, because in The Germs, Nirvana and Foo Fighters it was all amazing, aggressive drumming. Not all the time, but that's the overriding thing."

Greg's background is very much in the pop world, did you feel that coming through making the album?

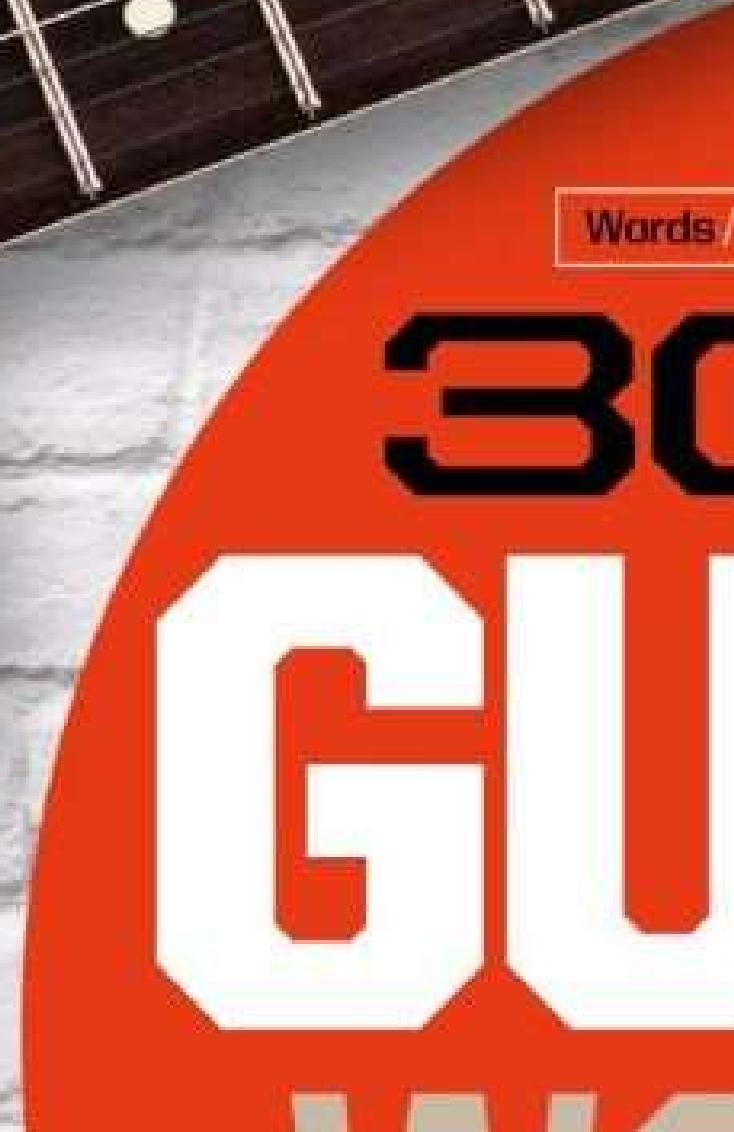
Pat: "That was where it came through



FEATURE

30 DAYS UNTIL...

You become a
better guitarist
with our guide to
scales, lead tricks,
timing, barre
chords, ear training,
plus a handy
practice plan



»



1. CHECK YOU ARE PLAYING IN TIME

Choose a simple piece of music you know well and try playing in time with a metronome. Aim to synchronise onbeat notes with the click. If it doesn't sound fully aligned, you may need to



02

FRETBOARD
KNOWLEDGE



TRACKS 21-22

ESSENTIAL

Pare down your scales
that are guaranteed to work



1. MINOR PENTATONIC SCALE

Intervals: 1, 3, 4, 5, 7

Hear it: AC/DC - Highway To Hell (solo)



2. MAJOR PENTATONIC SCALE

Intervals: 1, 2, 3, 5, 6

Hear it: The Temptations - My Girl (solo)

LEAD IDEAS

There are plenty of ways to pep up your lead playing, from three-note phrases to interval skips to double stops and octave up style tapping...



04

FIVE LEAD GUITAR TRICKS

TOTAL GUITAR ANNUAL

FEATURE



CONSTANT PICKING SPEED FOR BETTER TIMING

B=120 E5 N.C.

Play the six opening powerchords with downstrokes, using a snap from your wrist, before playing the last four notes: down-up-down.

IMPROVE YOUR RHYTHM WITH OFFBEAT STRUMMING

A musical score for guitar. The top staff shows a treble clef, a key signature of four sharps, and a tempo of $\text{♩}=100$. The first measure contains a single note on the 5th string. The second measure starts with a vertical bar line, followed by a double bar line, and then a single note on the 5th string. The third measure consists of a single note on the 5th string. The fourth measure consists of a single note on the 5th string. The bottom staff shows the corresponding fingerings: T, A, 7, 9, 8, 9, 9, 10, 9, 11.



TRACKS 34

TAKE YOUR CLICK...

Get the best practice routine with your metronome

Metronomes are cheap (there are loads of free metronome apps) and useful, but do you know how to get the best out of yours and ensure you get the best results from your practice time? Fear not! Here are a few tips and exercises to get you going.



TRACK 08

EAR IT WITH

There's no more important skill than being able to identify chords and you'll gradually move your head onto your guitar's fingerboard.

THE RULES OF THE GAME

A

s part of your download you'll find an audio track with 10 chords played one after the other. Each chord is strummed, then picked a few times to give you time to identify it.

notes
move
care
the

1 Powerchords

INTERVALS ROOT / 5TH / OCTAVE

With only a root note, a 5th and an octave, powerchords sound steady with no need to move your hand around the neck.



08b

TRACK 38

EAR TWITTER



09

DEVIS PRAC

How you divide up what you want to achieve with and choose the right things to

Having played through this feature's exercises, now let's take a look at how you can divide up your practice time for four different overall goals.

Choose a goal and divide your time accordingly. For example, if you have an hour's practise and you want to generally

impro
lead a
minu
minu
know
12 mi

Of
this f

GETTING STARTED WITH... STRING BENDS

String bends can make your solos more lyrical and expressive. Get started with this simple guide

"Okay, so I'm not an idiot, I've worked out what string bending involves, but, tell me, why bother?"

