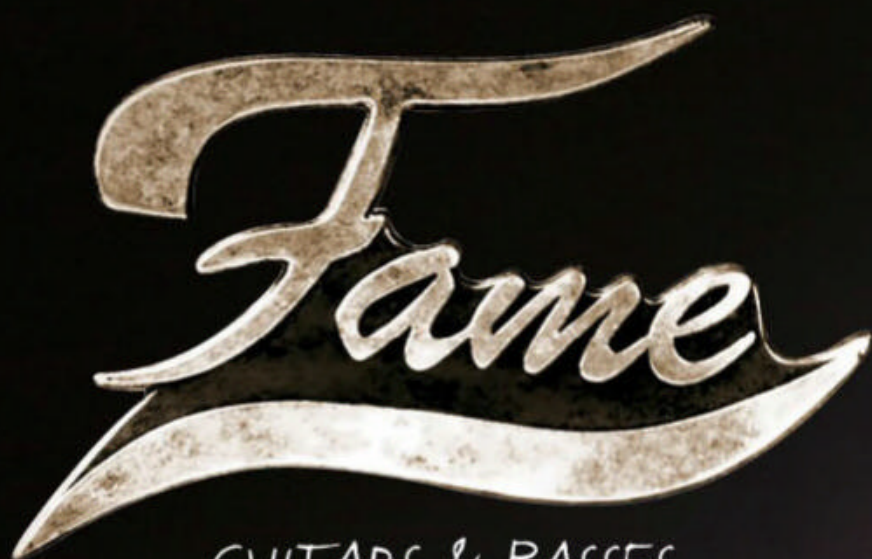




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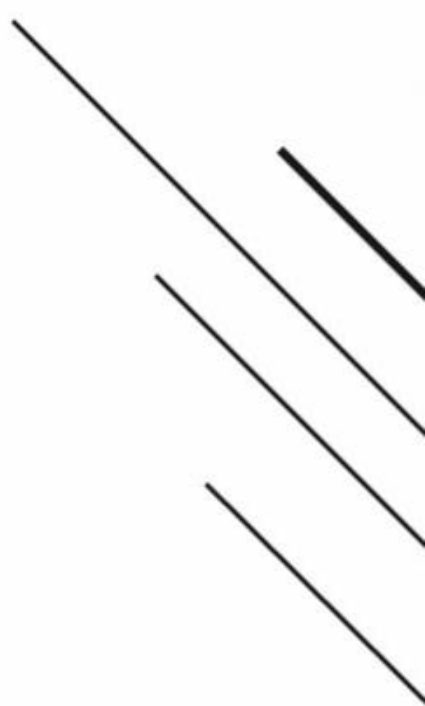
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Welcome...



I get the feeling that now more than ever, music is a universal language. At the time of writing, the UK remains in lockdown for the near future, and, with gigs and guitar lessons being cancelled around the world, many musicians are collaborating online, sharing recording projects via the internet, and just taking

pleasure in playing our instrument of choice.

Personally, I've been practising more than I usually do. Initially, my practice plan began as a way to learn two songs for a band I joined last year – and then record them. But things have spiralled a bit, and, now that I'm rarely more than a few feet from my guitar, I'm getting the chance to play every day. And I get a sense that I'm not alone – that many people are engaging more with their guitars and with the guitar community.

Of course, at TG it's always been our mission to make a magazine that *you* want to read, so, this month we've rounded up some of our favourite lessons from the last 10 years or so and compiled them into this special edition. My hope is that it'll strike a chord (yes – pun intended, sorry!) with you, especially if you've turned to the guitar during this period of isolation.

I hope that by following our guitar lessons you'll improve your playing – even just a little bit. We've covered rhythm and lead, acoustic and electric, taking inspiration from dozens of iconic guitarists, so there's sure to be something for you whatever level you're at. And, as ever, there's audio to jam along to and we have songs by Oasis, Bob Marley, The Meters and The Strokes for you to learn. Enjoy the issue, and I'll see you next time.

Chris

Chris Bird Acting Editor

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COVER FEATURE

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6

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GET STARTED ON GUITAR HERE WITH TG'S LESSONS DESIGNED SPECIALLY FOR BEGINNERS

Just picked up a guitar for the first time? Perhaps you're stuck in lockdown and you've finally dusted off the guitar you always told yourself you'd learn to play. Or perhaps you just need a refresher on some guitar-playing basics. Well, whatever prompted you to pick up the guitar, the next few pages will help you get started playing your instrument. We're starting with a look at how the guitar is built, how it works, then we'll have you playing your first notes and chords in no time. It doesn't matter whether your guitar's acoustic or electric – as long as it's got six strings, we'll have you playing in no time. Turn the page and let's get started!

GET PLAYING NOW

KNOW YOUR GUITAR

Beginners, start here! From tuning up to playing your first notes, this lesson brings you everything you need to get started with the guitar

If you've just begun playing the guitar, there are a few things you'll need to do before you start making music. We've presented all the info you need right here.

First, familiarise yourself with your guitar. The image below shows you the five most important parts you'll need to know about. Of course, the strings are responsible for the sound, but the metal frets help generate the notes you want to play; the machineheads are

there to adjust string tension and set the tuning of your guitar.

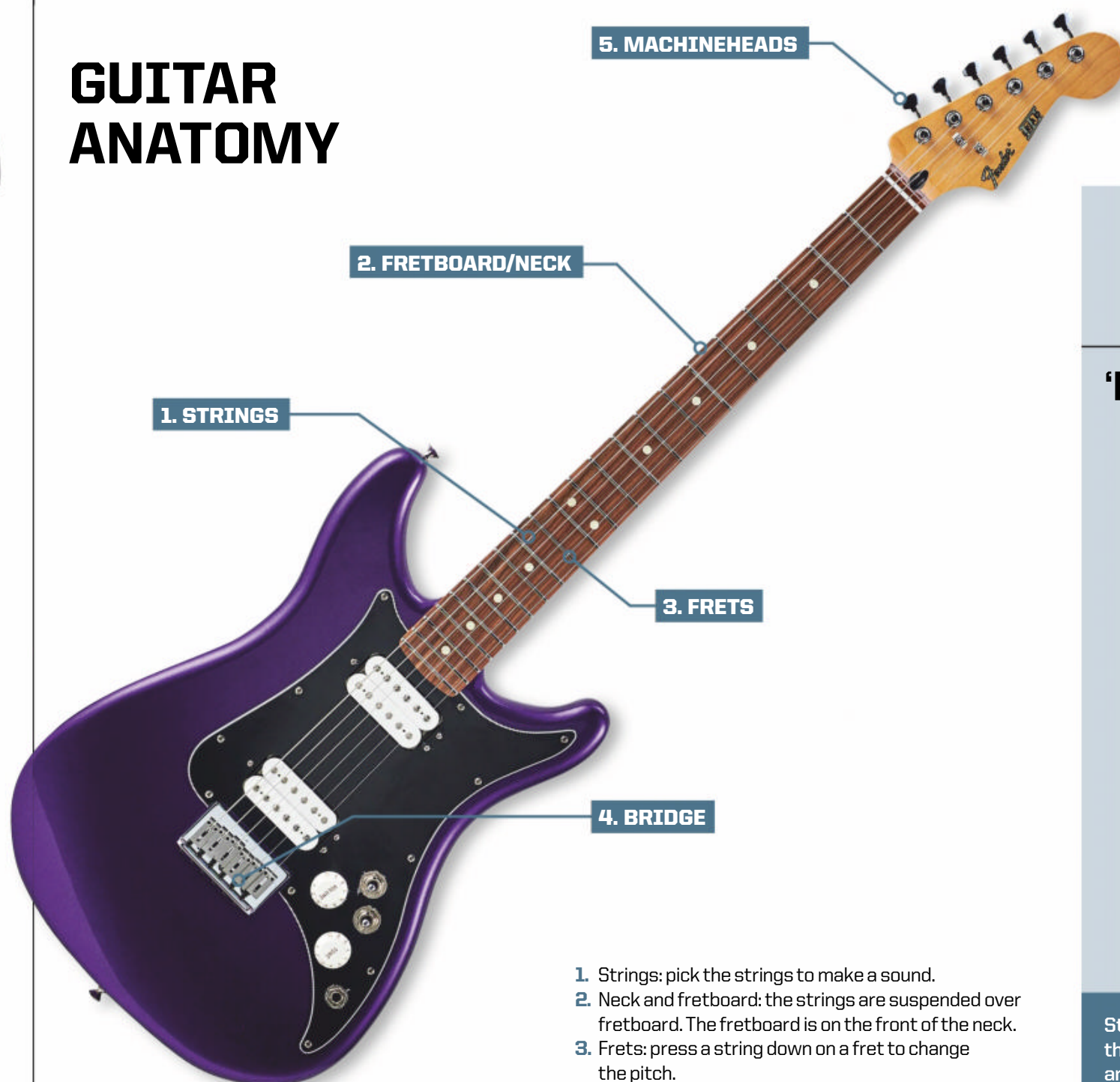
Tuning your strings to the right notes is vital. TG provides tuning notes on our cover CD every month so that you can tune up by ear, but many players use an electronic tuner or smartphone app. Learn the string names then tune up by adjusting the machineheads on your guitar.

Tuned up? Righto then, let's get playing! Notes are created on the guitar by pressing

down on the strings by the frets. You can play single notes or several notes together (known as 'chords'). We've provided a simple piece of music based on some easy chords to start you playing.

You probably already know a lot of this but there's no substitute for having it all laid out in front of you. Perhaps even share your knowledge with someone else who might be interested in learning to play.

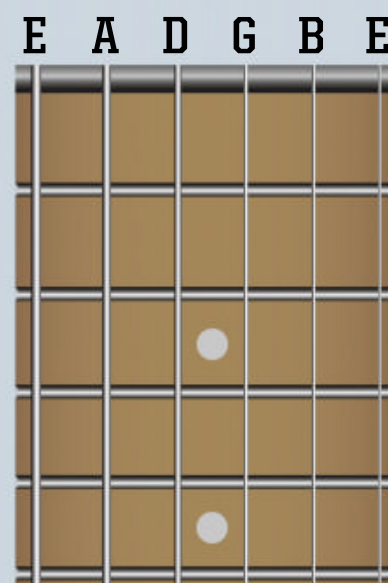
GUITAR ANATOMY



1. Strings: pick the strings to make a sound.
2. Neck and fretboard: the strings are suspended over fretboard. The fretboard is on the front of the neck.
3. Frets: press a string down on a fret to change the pitch.
4. Bridge: the strings are affixed to the bridge and the machineheads.
5. Machineheads: these adjust the string tuning.

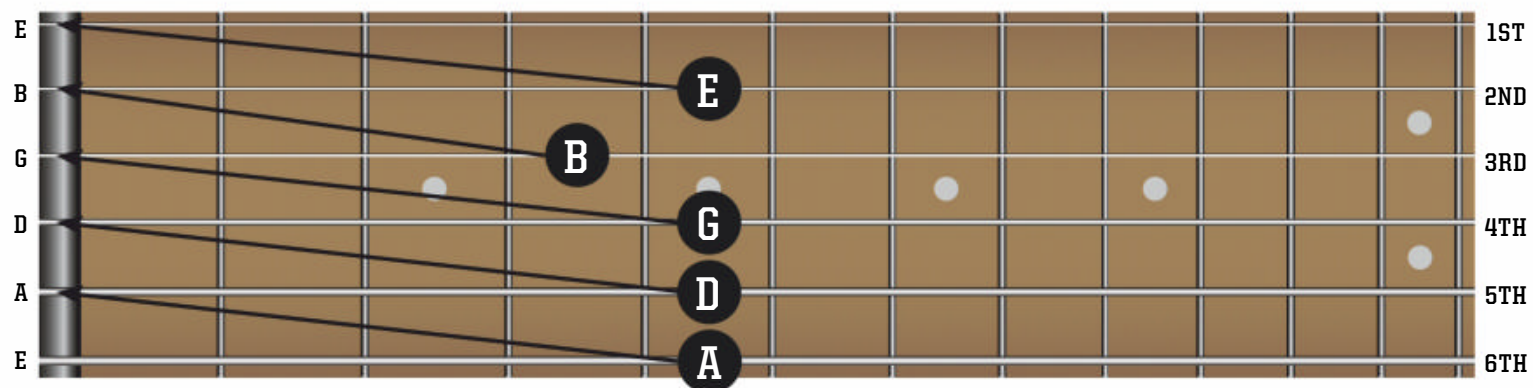
STRING NAMES

'Every Angry Dog Goes Bad Eventually'



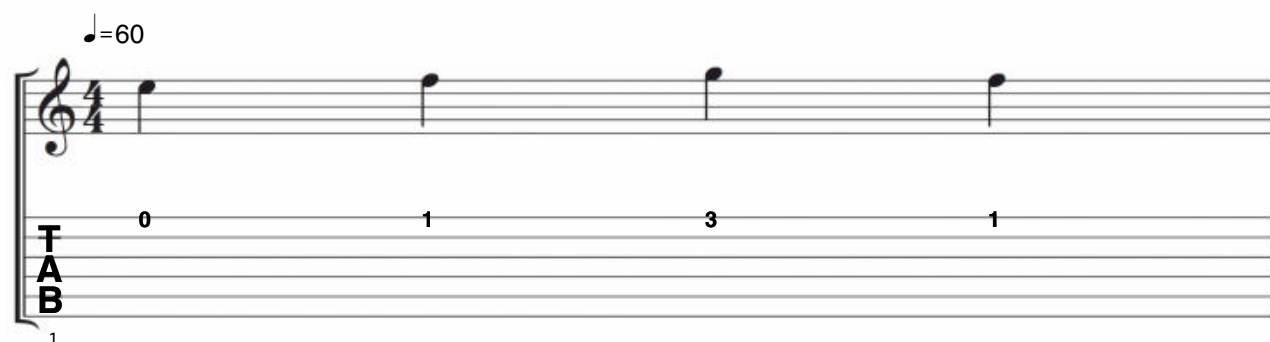
Starting with the lowest note (the fattest string), the six strings on the guitar are called E, A, D, G, B and E. Make up a simple mnemonic to help you remember the string names, for example, 'Every Angry Dog Goes Bad Eventually'.