Well, those pesky frets can make things sound a bit lumpy sometimes as there's a definite point where one note changes to another (ie, as you change frets). Bending the string allows a

you. L
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until i
playin
helps
hand

TOTAL GUITAR ANNUAL

HOW TO

WHAT YOU WILL LEARN

- ✓ How to use 6ths and diads in your rhythm playing
- ✓ How to improvise with extended chords
- ✓ How to improve single string picking



4THS AND EXTENDED CHORDS

$\text{♩} = 65-75$

Cmaj⁷

The image shows musical notation and TAB for a C major 7 chord. The notation consists of a treble clef, a key signature of one sharp, a common time signature, and a C major 7 chord symbol. The TAB staff shows six strings with note heads and vertical bar markers. The first string has a note head at the 8th fret. The second string has a note head at the 9th fret. The third string has a note head at the 9th fret. The fourth string has a note head at the 9th fret. The fifth string has a note head at the 8th fret. The sixth string has a note head at the 8th fret. Below the TAB staff are vertical bar markers: a solid bar, a solid bar, a solid bar, a V-shaped bar, and a solid bar.

The beauty of using 4th intervals (such as the two-note shapes above) makes this sound a bit more 'jazzy' here, but with a few simple moves these 4th interval shapes can be used in lots of different ways.

STRUMMED TRIADS

$\text{♩} = 75-90$ $\text{♩} \text{ ♩} = \boxed{\text{♩} \text{ ♩}}$

F

Gm

G♯m Am

The image shows musical notation and TAB for strummed triads. The notation includes a treble clef, a key signature of one flat, a common time signature, and four chords: F, Gm, G♯m, and Am. The TAB staff shows six strings with note heads and vertical bar markers. The first string has a note head at the 5th fret. The second string has a note head at the 6th fret. The third string has a note head at the 3rd fret. The fourth string has a note head at the 3rd fret. The fifth string has a note head at the 3rd fret. The sixth string has a note head at the 3rd fret. Below the TAB staff are vertical bar markers: a solid bar, a solid bar, a solid bar, a V-shaped bar, and a solid bar.

TOTAL GUITAR ANNUAL

FEATURE

Words: Charlie Griffiths,

T
G

T





GOT A TUNER? TRY SOME AT

With a vast array of tuners available, from free smartphone apps to convenient pedals and clip-on devices, right up to huge and pricey rackmount units, there really is never any

1 DROP D FUNKY BLUES-ROCK

♩=80
N.C.

The musical notation consists of two staves. The top staff is a standard staff with a treble clef, a key signature of one sharp (F#), and a common time signature (4). It features a sixteenth-note riff starting with a quarter note. The bottom staff is a tablature staff for a six-string guitar, showing the strings E, B, G, D, A, D from top to bottom. The tab shows a sequence of notes with corresponding fingerings: 0, 3, 0, 5, 0, 6, 0, 0, 3. Below the tab are the letters TAB.

There's an Aerosmith vibe here in this drop D tuned riff. Other classics in this tuning are Led Zeppelin's *Moby Dick* and Soundgarden's *Outsider*.

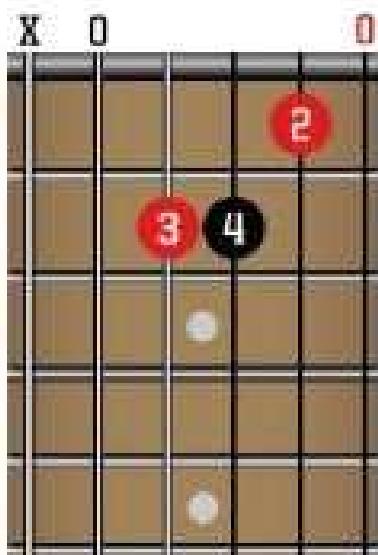


GET THE MOST OUT OF YOUR CHORD DICTIONARY

You can guarantee that every staffer here at TG has owned a chord dictionary and, without exception, we've all left our 1000+ chord tomes on the shelf, unread and unused. Why? Well, even assuming you know which chord you need,



A



Am

A, Am and A7 can easily be transposed to B, Bm and B7 by moving up the fretboard. Keep going up the fretboard for more key signatures then try E, D, C and G.



TOTAL GUITAR ANNUAL

FEATURE

I BRIDGE: HANK MARVIN-STYLE TWANG

♩=120

Am

w/bar

w/bar

The image shows musical notation and tablature for a guitar part. At the top left is a treble clef. The first two measures are in 4/4 time, starting with a quarter note followed by an eighth note and a sixteenth note. The second measure ends with a double bar line. The third measure begins with a quarter note followed by an eighth note and a sixteenth note. The fourth measure begins with a quarter note followed by an eighth note and a sixteenth note. Below the musical notation is a tablature staff with six horizontal lines representing the strings. The tab shows a sequence of notes: 7, 6, 7, followed by a double bar line, then 5, 5, 7. The word "TAB" is printed vertically to the left of the staff.

Hank Marvin's simple, effective melodies were played on his 1957 Stratocaster. For an authentic vibe, add a little wobble of your guitar's vibrato and you're good to go.

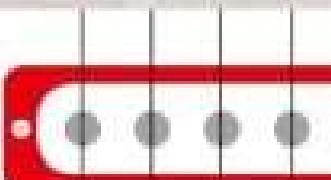
05

STRATOCASTER: FIVE-WAY SWING

Playing with the controls on a

Stratocaster reveals

that Fender's legendary axe is a monster of tonal options – and the Strat's most commonly used five-way



5 NECK: JOHN MAYER LEAD

The image shows musical notation and TAB for a guitar part. At the top left is a treble clef with a tempo of 100 BPM. The key signature is Dm. The notation consists of two measures separated by a double bar line. The first measure starts with a quarter note followed by an eighth-note triplet (three vertical stems with a bracket below). The second measure starts with a quarter note followed by an eighth-note triplet. Below the notation is a TAB staff with six horizontal lines representing the strings. The first measure has a 'T' above it and 'TAB' below it. The second measure has a '12' below it. The third measure has a '10' above it. The fourth measure has '12 10' above it and '12' below it. The fifth measure has a '12' below it.

John Mayer's blend of pop and blues fits perfectly on a Strat and creamy blues overdrive. Digging in hard with the pick on a neck pick-up.

06

GIBSON LES PAUL THREE-WAY SWITCH

Cream, Led Zeppelin, Free and AC/DC are just a few early acts who have become



TOTAL GUITAR ANNUAL

FEATURE



3 GARY MOORE-STYLE LEAD

♩=130 =

8va-

A⁷

The musical score consists of two staves. The top staff is a standard five-line staff with a treble clef, a key signature of three sharps, and a 4/4 time signature. It features eighth-note patterns and a dynamic instruction '8va-' followed by a dashed line. The bottom staff is a tablature staff with six horizontal lines representing the strings of a guitar. The tab shows a sequence of notes with vertical stems and includes numerical markings: '16/18' on the first string, '17' on the second string, and '17 18 19 (B)' on the third string. The tab is preceded by the letters 'TAB'.

Gary Moore used his 1959 Les Paul (previously owned by Peter Green) on tracks like 'Still Got The Blues' being perhaps the best-known example. Here,



WHAMMY-BA EQUIPPED ELECTRIC GUITARS

Jeff Beck, Steve Vai, Hank Marvin, Brian Setzer, to name just a few, have taken their whammy bars in hand and

08

FX PEDALS DELAY

Delay is one of the most versatile guitar effects. Defined as the distinct repetition of sound, you probably already know what it sounds like - most people refer it as 'echo'. Common delay sounds in rock and pop music range from short 'slapback' echo effects to multiple repeats with a long decay. Here, we'll help you put your pedal to good use with a look at three different kinds of delay effect.



2 THE EDGE-STYLE DOTTED EIGHTH NOTE DELAY

♩ = 105

D add¹¹

D

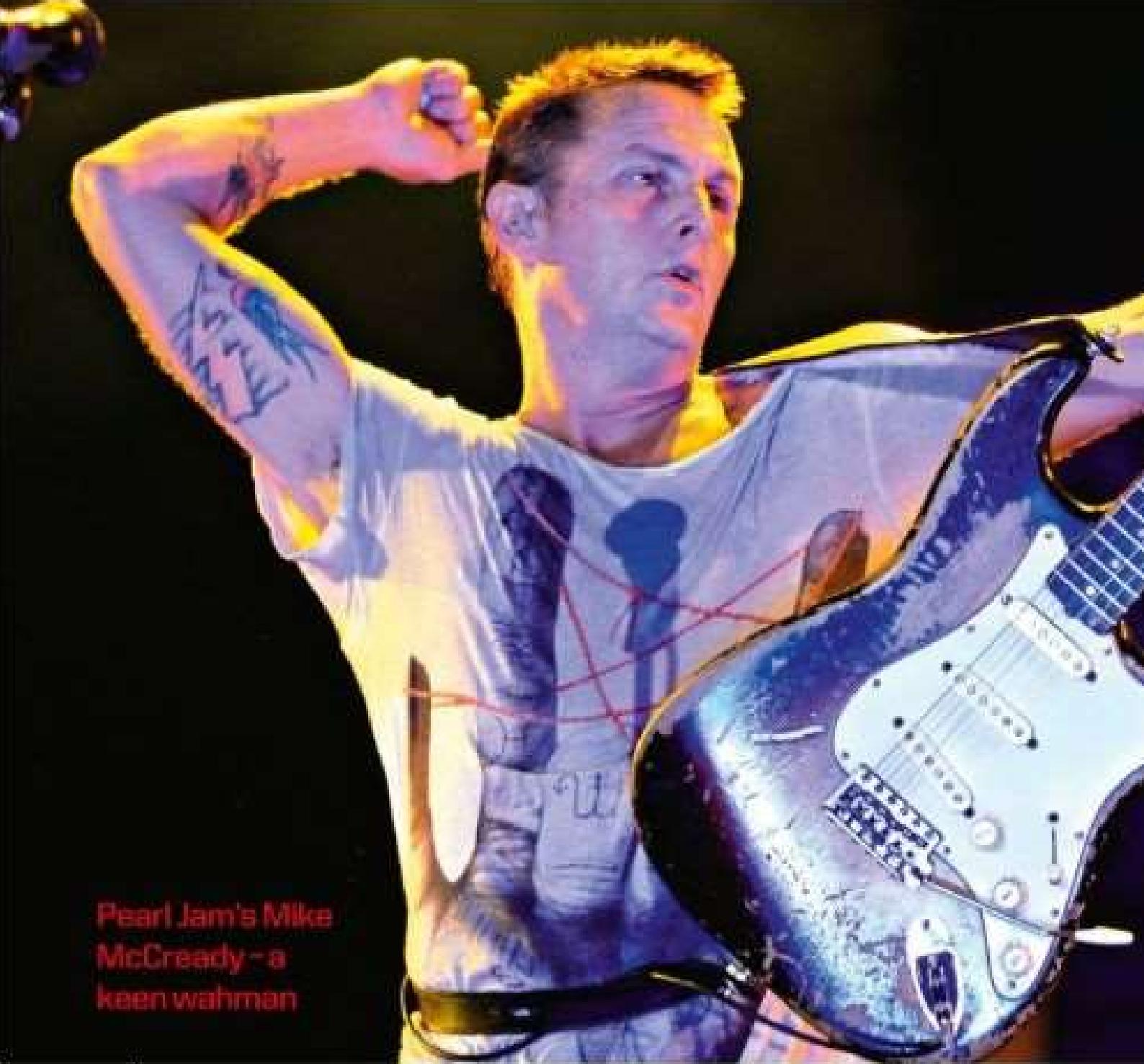
D add¹¹

D

w/delay (430ms)

PM

T A B 7 3 7 7 5 7 3 7 7 5



Pearl Jam's Mike
McCready - a
keen wahman

3 THE IRREGULAR ACCENT

♩ = 84

TAB

V V V V

2 SMELLS LIKE GAIN

$\text{♩}=90$

E⁵

C⁵

The image shows musical notation and guitar tablature for a guitar part. The notation is in 4/4 time with a treble clef and a key signature of one sharp (F#). The first measure consists of two eighth notes. The second measure starts with a sixteenth note followed by a eighth note, both with 'x' markings. The third measure begins with a sixteenth note followed by a eighth note, both with 'x' markings. The fourth measure starts with a sixteenth note followed by a eighth note, both with 'x' markings. The tablature below shows the strings from top to bottom: E, B, G, D, A, E. The first measure has a dot above the first string. The second measure has a '2' above the first string and a '0' below the fourth string. The third measure has a '2' above the first string and a '0' below the fourth string. The fourth measure has a '5' above the first string and a '3' below the fourth string.

Staying in the 90s, this *Nevermind*-era Nirvana tone is quite extreme. Turn up the gain and channel. Crank up the middle and treble settings for a more raspy sound.

KNOBS Drive: 9 Tone: 5 Level: 9

3 STONE AGE MAMMOTH

$\text{♩}=100$

N.C.

The image shows musical notation and guitar tablature for a guitar part. The notation is in 4/4 time with a treble clef and a key signature of three flats (B, D, G). The first measure consists of two eighth notes. The second measure consists of two eighth notes. The third measure consists of two eighth notes. The fourth measure consists of two eighth notes. The fifth measure consists of two eighth notes. The tablature below shows the strings from top to bottom: E, B, G, D, A, E. The first measure has a 'D' above the first string. The second measure has a 'B' above the first string. The third measure has a 'B' above the first string. The fourth measure has a 'B' above the first string. The fifth measure has a 'B' above the first string.