TUNING UP



Tune your strings to the notes on your TGCD by adjusting the machineheads until each string reaches the right pitch. Check your guitar is in tune as follows. First, press down on the sixth string at the 5th fret. It should sound the same as an open fifth string (played without pressing on any frets). All the strings are tuned to the same pitch as the 5th fret of the string below it, bar the second string, which tunes to the 4th fret of the third string.

FRETTED NOTES AND TAB

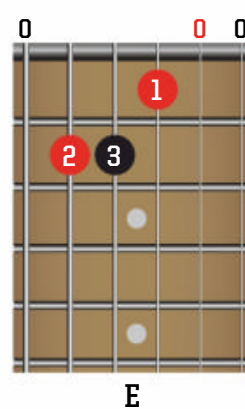


Use a pick (AKA plectrum) to pluck the guitar strings.

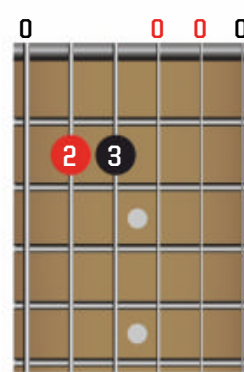
Press down on a string just behind a fret and pick the string to sound a note. Many players use a pick to pluck the strings. Notes are written in guitar tab. This example tells you to play the open first string, then 1st fret, 3rd fret and 1st fret again.

CHORDS

A chord is three or more notes played together and shown here are finger patterns for four easy beginner chords. Don't leave home without 'em! Numbers tell you which of your four fingers to use; black dots are the notes the chord is named after, e.g., the black dots are E notes in E and Em.



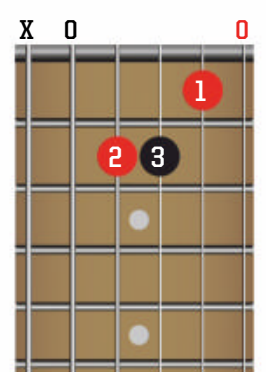
E



E minor (aka Em)

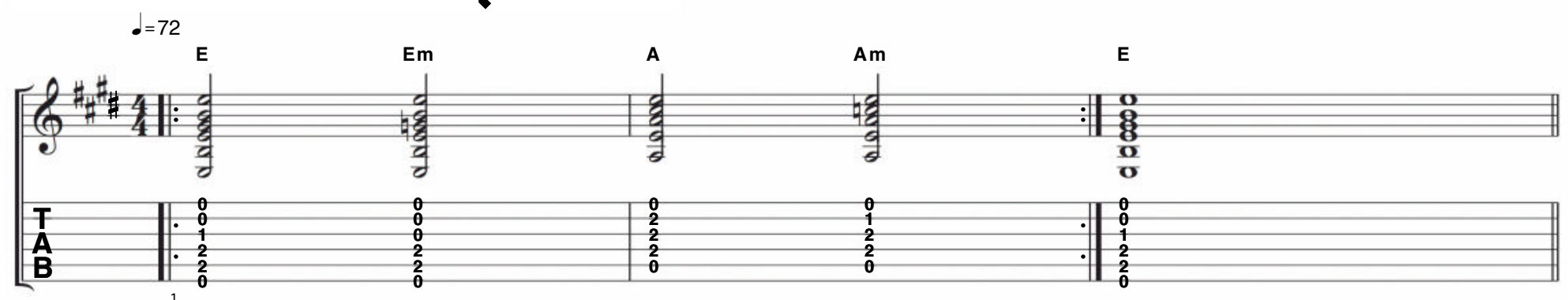


A



A minor (aka Am)

EASY CHORD SEQUENCE



This musical example uses all four of the above chords. Practise speeding up your chord changes. E to E minor is easy; just take your first finger off of the neck. For the other changes, keep your movements as small and efficient as possible. There's a backing track on your CD to play along to.

GET PLAYING NOW

TECHNIQUE & CHORDS

Tuned up and ready to rock? Then grab a hold of your guitar and go beyond those all-important first chords

So far then, you should be familiar with the main parts of your guitar; you should be able to tune up, and you should be able to play notes by pressing down on the strings. These are vital skills for every beginner guitarist – you can't play guitar without them! Next, we'll go into a bit more depth with some more chords for you to try out. Remember, a chord is three or more notes played together. We've provided some easy chords

shown as fret boxes (diagrams that represent the guitar neck and strings, with dots to show you where to put your fingers). Don't worry if your fingertips hurt a little bit at first. This will stop after a few weeks of playing.

Chords are easier to play if your posture is sorted. Not convinced? Well, sit or stand incorrectly and your fingers won't reach round the neck properly. Guitarists often talk about having enough 'strength' to

play a difficult chord, but if you hold the guitar right you really don't need so much strength. It'll just feel easier!

With these new chords under your belt, your next step is to practise changing between them. To finish off, we've composed a short piece of music for you to jam to. There's a backing track on your CD to play over. Practise the chord changes before you play with the backing, and remember that good posture and hand position make the track easier to play.

POSTURE

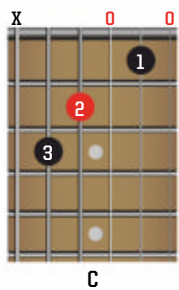
How you sit and how you hold your guitar will affect the position of your hands on the fretboard and, therefore, how you play. Sit on a stool or a chair that enables you to keep your back straight. Assuming you're right handed, place the guitar on your right leg and bring your right arm over the body so that your pick hand rests near the strings. Classical players prefer to place the guitar on the opposite leg (the left leg for a right handed player) and support the left foot on a foot stool.

HAND POSITION

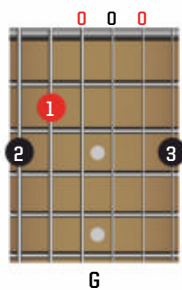


You should have a little bit of room between your fret hand and the guitar neck. Your posture should allow you to fret notes right on your fingertips, without touching any other strings.

ESSENTIAL CHORDS



C



G



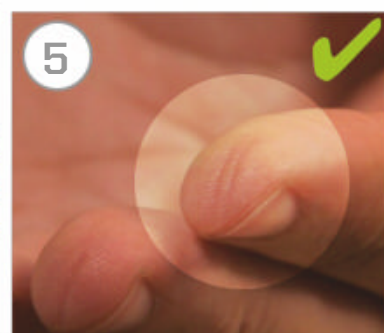
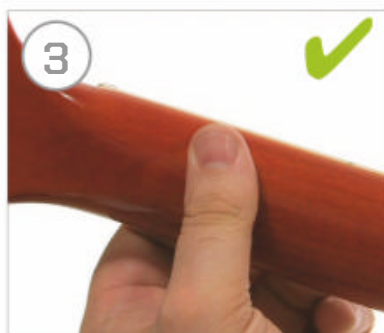
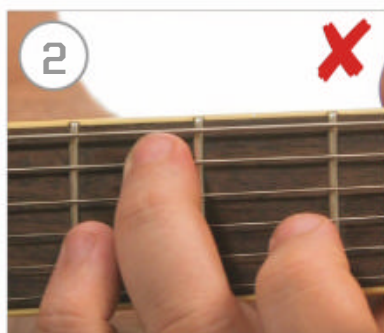
D



Dm

Just as before, these diagrams tell you where to put your fingers. The rules are the same too, so black dots are the notes the chords take their names from (aka root notes) and red dots are other notes that make up the chord in question. The 'o's are unfretted 'open' strings. The 'X's are dead strings, so keep 'em quiet! C and G are difficult for some beginners at first – just play the highest pitched four strings if you're struggling.

STOP THE BUZZ!



1. Keep your fingers as close to the frets as possible. 2. If you're too far away you'll end up with fret buzz. 3. Keep your thumb roughly in the middle of the back of the neck. 4. You can move a bit but avoid taking a 'baseball bat' grip. 5. If your hands are in perfect position you should see string marks on your fingertips.

CHORD CHANGE EXERCISES

1. C - Am

2. Am - Em

3. Em - G

4. Am - D

Spend a few minutes a day practising these changes and take a look back at the fret boxes if you need a reminder. C and Am share two notes, so keep your first and second fingers in place and move only your third finger. Although Am and D share a note, you have to move all your fingers in one go.

CHORD SEQUENCE

♩=72

1. C Am Em G 2. D E

TAB

1. C: 0 1 0 2 3 0 | 0 1 0 2 3 0 | 0 1 0 2 3 0 | 0 1 0 2 3 0 |

Am: 0 1 0 2 3 0 | 0 1 0 2 3 0 | 0 1 0 2 3 0 | 0 1 0 2 3 0 |

Em: 0 0 0 0 0 0 | 0 0 0 0 0 0 | 0 0 0 0 0 0 | 0 0 0 0 0 0 |

G: 0 0 0 0 0 0 | 0 0 0 0 0 0 | 0 0 0 0 0 0 | 0 0 0 0 0 0 |

2. D: 2 3 2 0 0 0 | 2 3 2 0 0 0 | 2 3 2 0 0 0 | 2 3 2 0 0 0 |

E: 0 0 0 0 0 0 | 0 0 0 0 0 0 | 0 0 0 0 0 0 | 0 0 0 0 0 0 |

Now try playing this chord sequence. You have only a moment to move your fingers so keep your movement as small and quick as you can. Strum each chord twice. The tempo's quite slow so be careful not to rush and play too quickly. The backing track is on your CD.

GET PLAYING NOW

LEAD GUITAR

Now take your skills to the next level with TG's guitar solo designed especially for novice players

Right, let's recap! So far we've covered a lot of guitar basics. By now you should know how to tune up, how to hold your guitar so that your hands are in the right place, and be able to play some notes and chords. Now we'll move on and take a look at how to tackle your first guitar solo. We've

recorded a short piece for you (tabbed below) in a power ballad style. It's 'single note' playing, meaning that you have to play one note at a time. This makes it easy to choose which fingers to use: use your first finger for all the 1st fret notes, your second finger for the 2nd fret notes and your third finger covers the 3rd fret.

For picking, use a firm, steady downstroke for each note, except on the three faster phrases (in bars 1, 3 and 4) where you'll need to include an upstroke. Downstrokes are shown with a ▣ symbol and upstrokes are marked v. Practise each bar on its own before piecing the whole solo together.

POWER BALLAD SOLO

♩=68

Am C Dm F

Em Am G F^{sus}2 Am

The tab tells you the most important information, namely the fret on each string that you should place your finger at. Numbers next to the noteheads in the standard notation tell you which fingers to use. Pick directions are shown under the tab with ▣ (down) and v (up) symbols.

FRETTING



Apart from the last note, all the notes in our solo can be found at the first three frets. Use your first, second and third fingers accordingly.

PICKING



Hold your pick firmly but without tension in your hand. Only the tip of the pick should show. Keep your pick movements small and efficient.

COUNTING

Count the pulse to help you stay in time. Shown here is bar 1 of the solo with a four count. Counting the pulse helps you stay in time.

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GET PLAYING NOW

RHYTHM GUITAR

Master the basics of strumming and rhythm guitar with TG's easy beginner guitar lesson

Getting started with rhythm guitar is easy. All you need is your guitar, a pick and the humble E minor chord. We've based this month's rhythm lesson on this simple two-finger chord. Learn it, make sure you can play it cleanly, and then turn your attention to your pick hand, because that's where the action takes place.

The first rhythm exercise is labelled Groove 1 in the tab at the top of the opposite page. It's

a simple idea, just strum towards the ground four times. Most rock, pop, blues and metal is based on rhythms with four pulses, so count to four to keep time. There's a backing track on your CD so you can practise playing with a drums/bass backing. Groove 2 takes the idea a step further by adding upstrokes in between the downstrokes. This means there are eight strums for each bar of music. Count '1 & 2 & 3 & 4 &' to keep time.

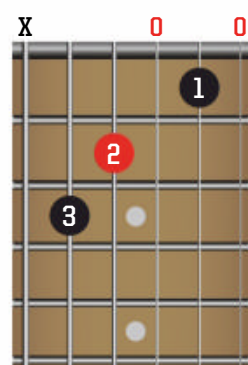
Once you've got this basic idea down you can explore more complex rhythms by simply omitting one or more of the eight strums. We've shown you four strumming grooves based on this approach (Groove 3 to Groove 6). They're all based on 'down up' style strumming, just with certain strums missed out. Once you're confident with Grooves 1 to 6 try making up some of your own strumming patterns.

STRUMMING

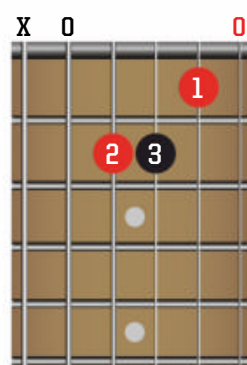
Strumming means that you strike several strings at once with a single pick stroke. Rhythm guitar playing is based on strumming downstrokes and upstrokes.



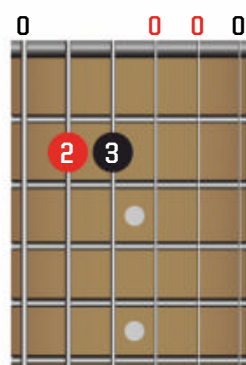
CHORDS



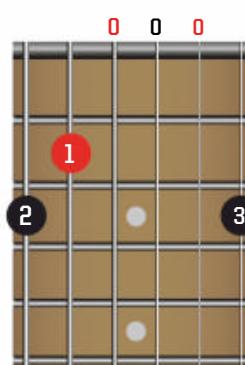
C



A^m



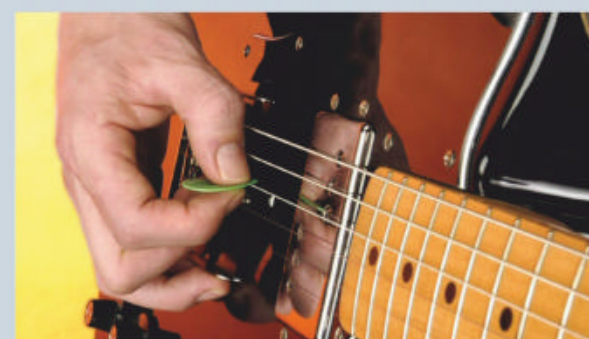
E^m



G

We've based our rhythm lesson on one easy chord: E minor. However, to complete the final musical example opposite you'll need to learn all four of these chords.

HOLD YOUR PICK



Use a fairly soft pick for strumming. Hard picks are more suited to lead playing. About half of the pick should be visible when you are strumming.

STRUMMING DOWNSTROKES AND UPSTROKES

♩=90

Groove 1
Em

Groove 2

Bar 1 is a basic strumming groove. Listen to Groove 1 and strum downstrokes (marked ▣) in time with the backing. Groove 2 develops Groove 1 by adding upstrokes (marked ▽) between the downstrokes. Alternating between downstrokes and upstrokes is the basis of strumming on guitar.

STRUMMING RHYTHMS

♩=90

Groove 3
Em

Groove 4

Groove 5

Groove 6

All four bars of music here are based on 'down up' style strumming. Create the different rhythms by simply avoiding contact with the strings at certain key points in each bar. You can hear Grooves 3 to 6 demonstrated on your CD. On the recording we've played each groove four times so you can get used to the feel.

E MINOR BACKING

♩=90

4/4 Em

Play 4 times

Also on your CD is a 16-bar drums/bass backing track in E minor. You can practise all six grooves over this backing. You can play one groove for 16 bars, or you can try mixing up the various strumming patterns as you please. Make sure you stick with the E minor chord, though.

CHORD SEQUENCE

♩=90

4/4 C Am Em G

Play 4 times

The whole concept of strumming makes sense once you add a chord sequence – those rhythm patterns suddenly form a piece of music. We've played once through this four-bar pattern using strumming Groove 1, but the backing track is 16 bars long so you can try different rhythms.

GET PLAYING NOW

TEST YOURSELF!

Round up your beginner lesson with three tests to see if you're ready to move up to the next level

Here we've prepared a round-up of the chords and rhythm lessons we've been looking at, providing you with three simple tests that all beginners can work towards in the first few weeks of playing the guitar.

The first area is learning eight essential chords. G and C both require a bit of a stretch,

so come back to these once you're comfortable playing the others. Staying with chords, test 2 is to practise changing from one shape to another – so we've provided six easy chord sequences for you.

Look for shapes that share notes. For example, E minor and G share a note on the fifth string. Play E minor with your first and

second fingers to make a change to G easier. C and A minor share two notes, so that can be a really easy change.

Your third test is to master 'down up' style strumming. Choose one chord (E minor is easy) and practise alternating between downstrokes and upstrokes with an even groove. Right, that's it! Time to move on!

TEST 1: PLAY EIGHT BEGINNER CHORDS

C A G E D Am Em Dm

These are the eight chords we've looked at in this lesson. Don't worry if you can't remember them all right now but that should be your goal. They're essential chords used throughout all guitar music so make sure you can play them cleanly.

TEST 2: PRACTISE CHANGING CHORDS

1 Em - G - C - D - A - E - Dm - Am

2 A - C - D - G - Em - Dm - E - Am

3 D - Dm - A - Am - G - C - Em - E

4 Dm - G - D - A - Em - Am - E - C

5 C - A - Em - D - E - Dm - Am - G

6 G - E - Em - A - D - Am - C - Dm

The best way for any beginner to improve their chord playing is to practise changing from shape to shape. Start by following these six chord progressions. Keep your practice time fresh by working out more combinations to practise. There are dozens of different permutations of these eight simple chords.

TEST 3: PLAY 'DOWN UP' STYLE STRUMMING

♩=90

Em

You can spend a lifetime learning new strumming patterns, but as long as you can master a basic 'down up' style approach, most other rhythms are just variations on this theme. Simply take one chord (we've chosen E minor) and alternate between downstrokes and upstrokes with an even, steady groove.

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RIFF OF THE MONTH

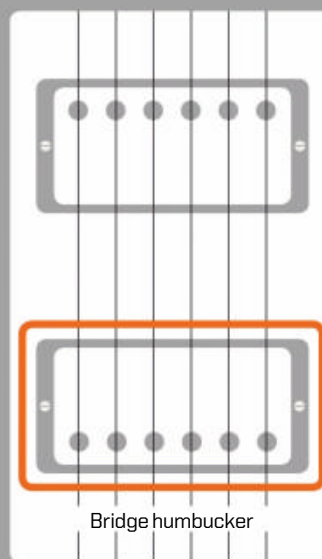
VIDEO
ON YOUR
CD

WHAT YOU WILL LEARN

- ✓ The C major scale
- ✓ Pedal tones and root notes
- ✓ Letting notes ring out

GET THE TONE

CHANNEL **CLEAN**



This riff is played with a twangy clean tone with a touch of breakup. Set your amp so you can hear the clean tone just start to distort as you pick harder. Nick Valensi's main guitar is his Epiphone Riviera which is fitted with Gibson P-94 pickups and his usual amp of choice is a Fender Hot Rod DeVille. Most bridge humbuckers should get you in the ballpark, but if your guitar has single coils try using the neck pickup for a fatter tone.

THE STROKES

Bad Decisions

Featuring on the The Strokes' long-awaited 2020 release *The New Abnormal*, *Bad Decisions* kicks off with Nick Valensi's cool riff – a four-bar line which runs from the intro and through the verses and choruses. So a little goes a long way here! The riff is based around C and F chords, but, instead of playing the shapes straight, the riff outlines the changes in a more melodic way.

Start off with a 3rd position C5 powerchord and use your pick to alternate between the fifth and fourth strings before moving to play the 2nd fret E note. It's a tricky position shift, as is the move to F that follows. Move to the F root note while the open fourth string rings out to make things easier.

The most important thing is to let the notes ring together and making the transitions as smooth as possible. Be sure to follow our

slowed-down performance in the video on your Guitar Skills CD for a clearer idea of how this riff is played.

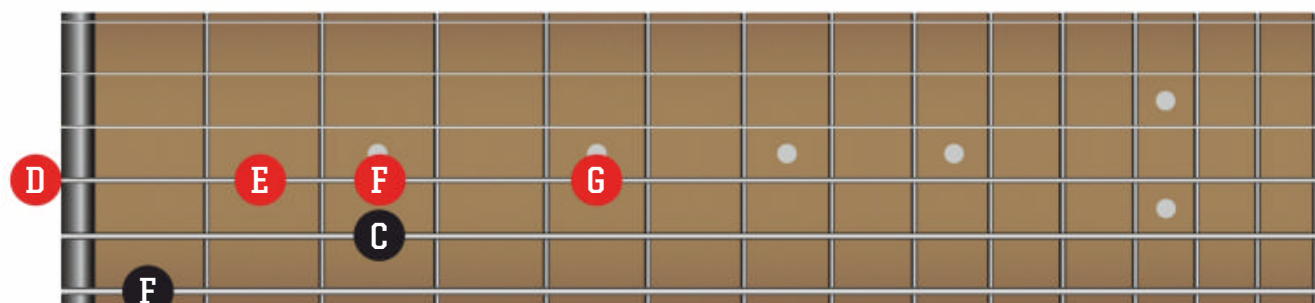
CHEAT SHEET...

Appears at: 0:01–1:03

Tempo: 154 bpm

Key/scale: C major

Main techniques: Doublestops, alternate picking, ringing notes



The riff moves between two root notes (C and F) which are shown here as black dots. The notes on the fourth string are a part of the C major scale and give you the moving, melodic part of the riff.



Marshall



**“I REALLY LOVE
MY VINTAGE
MODERNS,
ESPECIALLY THE
50 WATT COMBOS”**

ROBIN TROWER.

MARSHALL.COM

COVER FEATURE

20

RHYTHM GUITAR WORKOUT

**ON
YOUR DISC**

MP3 audio
tracks for every
tab example on
your Guitar
Skills CD

GET RIFFING AND ROCKING WITH A RHYTHM LESSON TO IMPROVE YOUR GROOVE

There's an old adage that guitarists spend 90 per cent of their playing time on rhythm duties, but 90 per cent of their practice time on lead. There's probably some truth to this, so here we're going to help you with the oft-neglected side of guitar playing.

We'll kick things off with a workout that'll help you hone your picking skills – great for both rhythm and riffing, but also a skill you can apply to your solos. From there, we're going to try and inspire you with over 60 chord shapes. More importantly, we'll show you how to use them, so you'll always be ready to jam. Plug in and let's get grooving!

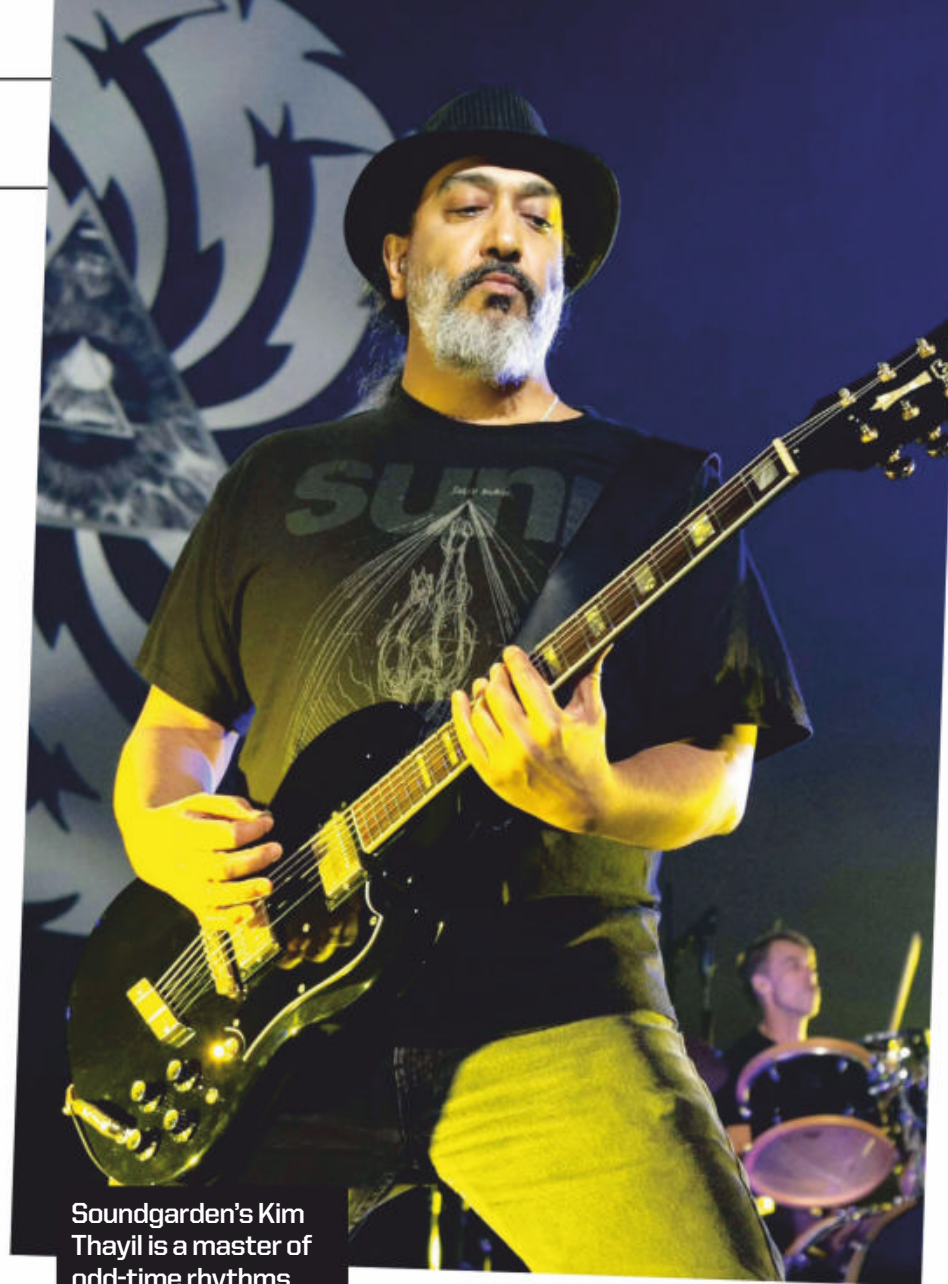
PICKIPEDIA

Armed with our encyclopaedic cornucopia of rock picking patterns, these 23 rocking riffs are designed to take your rhythmic precision and speed to the next level

We're kicking off our Rhythm Workout with a look at how your picking technique influences how you ultimately sound. If you're struggling with your rhythmic chops then these riffs are for you. We've grouped them into three categories: down-picking, down- and up-picking, and a mixture of the two with extra chords and trickier rhythms. You can dive straight in at the start or delve into some of the harder riffs. There's no right or wrong. There's a challenge at the end of each section that you can measure your progress by. Remember, your progress is best measured by playing to a metronome or drumbeat, mixing up comfortable tempo playing and also pushing your limits.