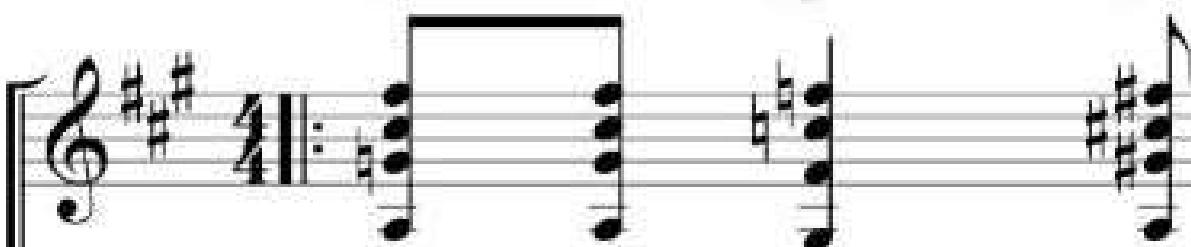
2 ORGAN-STYLE CHORDS

♩=120 ♩ = ♩ ♩

A 13

G♯ 13

A 13



T	:	7	7	6	7
A	:	6	6	5	6
B	:	5	5	4	6
		5	5	4	5

Whack up the rate and depth controls for a sound that's loosely... effective sounding chords in a jazz-blues style. Practise the shape

KNOBS Rate: 9 Depth: 8



SET UP YOUR AMPLIFIER

Amps... just plug in, switch on and you're... amplifier works too. Treat it right and you...

13

PLAY FINGERS ON YOUR ACOU

The ability to mix up chords, melodies and bass notes into one piece of music surely makes the

fingerstyle way to play modern fol



1 'BASS NOTE AND MELODY' FINGERSTYLE FOLK

♩=85

C

G

14

GOT A LOOPER? TRY SOME PERCUSSIVE ACOUSTIC TECHNIQUES...

Percussive guitar has become more mainstream in recent years, so here we're taking a look at some percussive strikes, bass notes and a melody. In theory, this is all playable on one guitar – but the Jon Gomm / Newton Faulkner-style techniques can take a while to get to grips with. We prefer Ed Sheeran's method: plug into a looper pedal to layer up each part, one at a time. Much easier!

4 THUMB-SLAPPED BASS NOTES

The image shows musical notation for a bass line. At the top, a treble clef is followed by a '4' indicating a 4/4 time signature. A note labeled 'D⁵' is shown above a bass staff. Below the staff, there is a tablature for bass strings, labeled 'T', 'A', 'G', 'D', 'B', 'A', 'D'. The first two measures of the tablature show open strings (D, G, B) with a vertical bar line separating them. The third measure starts with a vertical bar line, followed by a note on the D string (marked with a dot), then a note on the G string, and finally a note on the B string. The fourth measure starts with a vertical bar line, followed by a note on the D string (marked with a dot), then a note on the G string, and finally a note on the B string. Below the bass staff, there is a kick drum pattern indicated by 'X' marks on the 4th, 7th, 10th, and 13th beats of the 4/4 time signature.

Slap the open fifth and sixth strings with the side of your thumb on beat 1. Then play the bass notes here. Leave out the kick drum hit on beat 1 if you can't





1 And they're off! Unscrew the old screw with a PH2 screwdriver. You'll be surprised at how short it is. This Les Paul's old screws had been over-tightened and they had stripped the hole in the body. This is a particular problem with soft timbers like basswood.



TOTAL GUITAR ANNUAL

FIX YOUR



7 With this new whopper of a screw we'll need to make the hole larger than the depth of the screw onto your 3.5mm drill bit and drill it out; 3.5mm is a good match for the screw that's 4mm - too small and the screw may grip and shear off... then you're in trouble!



GETTING STARTED WITH... OFFBEATS

Learn to play super-strong reggae and ska rhythm grooves with easy offbeat rhythms

"So tell me about offbeats, TG..."

Okay, we will, but before we get into offbeats, let's talk a bit about beats in general. Most music is divided into groups of four beats called 'bars'. The beat is the musical pulse that you tap your foot to when you listen to music. If you count each bar '1 2 3 4' you may find that beats 1

"Okay
offbe
Start b
the eig
chord
offbea
asida

TOTAL GUITAR ANNUAL

HOW TO



HOT CHILI FUNK

J=70-100

0 m⁷

In the 90s, John Frusciante added rock attitude to the Red Hot Chili Peppers' sound. The quarter-tone bends in bar 1 are applied only to the second string.

CHIC CHORDS

J=70-100

Dm⁷

D⁷sus⁴

Guitar tablature for the first 10 measures of the solo. The tab shows a 4/4 time signature, a key signature of one flat, and a treble clef. The strings are numbered 1 (top) to 6 (bottom). Measure 1: Open string 1. Measure 2: Chord of E minor (B, G, E). Measure 3: Chord of E minor. Measure 4: Chord of E minor. Measure 5: Chord of E minor. Measure 6: Chord of E minor. Measure 7: Chord of E minor. Measure 8: Chord of E minor. Measure 9: Chord of E minor. Measure 10: Chord of E minor. Measures 11-12: Chord of E minor.

TOTAL GUITAR ANNUAL

FEATURE

Words Jon Bishop

Photography Joby S

Playin'



02

USE DOWNSTROKES AND UPSTROKES FOR STRUMMING

Using downstrokes exclusively is a great way to generate a solid rhythm, especially in hard rock and heavy metal. However, as your hand has to come back up anyway, you can integrate upstrokes to make faster

strumming patterns with only the same movement. It's a fun rhythm technique so make sure to try an example inspired by acts like The Lemon Teenage Fanclub.

♩=110

G⁵

Csus²

G⁵



05

GET A CLEANER S FRETTING IN TH





PRACTISE SLOWLY FOR BETTER RESULTS

Try to avoid the urge to play new riffs and licks at speed right away – any repeated mistakes will become hard to dial out later on. It may feel somewhat counter intuitive, but practising slowly allows you to focus on accuracy and

develop a solid playing technique. Try our straightforward blues-rock style lick, played at a slow tempo and once you’re comfortable, increase speed in small increments. Don’t forget, the key to success is to apply this method to every piece of music you are trying to learn.