James Hetfield: rhythm machine and legend of downpicking



Soundgarden's Kim Thayil is a master of odd-time rhythms

DOWN-PICKING

1 DIABOLUS IN MUSICA

♩=110
N.C. B $\flat$ 5 N.C.

TAB
0 0 0 0 0 8 6 0 0

This easy metal riff will get your pick hand comfortable switching between palm-mutes and down-picking. Vary the placement of the B $\flat$ 5 for a challenge.

2 RIFFING WITH THE ALIEN

♩=140
C5

TAB
5 3 3 5 3 3 3 3

This riff follows the theme of switching between palm mutes and normal picking at a higher tempo. The powerchord rhythmic placement should provide a challenge.

3 ONE MAY

♩ = 70

D⁵ A/C# D⁵ A/C# D⁵ C⁵ G/B

T
A
B

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

The odd grouping of each phrase provides the greatest challenge here. Count '123,12,123,12,12,12,12' to keep time.

4 BLACK HOLE FUN

[illegible]

This grungey powerchord riff will test your rhythm skills due to its 6/4 time signature. The challenge is playing downstrokes on the syncopated offbeats.

5 MÖTLEY BLÜE

♩=130

4/4

PM - - - - !

PM - - - - !

TAB

5 5 0 0 8 8 7 7 0 0 0

This hair-metal riff is based on a repeated open fifth string with moving two-string chords. Use your third and fourth fingers to play the chords.

6 AUDIOWAVE

$\text{♩} = 75$

The first system of music features a treble clef, a key signature of one sharp (F#), and a time signature of 4/4. The melody consists of eighth notes and quarter notes. Below the staff is a guitar tablature line labeled 'TAB' with fret numbers: 5 7, 5 7, 5 3 0, 5 7, 5 7, 5 3 0.

The syncopated second note of this Tom Morello-style riff can be a challenge. It's on the last 16th note of beat 1, so it falls momentarily before beat 2.

CHALLENGE!
JUSTICE FOR
ONE

You've done some basic down-picking practice, now here's a tougher challenge! This down-picked riff ramps up the speed to a whopping 180bpm and includes some fast fret-hand chord slides. It'll not only challenge your pick-hand speed, stamina and ability to switch from palm muting to standard picking, but also fret-hand accuracy too.

120-140bpm: Novice Noodler

Nothing else matters, bar nailing it at this speed

150-170bpm: Speed Demon

...And picking for all! You've got a hand like a jackhammer

180-190bpm: Thrash Legend

Move over Hetfield, it's my turn to ride the lightning!

♩ = 180

N.C. E $\flat$ 5 N.C. E $\flat$ 5 N.C. B $\flat$ 5 A⁵ G⁵ A⁵ N.C. F⁵

PM PM PM PM

T
A
B

0 0 8 0 0 8 0 0 8 7 5 3 7 0 0 3

6 6 6 5 5 1

DOWN- AND UP-PICKING

1 MAIDEN GALLOP

♩=150

PM

TAB

0 0 0 0 0 0 0 0 0 0

□ □ V □ □ □ V □ □ □ V □ □ V

Follow the picking directions precisely and don't cut corners. If you struggle, slow down and try recording your playing to see if it sounds in time.

2 REVERSE GALLOP

PM

TAB

0 0 0 0 0 0 0 0 0 0

□ □ V □ □ □ V □ □ □ V □ □ V

The reverse of the infamous gallop is equally important. Gradually build up until you are comfortable switching between the two.

3 MEGARIFF

PM

TAB

5 0 0 0 7 0 0 0 7 0 0

□ □ V □ □ □ V □ □ □ V □ □ V

This riff will test your picking precision as you change strings. The eighth notes interrupt the 16th note flow, providing a challenge.

4 TAKE HEED IN

PM

TAB

5 5 4 4 5 5 7 7 9 9 9 7

□ □ □ □ □ □ □ □ □ □ □ □

The gallop rhythm here feels more like a short burst rather than a regular pattern, testing your ability to keep control as you go from fast to slow.

5 HOLY PUNISHMENT

♩=160

PM

TAB

5 6 7 0 0 5 6 7 0 5 6 7 0 0 0 5 6 7 5 6 7

□ V □ □ □ V □ □ □ V □ □ □ V □ □ □ V □ □ V

The main focus of this Megadeth-style riff is on developing short alternate-picking bursts. Practise at a slower tempo in order to get this tight.

6 STONEHENGE

♩=130

PM

TAB

0 0 0 0 0 0 5 6 7 5 6 7

□ V □ □ V □ □ V □ □ V □ □ V

This QOTSA-style riff can be tricky because of the groupings of three. Beats 2 and 4 will feel slightly off-balance since they begin with an up-pick instead of a down.

7 BRING THE NOISE

♩=180

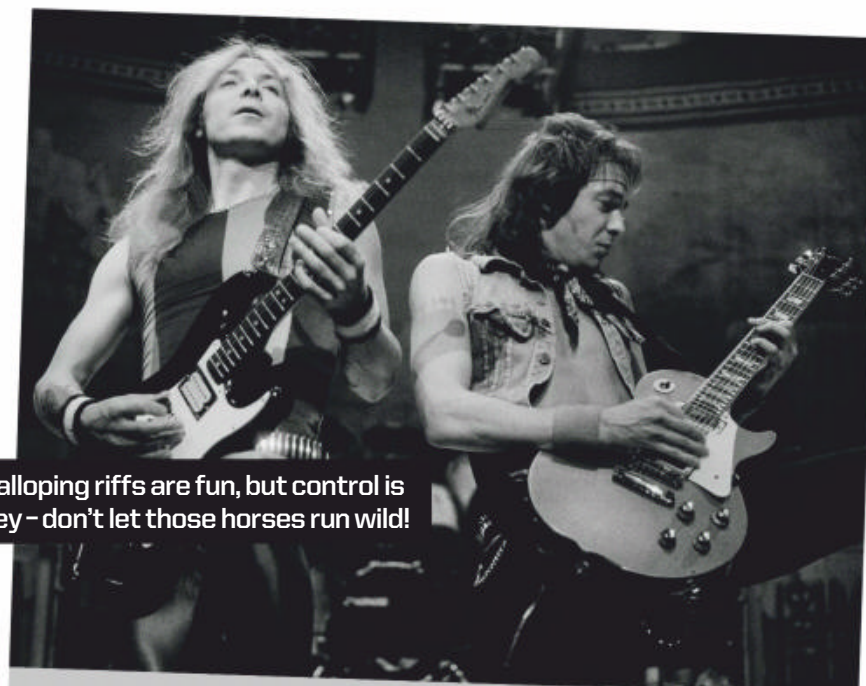
PM

TAB

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

□ □ □ □ □ □ □ □ □ □ □ □ □ □

This Anthrax-style riff is designed to develop two-hand coordination at speed. Start at a leisurely 100bpm, gradually bringing up the tempo as you develop.



Galloping riffs are fun, but control is key – don't let those horses run wild!

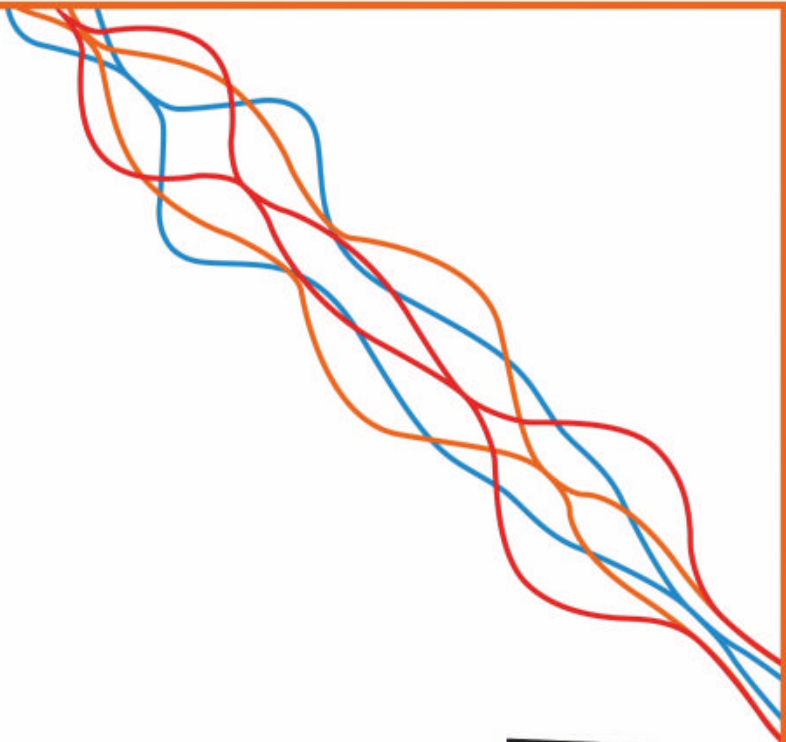
CHALLENGE!
GOING
CRAZY IN
PANAMA

Combining alternate-picked drone notes with a variety of three-string chords can be a challenge for any aspiring hard-rock legend. Developing 16th-note accuracy and consistency on the fifth string is key, so build up the tempo gradually.

100-115bpm: Tremor
By Jovi! You've got the basics down

115-130bpm: Earthquake
By now, you're on the crazy train

130-145bpm: Eruption
Audition for new über-band Ozzy Halen



♩=135

A MIXED BAG: MORE CHORDS AND RHYTHMS

1 METALRIFFA

♩=100
N.C. B^b5 N.C. F[#]5 G⁵

It can be tricky to 'land' on a downstroke on beats 2 and 4. Try not to fudge any of the picking in the sextuplet rhythm; practise slowly and accurately instead.

2 PHANTOM RIFF

♩=170
N.C. D⁵ N.C. C⁵

This riff will help you develop your triplet accuracy and there's plenty of slowing down and speeding up in the pick hand.

3 ATTACK OF THE KILLER THREES

♩=105
N.C. F⁵

This is the ultimate sextuplet challenge that will really help hone your picking skills. Your pick hand will 'memorise' the tricky rhythmic pattern over time.

4 DIME'S TRICKBAG

Make sure you play a very definite fret-hand mute for every rest in this Pantera-style riff. This will help you to anticipate the following picked offbeat note.

5 DIME'S DELIGHT

Musical notation for the Dime's Delight riff. The top staff shows a treble clef, key signature of one sharp (F#), and a 4/4 time signature. The riff consists of a series of eighth notes with a pick-me (PM) marking. The bottom staff shows the corresponding guitar tablature with fret numbers (0, 0, 0, 0, 0, 0, 0, 0, 0, 0) and picking directions (V for downstroke, ^ for upstroke).

This riff follows a similar theme to the previous riff but introduces quick 32nd-note bursts. At most song tempos 32nd notes are very quick, so practise slowly.

6 SLIPMAT

Musical notation for the Slipmat riff. The top staff shows a treble clef, key signature of two sharps (F#, C#), and a 4/4 time signature. The tempo is marked as ♩=80. The riff consists of a series of eighth notes. The bottom staff shows the corresponding guitar tablature with fret numbers (0, 5, 3, 4, 5, 3, 0, 5, 3, 4, 5, 7, 8, 6) and picking directions (V for downstroke, ^ for upstroke).

This Slipknot-style riff can be played with straight alternate picking, but we've notated the method of always picking in the direction of the next note.

7 ONE SECOND ON MARS

Musical notation for the One Second on Mars riff. The top staff shows a treble clef, key signature of one flat (Bb), and a 4/4 time signature. The tempo is marked as ♩=70. The riff consists of a series of eighth notes. The bottom staff shows the corresponding guitar tablature with fret numbers (9, 6, 5, 3, 5, 7, 5, 7, 0, 5, 7, 10, 6, 8, 8, 8) and picking directions (V for downstroke, ^ for upstroke).

This riff takes the previous arpeggio-picking pattern to the next level, with wide string skips to test your pick hand's speed of movement and accuracy.

Mick Thompson's
downtuned riffs
require tight
alternate picking



CHALLENGE! DREAM SEATER

This tricky John Petrucci-style riff contains lots of funky offbeats and combines many of the difficult single-string rhythms we've looked at, including bursts, triplets, arpeggios and syncopated up-picks.

135-150bpm: Prog-spawn
Don your cape and start picking

150-175bpm: The Great Progression
You're a riffing wizard

175-190bpm: Professor Prog
Arise, the prog-rock picking master!

Musical notation for the Dream Seater challenge riff. The top staff shows a treble clef, key signature of one sharp (F#), and a 4/4 time signature. The tempo is marked as ♩=190. The riff consists of a series of eighth notes with a pick-me (PM) marking throughout. The bottom staff shows the corresponding guitar tablature with fret numbers (0, 0, 0, 0, 0, 6, 4, 2, 3, 4, 5, 0, 0, 0, 0, 0, 6, 4, 2, 3, 4, 5) and picking directions (V for downstroke, ^ for upstroke, X for muted).

FUNK

Now move on to the groove-laden funk styles of the likes of Jimmy Nolen, Nile Rodgers and Prince

Moving on from our rock-focused lessons, here we're taking a look at the more groove-centric side of rhythm guitar.

Funk exploded in the 60s and 70s with players such as Jimmy Nolen (with James Brown) and disco icon Nile Rodgers providing guitar for much of the pop music of the era. Leo Nocentelli (The Meters), Freddie Stone (Sly And The Family Stone) and P-Funk's Catfish Collins laid down classic

funk tracks, too. And, although the golden era was in the 70s, funk's influence can be heard in most soul- and dance-based pop of the last 40 years and in bands like Red Hot Chili Peppers, Incubus, Extreme, Primus, Rage Against The Machine and many more. Plenty of reasons to pick up your guitar and get your groove on, then! Develop your timing and feel with our technical exercises as we look at funky chord playing and 'popped' single-note grooves.



PICKING, POPPING AND STRUMMING WORKOUT

FUNKY GROOVE WITH CHORDS

G/B D/A G/B D/A G/B D/A

PM

T
A
B

8 8 8 8 7 8 7 8 7 7
 7 7 7 7 7 7 7 7 7 7
 9 9 9 9 7 9 7 9 7 7

V V V V V V V

This riff features chords played on the offbeats - and that means you'll play them with upstrokes (marked $\vee$ under the tab). Strumming requires a broad pick stroke, so aim for a loose, supple wrist movement.

SINGLE NOTES AND CHORDS

As you delve deeper into funk you'll discover riffs that combine single notes and chords. Practise slowly at first, then build up speed in order to switch smoothly between the two approaches.

RED HOT AND ROYAL

Chordal funk riffing requires a loose, but controlled strumming movement from the wrist, and, taking our inspiration from players as diverse as John Frusciante and Prince, we're testing out our skills here. Notice that no more than three strings are played at the same time, which helps keep the riff sparse sounding but focused.

PHOTOGRAPHY
JOBY SESSIONS

WORDS
CHARLIE GRIFFITHS/CHRIS BIRD

LEARN MORE

CHORDS

...and how to use them

It's an inescapable fact that most of our time playing guitar is spent on rhythm duties, so, whether you play in a band, write your own songs or just like to jam around some favourite tunes, you need to know a good number of chords. The best way to get some new shapes under your belt is to get a feel for the character and mood of each chord type - yes, we're talking about emotions! Figuring out the 'feeling' of new chords is a shortcut to getting the sound in your head onto your guitar's fretboard. Read on as we look at some must-know shapes, with musical examples for you to jam along to...



YOU KNOW IT FROM...

The Who: *Pinball Wizard*
 Bryan Adams: *Summer Of '69*
 Stereophonics: *Have A Nice Day*

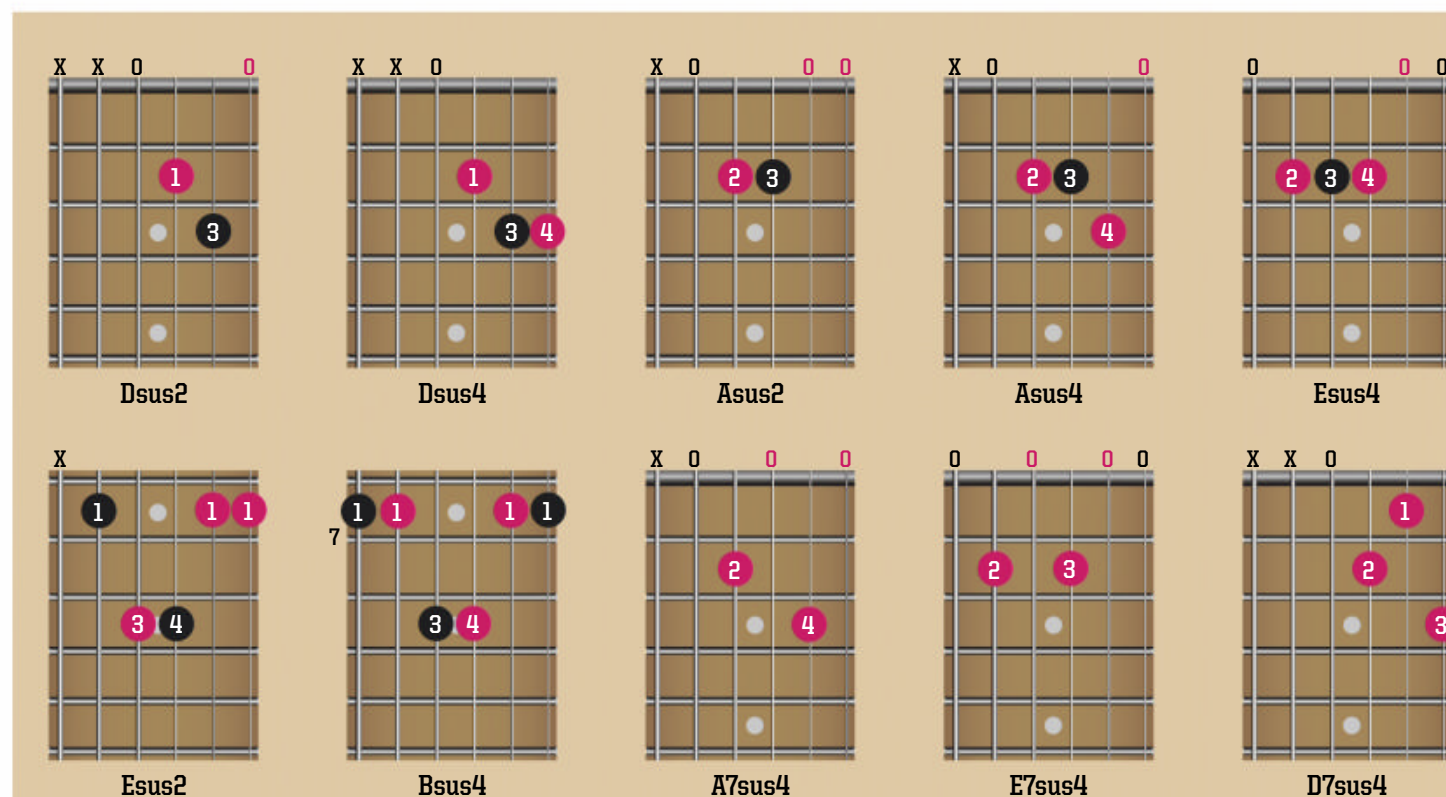
HOW IT WORKS...

There are two main types of sus (or 'suspended') chord: the sus2 and the sus4. Each of these is a variation on a basic major chord – so, where a major chord uses the first, third and fifth notes of the major scale, a sus chord replaces the third with either the second (sus2) or fourth (sus4) notes.



SUS CHORDS

Introduce an airy, floating quality to your progressions with this special 'neither major nor minor' type of chord



WHEN TO USE IT...

1 Add movement to a major or minor chord. Sus chords are most often heard mixed in around a major or minor chord such as in Led Zeppelin's *Tangerine*, which jams around Am, Asus4 and Asus2 chords.

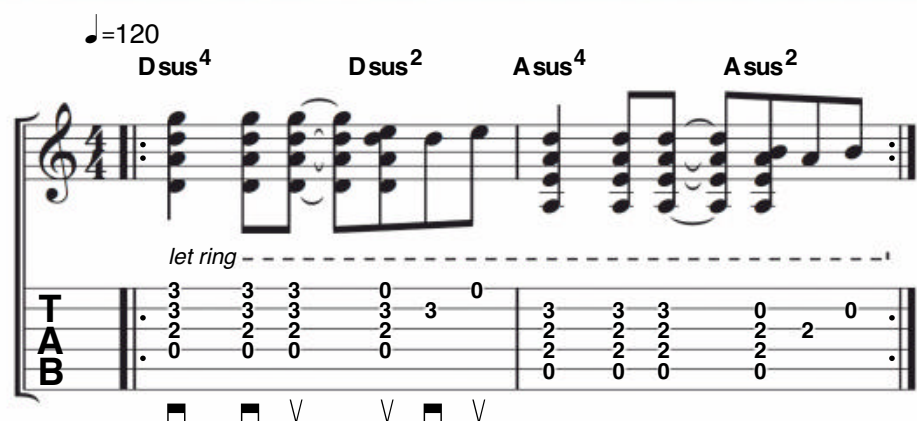
2 Emphasise a chord change. A simple chord change such as A to E can be enhanced with a sus4 chord – simply play A-Esus4-E. It's used especially in hymns, but also extensively throughout rock, pop and folk.

SUS CHORDS ARE MOST OFTEN HEARD MIXED IN AROUND A MAJOR OR MINOR

LEARNING SUS CHORDS

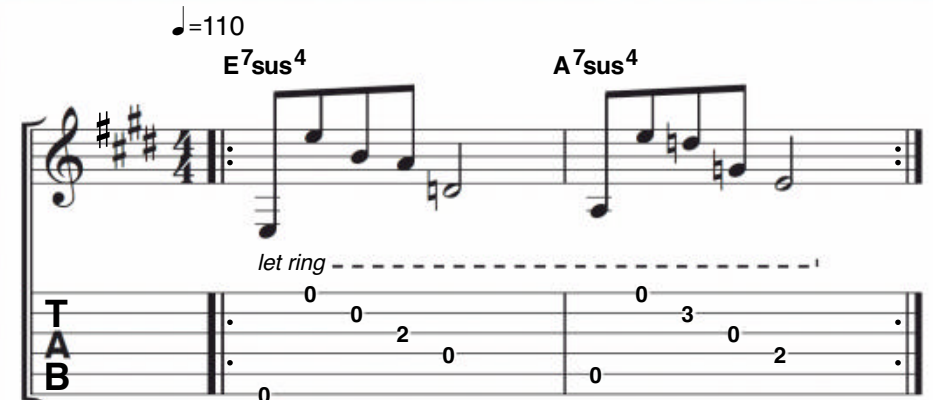
Most of these shapes are based on the open E, A and D chords you probably already know. In each case, play the major chord and notice how the sus chords are a simple finger movement away. Esus2 and Bsus4 are based on standard 'A shape' and 'E shape' barre chords.

FOO FOR THOUGHT



The mix of clean and crunchy tones here has an unsettled feel due to using only sus chords. Try changing the sus2 chords to A and D for a more settled sound.

GETTING IT SUSED



Again, we're using the unresolved sound of the sus chord, this time in an ambient progressive line. Keep your pick attack uniform so notes are the same volume.



YOU KNOW IT FROM...

The Police: *Every Breath You Take*
Opeth: *Windowpane*
Pearl Jam: *Elderly Woman Behind*
The Counter In A Small Town

HOW IT WORKS...

'Add' chords come in the form of either 'add9' or 'add11'. The name tells you to add either a 9th or 11th interval to a basic major or minor chord. So, Cadd9 is a C chord with an added 9th interval. Look at two octaves of the C major scale (C D E F G A B C D E F G A B) and you'll see that the 9th and 11th notes are D and F.

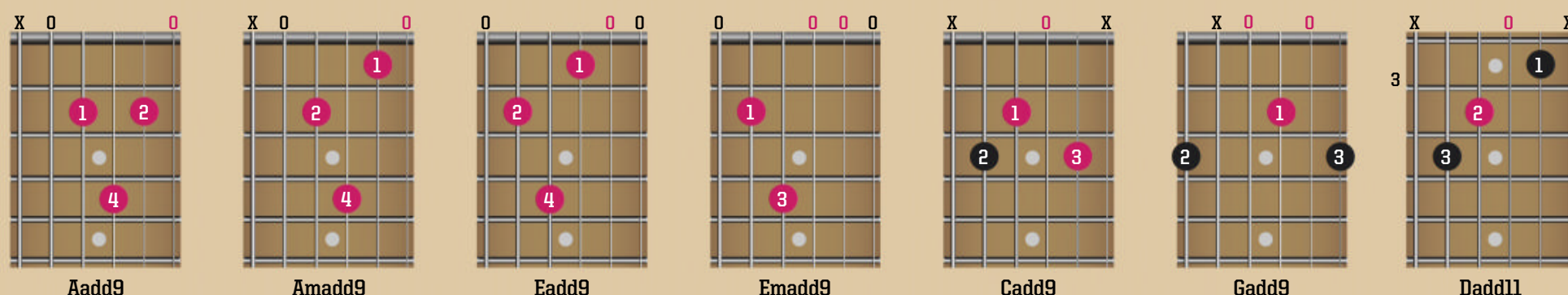
WHEN TO USE IT...