♩=60,90,120

Am



11

USE ALL FOUR FREE FINGERS IN YOUR

For most players, their first and third fretting fingers are the strongest and easiest to use. But you've got four fingers and using them all will increase your ability to play more complex lead guitar lines – so it's a no brainer! Try this tricky exercise

with your first, second and fourth fingers placed on the 13th, 14th and 15th frets respectively, and make sure you start slowly – it's a real twister! If you've ever tried to play the riff from *Sixty Six O' Mine*, give it a go after a few minutes on this exercise.

14

GET YOUR FINGER TECHNIQUE RIGHT



Keep your thumb positioned slightly to one side. The idea is that as your thumb moves down and your fingers move up they

down a few areas or that you'd like to be more specific regarding

17

MUTE OUT IDLE STRINGS FOR A CLEANER SOUND



You can stub a fretting finger up against a lower string to keep it quiet

Use pads
them on

18

USE MAJOR AND MINOR ARPEGGIOS IN SONGS

20

USE FINGER SLIDES EXPRESSIVE SOLOS

Another technique that adds something special to lead lines, finger slides are used in all styles of guitar music. Played over a bluesy backing, our example has a ZZ Top or Lynyrd Skynyrd vibe.

Practise slowly at first, note of where the notes are. You may find the intervals easier so work with a two-fret shift build up to larger moves in your technique.

The image shows a musical score for guitar. At the top left is a blue circle with a white '20'. The title 'USE FINGER SLIDES EXPRESSIVE SOLOS' is in large white letters. Below the title is a large yellow letter 'A'. The musical score includes a treble clef, a '4' time signature, and a key signature of 'A 5'. The tempo is marked as '♩ = 120'. The musical staff shows several eighth-note pairs connected by a continuous line, representing a finger slide. Below the staff is a blue box containing the word 'TAB' vertically. To the right of the staff are three sets of numbers: '13/15', '12/5', '8/10', and '10/5'.

23

GET CREATIVE BY LINKING CHORDS ACROSS THE FRET

Let's take a look at the CAGED system – a process of mapping out chords across the fretboard using open C, A, G, E and, yes, D shapes. Why? It opens up the fretboard, expanding your rhythm playing

horizons. Our tab shows you how to find E chords across the neck, but it works with any chord shape. Notice how the barre chords in the sequence – E, A, G, E and D open – are linked by the fact that each shape shares a common note with its predecessor.

$\text{♩} = 60$

E

E shape D shape C shape A shape G shape

T	A	B	0	4	4	7	12
			0	5	5	9	12
			1	4	4	9	9
			2	2	6	9	9
			2	0	7	7	9



Words Armit Sharma Photography James Sharrock



1

2

TOTAL GUITAR ANNUAL

RIG TOUR





TOTAL GUITAR ANNUAL

FEATURE

WORDS

JAMES UINGS, CHRIS BIRD, ROB LAING

GUITARS AND BACKING

JAMES UINGS, STUART RYAN

PHOTOGRAPHY

OLLY CURTIS

C O M E I P

A C H O

T A T T O O





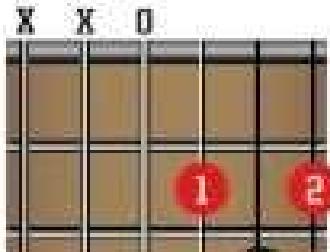
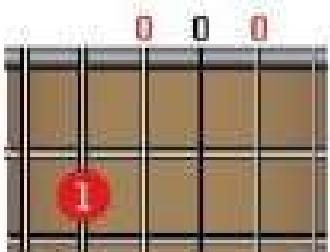
01 ESSENTIAL ACOUSTIC

Whether you're writing songs or choice of chords at your disposal are guaranteed to sound great

TRACK 26

OPEN CHORDS

Open chords are played in 'open position' (the guitar's first and are perfect for acoustic guitar. You can strum them, mix of both. You can bash them out Frank Turner style or b strings like Kurt Cobain on *Something In The Way*. Whatev



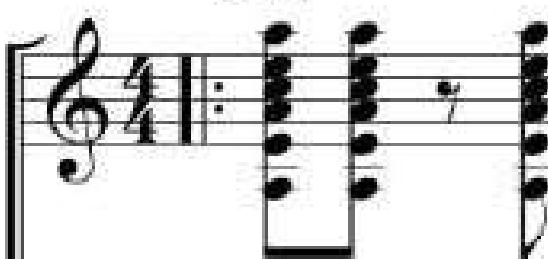


Master
shapes of
open u

BARRE CHORDS

♩=90

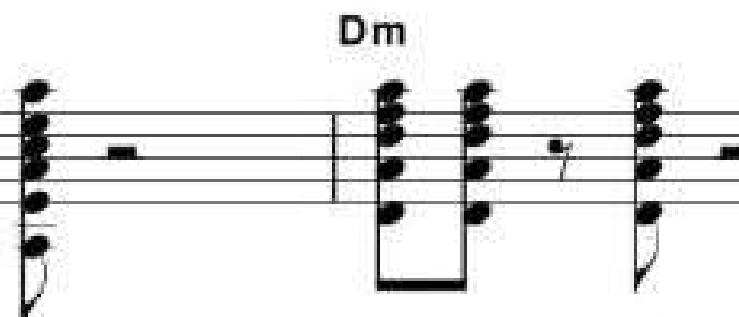
Am



T
AB

.	5	5	5
.	5	5	5
5	7	7	7
5	V	V	V

Dm



5	5
6	6
7	7
7	7

5	6
6	7
7	7
7	5

TOTAL GUITAR ANNUAL

FEATURE



OPEN-STRING DRONES

♩=165

Dadd⁹/A

The musical notation shows a treble clef, a key signature of one sharp (F#), and a time signature of common time (4). It consists of two measures. The first measure has a single eighth note on the A string. The second measure starts with a double bar line, followed by three eighth notes on the A string. Below the notation is a guitar tablature for a six-string guitar. The tab shows the strings from bottom to top. The first column contains a 'T' (Tab) and a vertical bar. The subsequent columns show the fingerings for each string: 0, 10, 10; 0, 11, 11; 0, 12, 12; and 0, 0, 0. Below the tab are four vertical bar symbols, followed by a vertical V symbol.

Aim for a relaxed strumming action to ensure the open strings bark. Open strings to ring; check this by playing each note separately.

02 FINGERS

A handful of tab exercises will get you started.
Just what you need to play your favorite songs.

PARTIAL-CHORD GROOVE

B=130

Em⁷ **D sus²**

TAB

p a m i

This example uses the same basic fingerpicking setup, but your fingers work together (see below), aiming to deliver them at the same volume –



TOTAL GUITAR ANNUAL

FEATURE



04 CAPO TUT

Capo up as we look at some practical ways to use this essential item of

Let's start with some absolute basics! A capo is a handy device that straps across the fretboard, pressing down on the strings and raising your guitar's pitch, without the need for a full retune. This has a number of uses: you can easily change a song's key to better suit a singer's vocal range, or

simply unfriend our auto-frets game be great chords instrument

TUTORIAL

CAPO IN HAND...