1 Use major add9 and add11 chords for a rich, bright sound with a more sophisticated vibe than the more basic major chords.

2 For a dark, dissonant but sweet sound Bands like Opeth make use of the minor add9 in particular, because the minor 3rd gives a dissonant yet somehow still sweet clash with the 9th.

ADD CHORDS

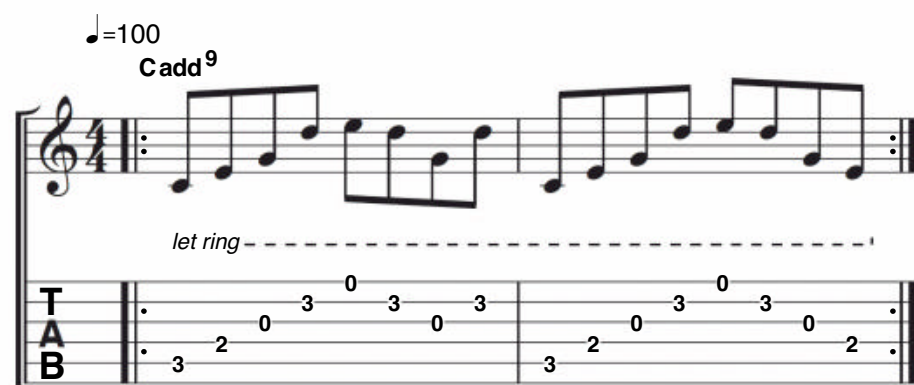
Try out the contrasting sounds of the bright, open sounding major add9 chord and its dark, moody minor add9 counterpart



LEARN ADD CHORDS

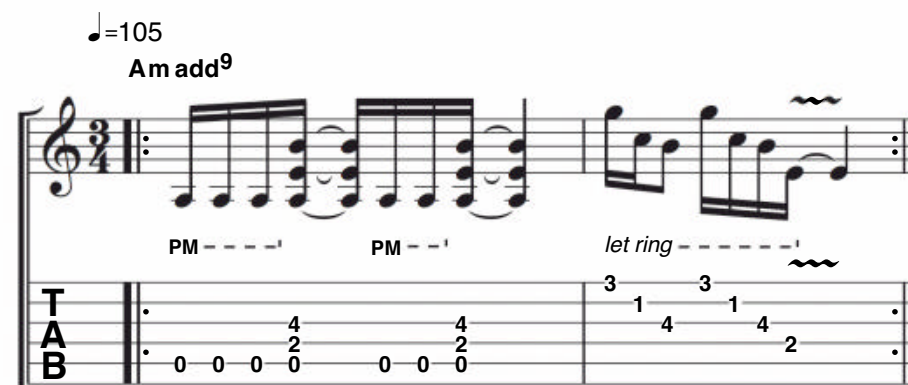
A number of these shapes need a bit of a stretch. You can ease the tension by positioning your thumb near the centre of the neck and pointing it towards the headstock. Aadd9, Cadd9 and Gadd9 are similar to their major chord counterparts, requiring just a simple fingering change.

NO ADDED SUGAR



Here we're using the sweet open add9 sound in a line you could apply to many styles. Ensure your fingers don't touch the open strings - they need to ring out.

ADDITIONAL WEIGHT



Listen to the dissonant sound of the minor add9 chord in this metal riff. Begin by palm-muting the fifth string before opening up on the three-note shape.



YOU KNOW IT FROM...

The Beatles: *I Saw Her Standing There*
Eric Clapton: *Before You Accuse Me*
Prince: *Kiss*

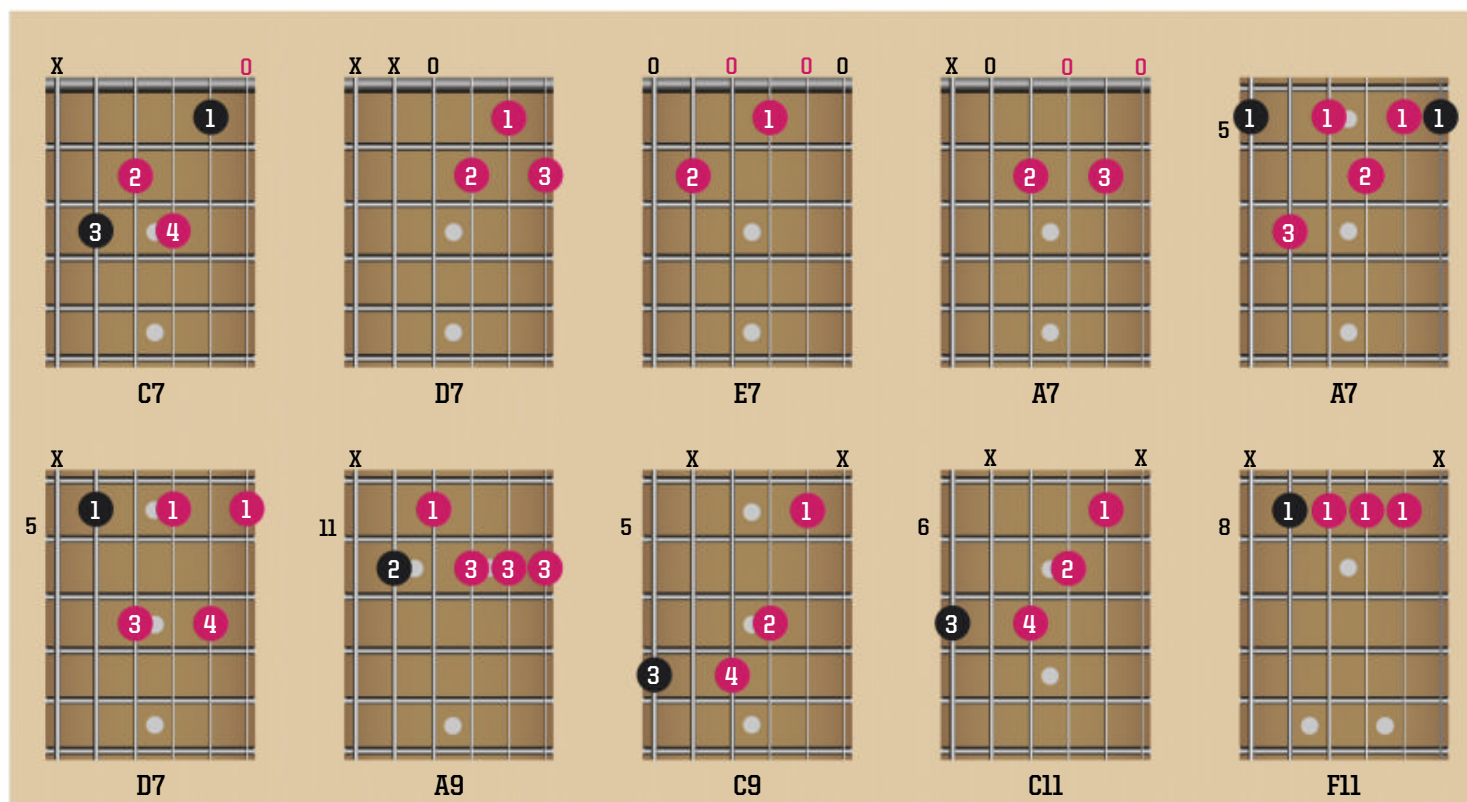
HOW IT WORKS...

Just like the others we've looked at, a dominant chord starts with a major chord. This time though we add a ♭7th into the mix. So, for example, the notes of C major are: C D E F G A B; a C chord uses C, E and G; the seventh note is B, but we need it to be a ♭7th so lower it to B♭ to give C E G B♭ as our 'dominant' C7.



DOMINANT CHORDS

The ultimate blues jam chord and a clever way to turn a progression around – it's the tense dominant chord



LEARNING DOMINANT CHORD

These are all highly-usable everyday shapes that you can easily mix up in any bluesy progression. Use them heavily in funk, rock and blues or more occasionally when you want to inject a little tension. The dominant 11 shapes have a slightly lighter, jazzier vibe.

WHEN TO USE IT...

1 In a one-chord jam
E7, E9 or E11 work well in a one-chord jam. If you play a solo use the E Mixolydian mode (E F# G# A B C# D) for a steady sound or the E minor pentatonic scale (E G A B D) for a blues vibe.

2 In a 12-bar blues
E-A-B is a classic 12-bar blues chord progression. Simply switch to dominant 7th chords (E7-A7-B7) for a much edgier and typically bluesy sound.

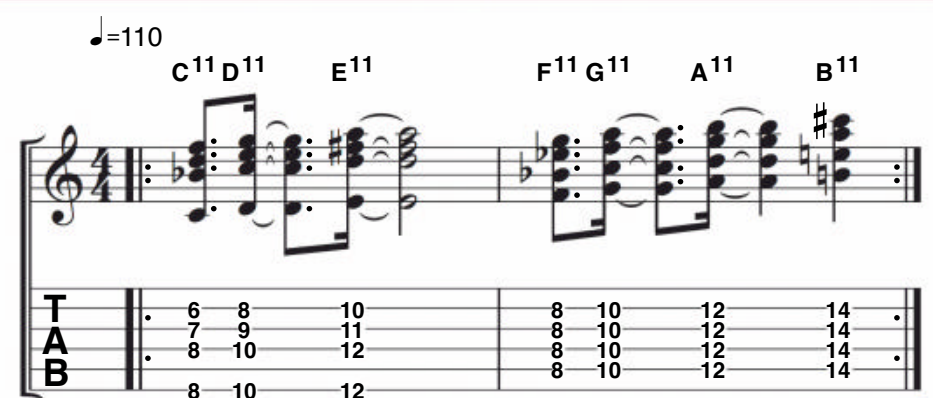
USE DOMINANT CHORDS HEAVILY IN FUNK, ROCK AND BLUES

FUNKY AND FUN



Here, we're using dominant 9th chords in a funk riff. Barre the top three strings with your third finger, with your first and second on the fourth and fifth strings.

FUSION RUN



Dominant 11 chords sound great in fusion and jazz-funk, as here. Take care with the 'pushed feel' timing – where the chords change before the downbeat.



YOU KNOW IT FROM...

The Doobie Brothers: *Long Train Runnin'*
America: *A Horse With No Name*
Oasis: *Wonderwall*

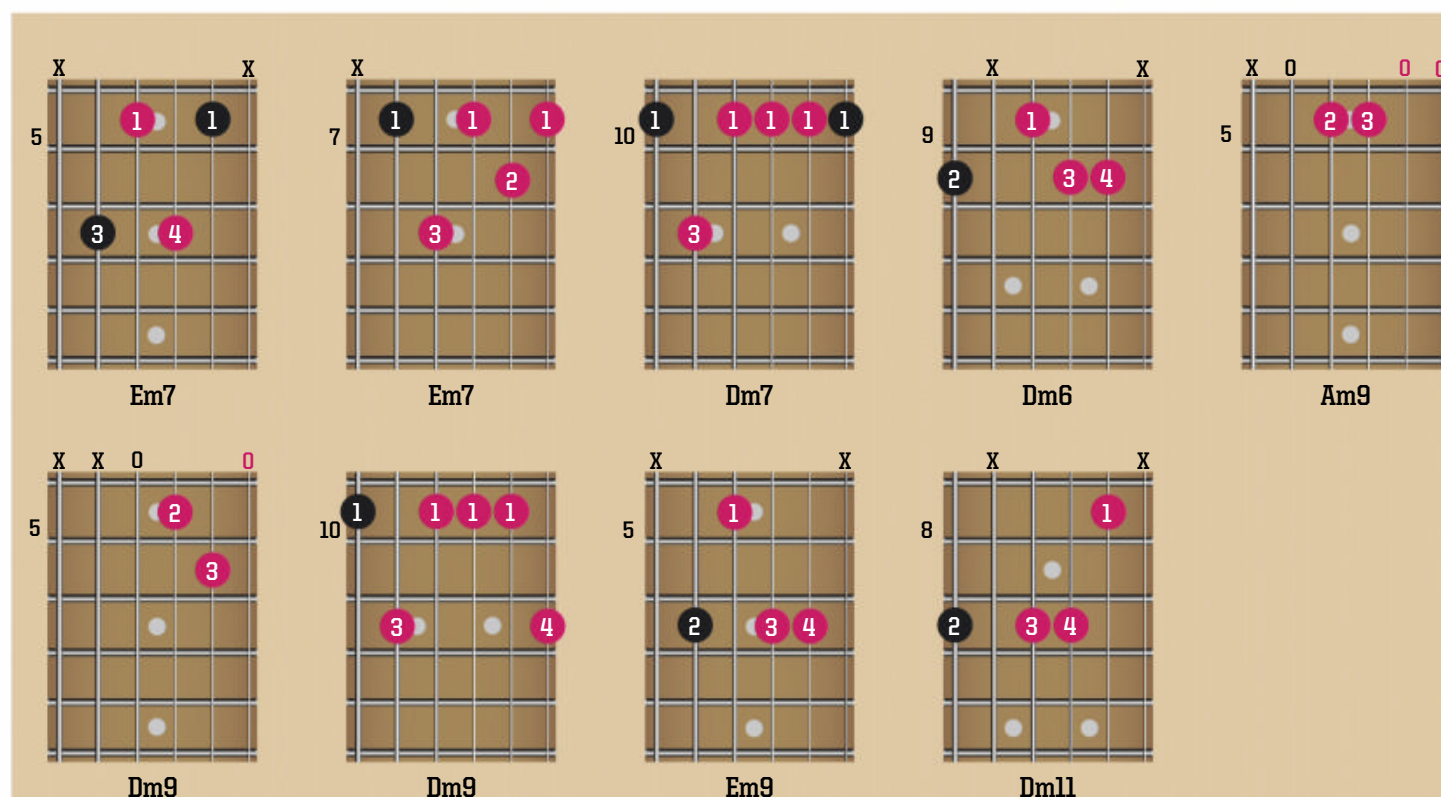
HOW IT WORKS...