Get started and get playing with yo





STEP 3 CHECK THE CAPO TENSION

Make sure your capo clamps all six strings so the open notes all sound clean. Too tight and the strings may go slightly sharp. Place the capo loosely on the neck and carefully increase the tension.

THE 1ST FRET CHEAT

$\text{♩} = 85$
 B^\flat
Capo 1st fret (A)

let ring throughout

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

STEP 4 LOCK IT IN STAY TIGHT

Capos are obviously a strain, so re-tighten them

05 CHOOSE Y

The right shape and style for you

There are few more intimate relationships in musical life than a player and their acoustic guitar, but not all instruments are created equal and some are more

suited
No ma
is, the
and w

THE ALL-ROUNDER **DREADNOUGHT, GRAND AUDITORIUM**

The classic acoustic shape and the most commonly found in the marketplace, the dreadnought shape tends to fall between two main types; square and slope-shouldered. The aesthetic difference with the top of the body being either square shoulders, while slope / rounded shoulders (see Gibson acoustic models) feature a gradual curve from neck to body.

The dreadnought's size (usually with a max body depth of 120mm) offers broad enough for bottom-end qualities to guitar for covering a range of styles. Taylor's Grand Auditorium



BIG & BOLD

JUMBO, 12-STRING AND BARITONE

The jumbo is the largest body of the acoustic family often goes hand in hand with a deep low-end and Jumbos vary but usually wider in the waist than do

A 12-string guitar doubles the string quota; the low string are usually tuned an octave apart, while the high E and A are in unison. The result is a lush full sound with an out-of-phase effect from the strings that produces a shimmery quality. Baritone guitars fall between standard six-string and bass scale, the traditional tuning for a baritone is a fourth lower than a standard guitar, allowing for new, lower avenues to be explored.



BLUES ROOTS PARLOUR, O, OO

There's been a rise in smaller-bodied acoustics as shape of the 1930s has gained favour with players see the appeal; they're often intimate instruments character. But the assumption they have higher always accurate; there is no set 'parlour' body size and the body depth, and neck dimensions between builders. Martin for the o and oo designs are clear; the oo style has a standard (645mm) with a depth of around 103mm and 358mm max. The o shape differs with a narrower body (around 342mm) 632mm scale length. This style of steel-string flat top tends to fingerstyle blues and open tunings for slide with often a boxier tonality focussing on the mid-range due to the reduced





06 EASY TIP TRICKS AND TECHNIQUES

Sound more authentic and get cr with some handy ways to freshen your acoustic guitar playing

TRACK 44

TRY NASHVILLE TUNING

If it's good enough for the Stones, it's good enough for you

Nashville tuning duplicates the higher set of strings on great for breathing new life into even the most simple p

1. Remove your guitar's sixth, fifth, fourth and third strings (E, A, D and G)

2. Replace them with the 'octave up' E, A, D and G strings from a 12-string

BLUES-STYLE BENDS

The image shows a musical score and its corresponding tablature. The score consists of two staves. The top staff is in treble clef, has a key signature of one sharp (F#), and a tempo of 100 BPM. It features a sixteenth-note pattern: a blank box, a box with a note, a box with a note, a box with a note, a blank box, a box with a note, a box with a note. The bottom staff is in bass clef, has a key signature of one sharp (F#), and a tempo of 100 BPM. It features a sixteenth-note pattern: a blank box, a box with a note, a box with a note, a box with a note, a blank box, a box with a note, a box with a note. Below the staves is a tablature for a six-string guitar. The first string (high E) has a vertical bar above it, indicating a muted or sustained note. The second string has a dot below it. The third string has a '3' above it. The fourth string has a '0' below it. The fifth string has a '0' above it. The sixth string has a '0' below it. The tablature is labeled 'TAB' vertically on the left.

Quarter-tone bends are a core part of blues. Rather than trying to bend exactly a quarter of a tone, practise this short example and use your ear to guide you; this is a technique that relies heavily on feel to get the right sound. Start by playing just the bass notes; once you have a solid groove add the top note.

PICK GAUGES



Altered tunings are another big part of acoustic playing. Thicker string gauges and no locking nuts or floating tremes mean that it's easy to adjust tunings

without setup. guitars give yo

DADGAD

$\text{♩}=105$

D/F#

G

A

let ring throughout

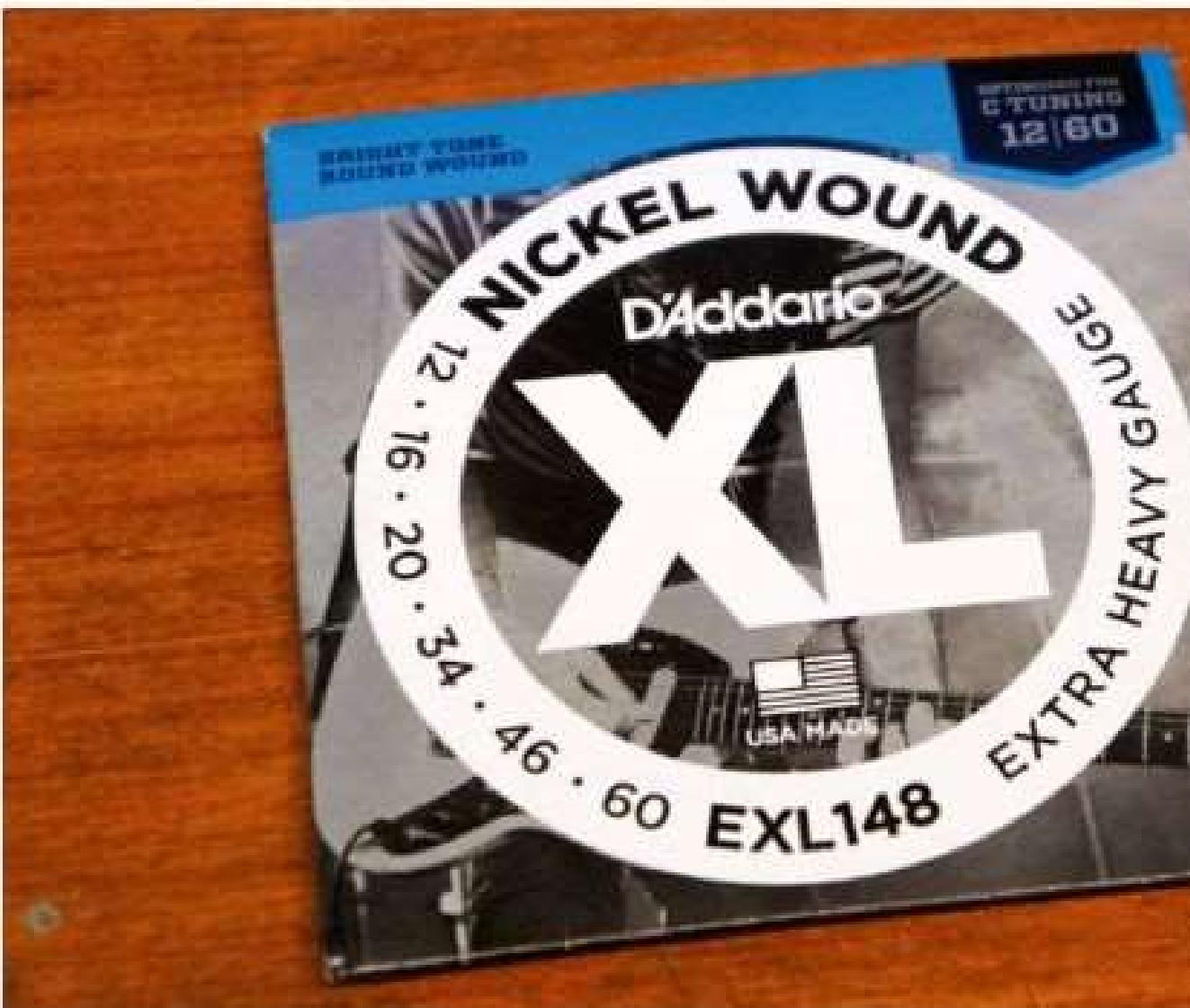
T D A | . 0 0 0 4

CELEBRATE TO HAVE

From the bands and solo artists to the limited edition extras, we ta







1 Consider what tuning you're going to use and stay at. For this LTD drop C and have chosen a set of D'addario 12-60s, which will beha string makers are making specialised sets for more common tuning and you'll have to set up your guitar again!



TOTAL GUITAR ANNUAL

FIX YOUR



7 If you have a Floyd, well, you will have 99 problems and the pitch main issue is that our new tension is dictated by the strings and have messed with the floating tremolo's setting. This needs balancing baseplate for the floating tremolo should be parallel to the paintwork



GETTING STARTED WITH... POWERCHORD

For big, clear chords that pack a punch, strike a rock pose with this TG lesson

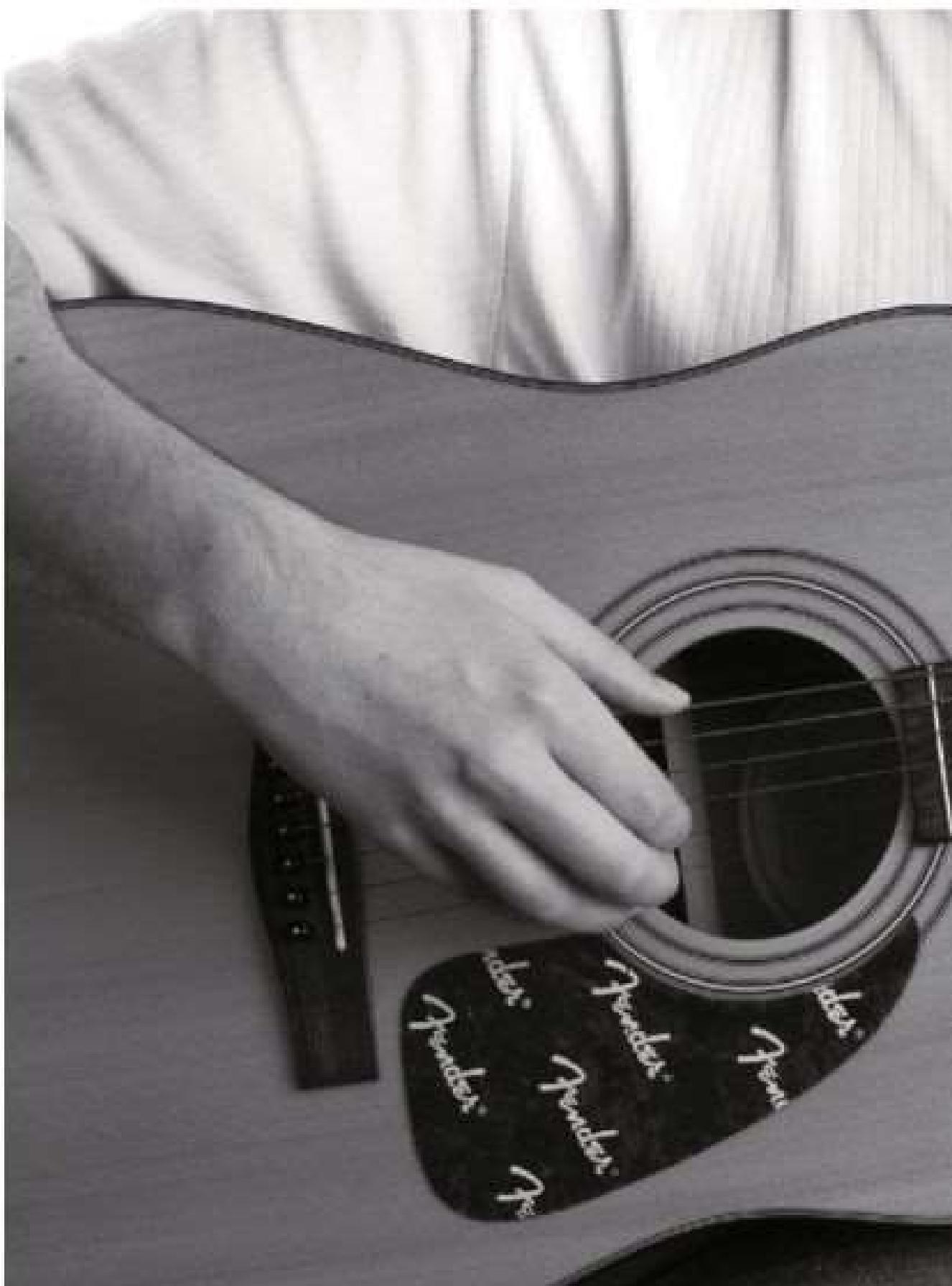
"What's the deal with powerchords - how are they different from other chords?"