Once again, we start off with a simple chord – in this instance we'll use the trusty Am (A C E) as our foundation. The simplest way to extend this is to add a ♭7th (A C E G) into the mix. Then, keeping the ♭7th, from there you also can add a 9th (A C E G B) or an 11th (A C E G D) for more colourful sounding chords.



MINOR CHORDS

Minor chords are always moody, but they can take on a cool, mellow character when you add extended notes



WHEN TO USE IT...

1 Wherever there's a minor chord
You can nearly always change a basic minor chord to a minor 7th – the change in character is subtle. 9th and 11th extensions may need more experimentation.

2 When a minor chord is too moody
Minor 7th chords have a lighter, mellower mood than pure minor chords. If you're after a nebulous, hazy mood, the m7 may be the right chord for you.

M7TH CHORDS
HAVE A LIGHTER,
MELLOWER
MOOD THAN
PURE MINORS

LEARNING MINOR CHORDS

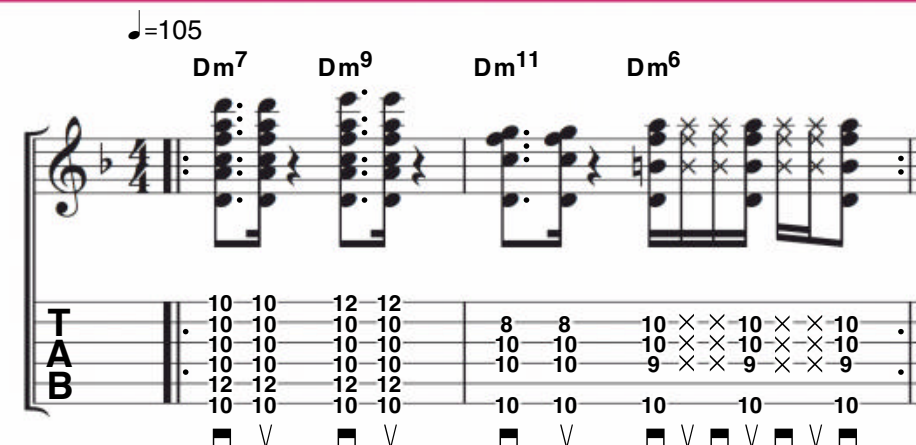
These m7 shapes are good all-rounders that you can play in any style of music and in different keys by moving up or down the neck. Am9 and our first Dm9 shape include open strings, so they only work in the keys used here. Listen out for the slightly dissonant sound of the m9 chords.

MELLOW MINOR CHORDS



This example shows how open strings can add richness and space to your sound, particularly when the strings are ringing out. These shapes are easy, too!

AT SIXES AND SEVENS



This line runs through four extended minor chords – try to pick up on the mood of each one. These chords are colourful enough to bring any progression to life.

WRITE YOUR OWN CHORD PROGRESSIONS

Knowing the notes of a key signature will help you choose chords for your own progressions. Read on as we explain all...

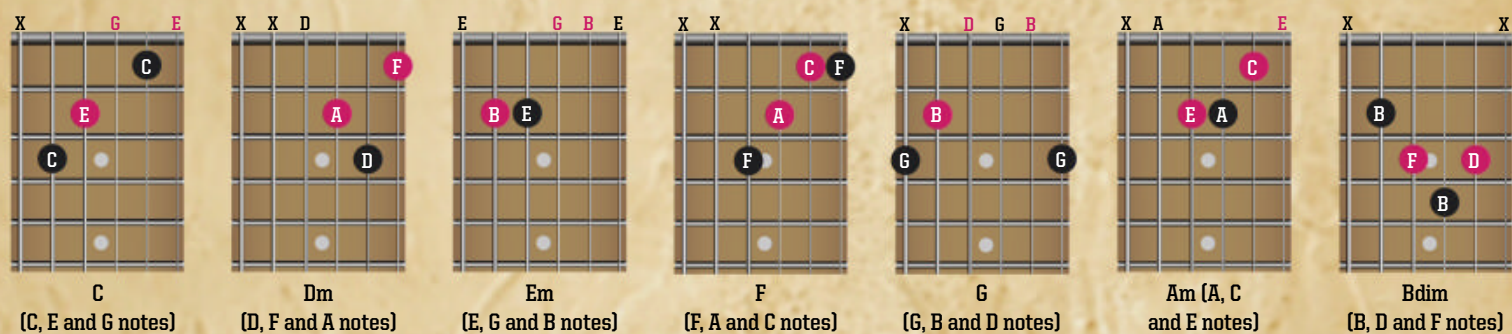
1 LEARN THE KEY SIGNATURE

We're going to play some chord progressions in the key of C major. The notes of C major are easy to remember because there are no sharps (#) or flats (b). Try and memorise the notes:

C D E F G A B C

2 SEVEN CHORDS IN C MAJOR

You can build a chord on each note of the major scale by jumping over every other note. The C chord uses C, E and G notes, ie, you jump over D and F. Dm uses D, F and A notes, jumping the E and G notes. Hopefully you already know the first six chords, but don't worry too much about the rarely used Bdim chord:



3 PLAY AN EASY CHORD PROGRESSION

C, F and G7 chords form a 'one-four-five' progression as used in blues, rock, folk and more. G7 simply adds an F note to the G chord so you'll still be in key. Try playing the progression and listen to how G7 'pulls' back to C.

||: C / / / | F / G7 / :||

4 ADD A NEW CHORD

We're adding another chord into the mix here, but why not try some different chords from the key signature? You should be able to make any of the seven chords above work. Why will they work? Because they're all made up from the same pool of notes - so they're sure to be in harmony.

||: C / Am / | F / G / :||

5 STAY SAFE, STAY IN KEY!

We've changed the Am chord to an Em here. By sticking to chords from the key signature, we've created a fluent, cohesive progression that always feels steady and predictable.

||: C / Em / | F / G / :||

5 NOW GO OUT OF KEY

Here we're heading out of key into uncharted territory. In the same way that G7 pulls back to C, B7 leads you to an E chord, so from there we're in E major until the C chord comes round again. Deliberately heading outside of the key signature will sound more unusual.

||: C / G / | Am / B7 / | E / F#m7 / | G#m7 / B7 / :||



MAJOR CHORDS

You already know plenty of those bright-sounding major chords, right? Simply add a handful of new notes to create lush, spacious sounds

YOU KNOW IT FROM...

Marvin Gaye: *What's Going On*
Bread: *Make It With You*
Smashing Pumpkins: *1979*

HOW IT WORKS...

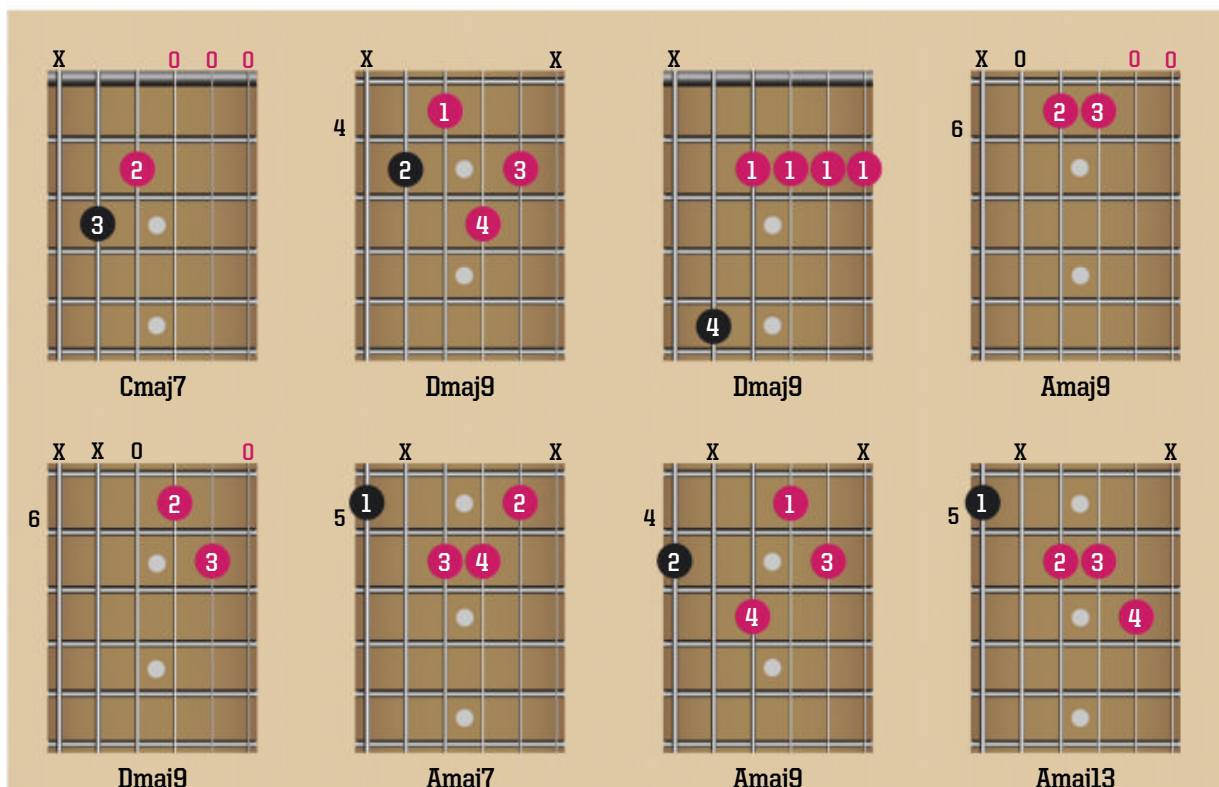
These extended chords are based on a major 7th chord. For example, a C chord contains C, E and G notes. These are the first, third and fifth notes of the C major scale (C D E F G A B). Add the seventh note (B) to make a Cmaj7 chord. Maj9, maj11 and maj13 chords simply add their respective notes to maj7 chord (D is the 9th, F is the 11th and A is the 13th).

WHEN TO USE IT...

1 For a chilled out sound
Major 7th chords have a pretty, relaxed sound. Try playing a simple progression such as C to F, then change the chords to Cmaj7 and Fmaj7 to hear the difference.

2 In a jazz ballad
9th and 13th extensions have a sophisticated sound and are often used in jazz ballads such as *Autumn Leaves*. Major 11s aren't often used because the 11th and 3rd tend to clash.

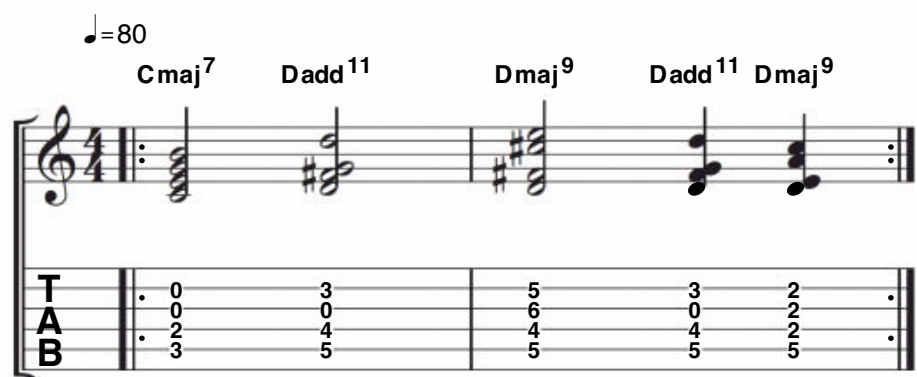
MAJOR 7TH CHORDS HAVE A PRETTY, RELAXED SOUND



LEARN MAJOR CHORDS

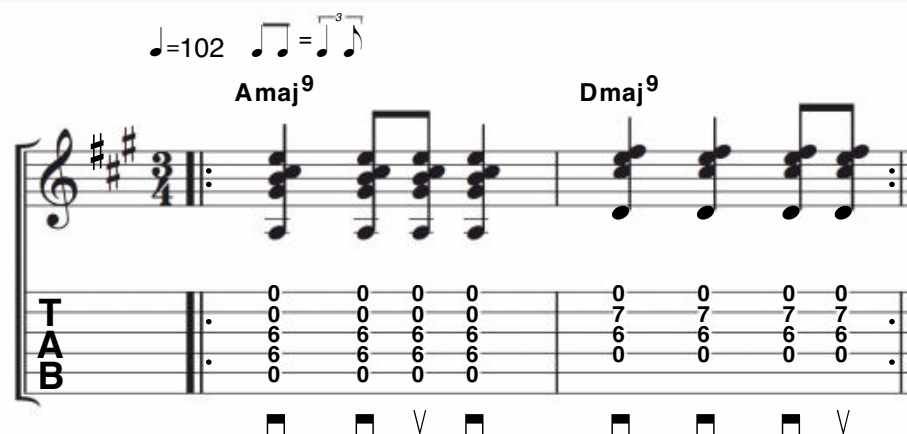
These chords are built from the notes of their respective major scales, so, for example, Cmaj7 (C E G B) uses notes from the C major scale (C D E F G A B); Amaj9 (A C# E G# B) takes notes from the A major scale (A B C# D E F# G#).