A chord is two or more notes played at the same time. Some chords have as many as six notes and use every string on the guitar. A powerchord is a two- or three-note chord. They have this name because they have a big

or and
and m
Kinks
check
by Bla
pop-p

TOTAL GUITAR ANNUAL

HOW TO



FINGER INDEPENDENCE

$\text{♩} = 80-120$

C

Musical notation: Treble clef, 4/4 time. The first measure shows a repeat sign followed by a colon. The second measure consists of four eighth notes. The third measure consists of four eighth notes. The fourth measure consists of four eighth notes.

Text: *let ring throughout*

TAB: The TAB shows six strings. The first string has a 0 above it. The second string has a 1 above it. The third string has a 0 above it. The fourth string has a 3 above it. The fifth string has a 3 above it. The sixth string has a 3 above it. Below the TAB, the fingers used are p, i, p, m, p, a.

Switching between your thumb and other digits will help develop
add the melody notes in between with your fingers. Position your

PINCH TECHNIQUE

$\text{♩} = 70-100$

C

G/B

Musical notation: Treble clef, 4/4 time. The first measure shows a repeat sign followed by a colon. The second measure consists of two eighth notes. The third measure consists of two eighth notes. The fourth measure consists of two eighth notes.

Text: *let ring throughout*

TAB: The TAB shows six strings. The first string has a 1 above it. The second string has a 1 above it. The third string has a 1 above it. The fourth string has a 3 above it. The fifth string has a 3 above it. The sixth string has a 3 above it. Below the TAB, the fingers used are T, 1, 1, G/B, 1, 3.

TOTAL GUITAR ANNUAL

FEATURE

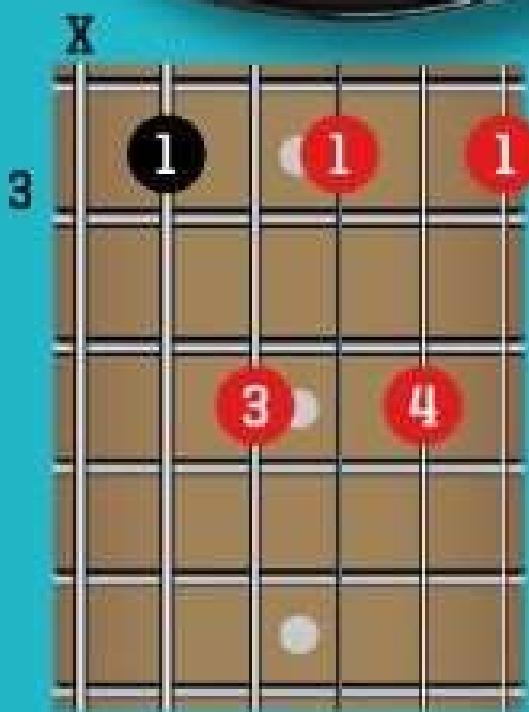
TB
TBLU

Ever since Robert
at a crossroads in
informed me



TOTAL GUITAR ANNUAL

FEATURE



4 C7 (moveable)
This extremely versatile
chord is a mainstay of blues



5 G7 (open)
This full-sound

THE I-IV-V BLUES PROGRESS

Get inside the most important chord sequence of all as we look at the I-IV-V blues progressions.

TRACK 29

A B C# D E

I

II

III

IV

V

F F# G# A B

THE 12-BAR BLUES

With the I-IV-V progression belt, you can apply it to a wide musical form: the 12-bar blues.



BLUES TURNAROUND

This crucial part of a blues progression is designed to take you back to the start. Find out how

BASIC CHORD METHOD

$\text{♩} = 90$

The musical notation shows a blues turnaround progression in G major (three sharps). It consists of four measures: A7 (two notes), D9 (two notes), A7 (two notes), and F9 (one note). The first two measures are followed by a fermata. Below the notation, the TAB (Tablature) is provided for a guitar, showing the fingerings for each chord.

TAB

	5	5	5	5	5	5	5	5
	5	6	5	5	5	7	8	7
	5	5	4	5	5	7	8	7
	5	5	5	5	5	6	7	6
	5	5	5	5	5	7	8	7

FIVE EASY RHYTHM GROOVES

Arm yourself with the rhythm grooves to see you through any bluesy situation.

THE SHUFFLE RIFF

♩=100 ♩ = □ □

A⁷

Musical notation for 'The Shuffle Riff': Treble clef, 4/4 time, A⁷ chord. The notation shows a single measure of eighth-note pairs followed by a repeat sign and another measure of eighth-note pairs.

PM - - - -

T
A
B

2 2 4 4 2 2 4 4 2 2 4 4 5
0 0 0 0 0 0 0 0 0 0 0 0 0

BLUES LEAD TECHNIQUE CHALLENGE

When it's time to take a guitar solo, you need an arsenal of authentic blues licks. Hone your chops with TG's

TECHNIQUE CHALLENGE

$\text{♩} = 90$ $\text{♪} = \begin{smallmatrix} \text{♩} \\ \text{♪} \end{smallmatrix}$

T A 8—5 (10) BU 5 5 8—8

TOTAL GUITAR ANNUAL

FEATURE

PENTATONIC HEAD IDEA

Make blues soloing easier by adding the 5th note to the minor and major pentatonic scales. Just add extra notes to the scales you already know.

MINOR PENTATONIC: ADDING THE 5TH

♩=100 = =

A⁷

Guitar tablature showing a blues solo in A minor (A7 chord). The scale used is the minor pentatonic with the 5th note added. The tab includes a tempo of ♩=100, a 4/4 time signature, and a key signature of two sharps. The solo consists of two measures of eighth-note patterns followed by a measure of sixteenth-note patterns. The tablature shows the strings and frets for each note, with a '3' indicating a bend or vibrato at the end of the solo.

BU 5 5 BU 5
7(9) 8(10)

CHOOSING RIGHT SCALE

Choose the scale for the solo after with these five licks specially to give a certain

MINOR PENTATONIC SCALE OVER DOMINANT 7TH CHORD

The image shows musical notation and tablature for a guitar lick. The notation is in 4/4 time with a key signature of four sharps. The tempo is indicated as quarter note = 100. An E7 chord is shown above the staff. The tablature below shows a six-string guitar neck with various notes and rests. Fingerings are indicated by numbers under the strings: 3, 3, 3, 3, 3, 3. A 'BU' (Bend Up) is marked above the 12th fret of the 14th string. The 12th string is labeled BU 12. The 15th string is labeled 15-12 BU. The 14th string is labeled 14(16) 14-12. The 12th string is labeled 12 14. The 10th string is labeled 14-12.

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