MMM, NICE!



Make the second string melody clear by emphasising the string with each pick stroke. Notice the relaxed maj7 and maj9 chords and the richer add11 sound.

SHUFFLE GROOVE CHORDS



This folksy acoustic line uses open strings to create 'clusters' of notes for a piano-like effect. Try adding in a few sus2 or sus4 chords for a similar vibe.



SLASH CHORDS

Take a dual-role as both guitarist and bass player by changing the root notes of the chords you already know

YOU KNOW IT FROM...

The Beatles: *All You Need Is Love*
The Beach Boys: *God Only Knows*
Queen: *One Vision*

HOW IT WORKS...

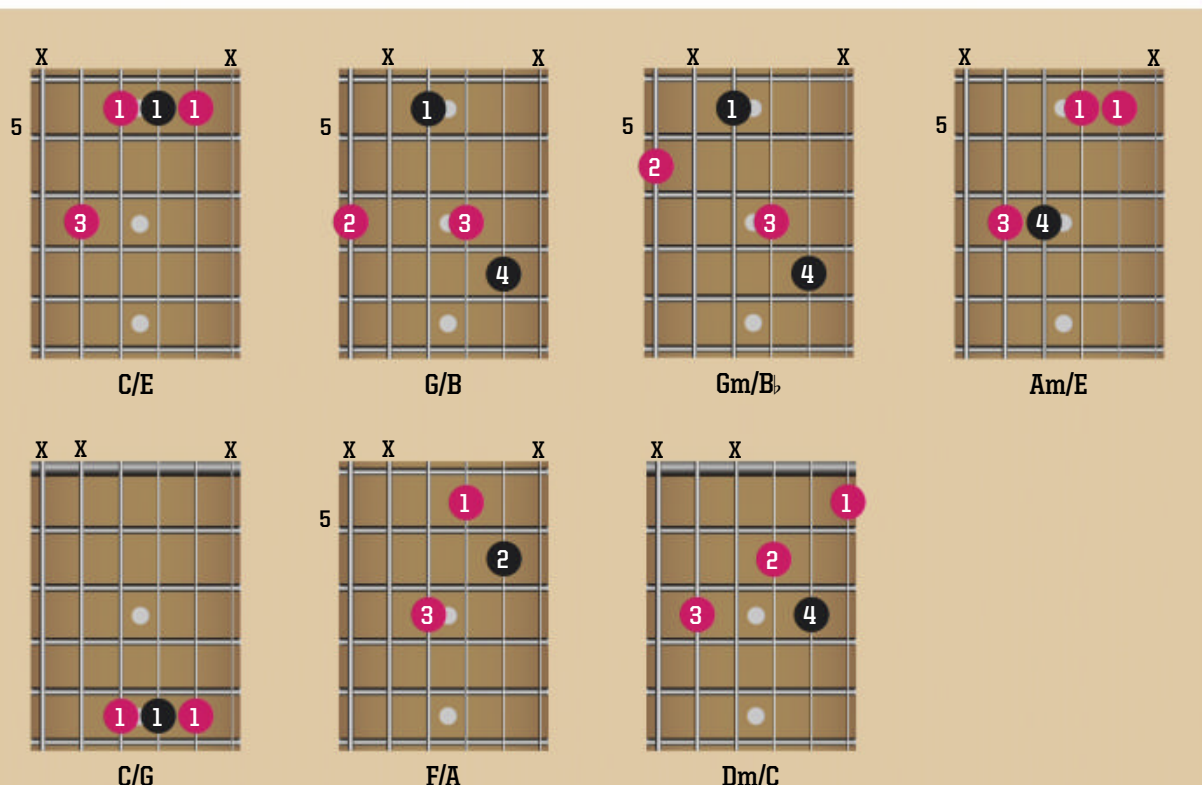
A slash chord has two notes, for example G/B or D/F#. The letter on the left is a chord; the letter on the right is a new bass note. So G/B is a G chord played over a B bass note. D/F# is a D chord with an F# bass note. It's a simple idea designed to tell you when a chord's root note isn't its lowest note.

WHEN TO USE IT...

1 As a bassline
Take a progression like C-G-Am and change the G chord to G/B and you'll be playing a solid C-B-A melody line in the bass. Try G-D-Em too, replacing D with D/F#.

2 Hendrix-like embellishments
Play a first finger barre across the second, third and fourth strings to leave your remaining fingers free to add new notes, including the all-important new bass notes.

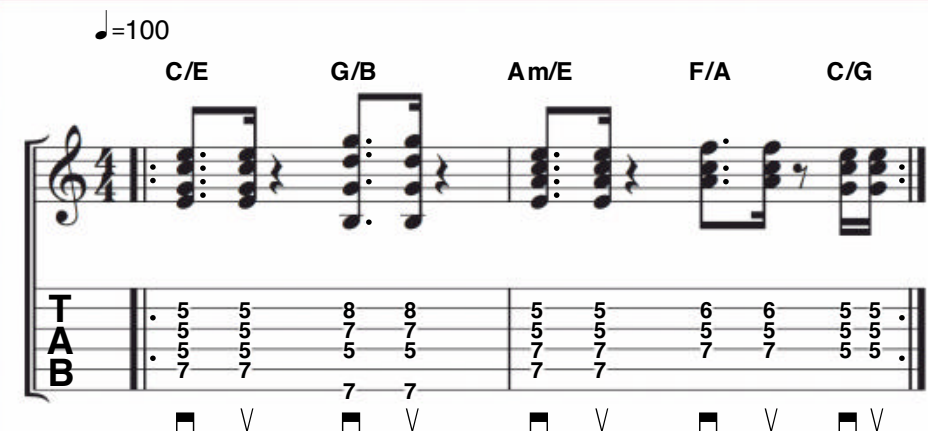
HENDRIX USED C/E AND C/G IN HIS RHYTHM WORK



LEARN SLASH CHORDS

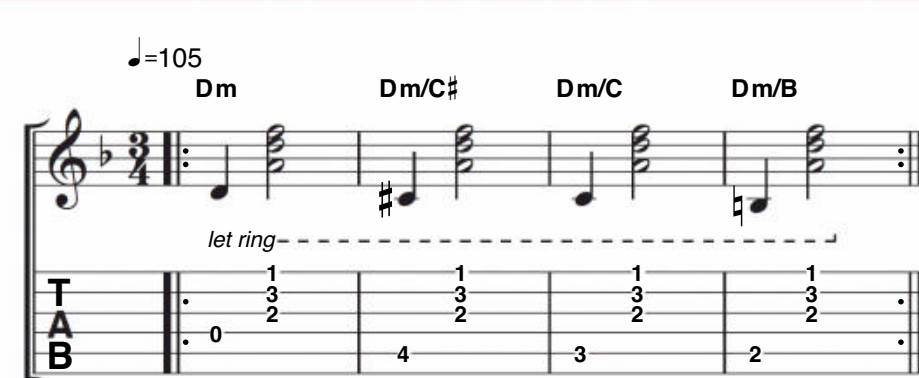
These are all major or minor chords, but with a different note in the bass. Jimi Hendrix would use the C/E and C/G shapes in his rhythm work; Am/E is a partial chord, taken from a basic Am barre chord; and Dm7/C is a jazzy sounding chord.

TOP OF THE POP CHORDS



This pop progression has a fresh sound thanks to the slash chords. The lowest note in each chord is either the major 3rd or the 5th interval, instead of the root.

FAB FOUR CHORDS



This Beatles-style part uses slash chords to create a bassline underneath a Dm. The Dm chord on the treble strings doesn't change, but the bass notes do.



YOU KNOW IT FROM...

Danny Elfman: *The Simpsons Theme*
 Dream Theater: *Under A Glass Moon*
 The Beatles: *Michelle*

HOW IT WORKS...

A common theme in many unusual chords is some kind of internal symmetry of the arrangement of the notes. An augmented chord is made up of two major 3rd intervals. A diminished chord is made of two stacked minor 3rds; a diminished 7th chord is made of *three* stacked minor 3rds.

WHEN TO USE IT...

1 An alternative to the dominant blues chord

Replace the V chord in a 12-bar blues with an augmented chord for a tenser sounding turnaround. Chuck Berry opened *No Particular Place To Go* on an augmented chord.

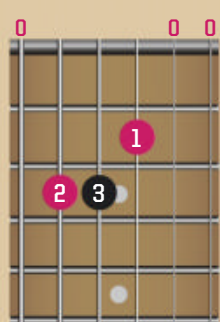
2 Heavy metal tension

The striking sound of the diminished chord is often used to create tension by more progressive bands. Check out Opeth's *The Leper Affinity* as an example of this.

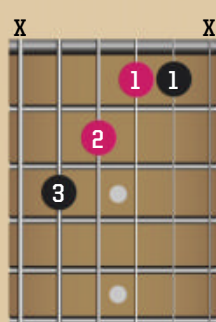
UNUSUAL CHORDS

Step outside the confines of rock and pop with some more exotic, weird and wonderful sounds

LISTEN OUT FOR
TENSE NOTES TO
GIVE CHARACTER



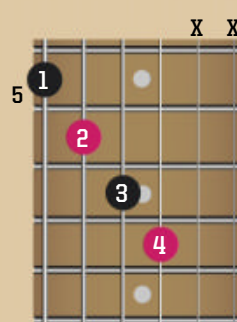
Fmaj7#11/E



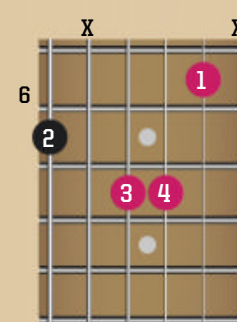
Caug



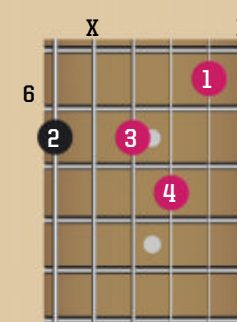
Cdim7



A5dim



Bmaj7#11



B7#11

LEARN UNUSUAL CHORDS

It's hard to recommend specific ways to use these unusual sounds, so experimentation is order of the day. Generally, use them sparingly in rock and pop. Listen out for the 'tense' notes - these give each chord its character. Fmaj7#11 has an unusual sound, here made all the more dissonant as we're playing it as a slash chord over an E note.

VIVE LA GUITARRA

♩=110
Fmaj7#11/E

let ring

TAB

The opening chord is like an open E, but played one fret higher. This chord (and the lick that follows) comes from the E Phrygian Dominant mode (E F G# A B C D).

KING OF THE CHORDS

♩=120
Daug

TAB

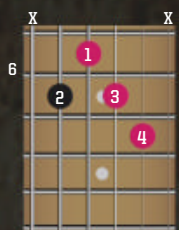
The augmented chord is spot on for this modern take on a King Crimson-style riff. Although there are several offbeat chords, we're downpicking throughout.

SIGNATURE CHORDS

Get the sounds of your favourite players with these trademark chords



Em7



E7#9



EmMaj9



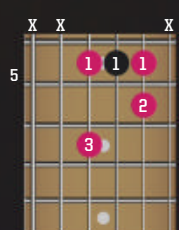
Add9



Fadd9



Cadd9#11



C/G to F/A

1 THE 'WONDERWALL' CHORD

Noel Gallagher's Em7 chord kicks off *Wonderwall*. The first second string notes are held down throughout the progression.

2 THE HENDRIX CHORD

Jimi Hendrix used his signature 7#9 shape all the time, perhaps most notably in *Purple Haze*.

3 THE JAMES BOND CHORD

Vic Flick's classic James Bond theme tune ends on this cool minor/major 9th chord.

4 ANDY SUMMERS' ADD9 CHORD

This is Andy Summers' fearsome stretch chord from *Message In A Bottle*. If you don't play the third string it's technically an Asus2.

5 THE 'HARD DAY'S NIGHT' CHORD

George Harrison played Fadd9 on a Rickenbacker 12-string electric guitar over a D bass guitar note and a Gsus4 on the piano to open *A Hard Day's Night*. John Lennon played the same shape on Gibson J-160 acoustic guitar.

6 THE SATCH CHORD

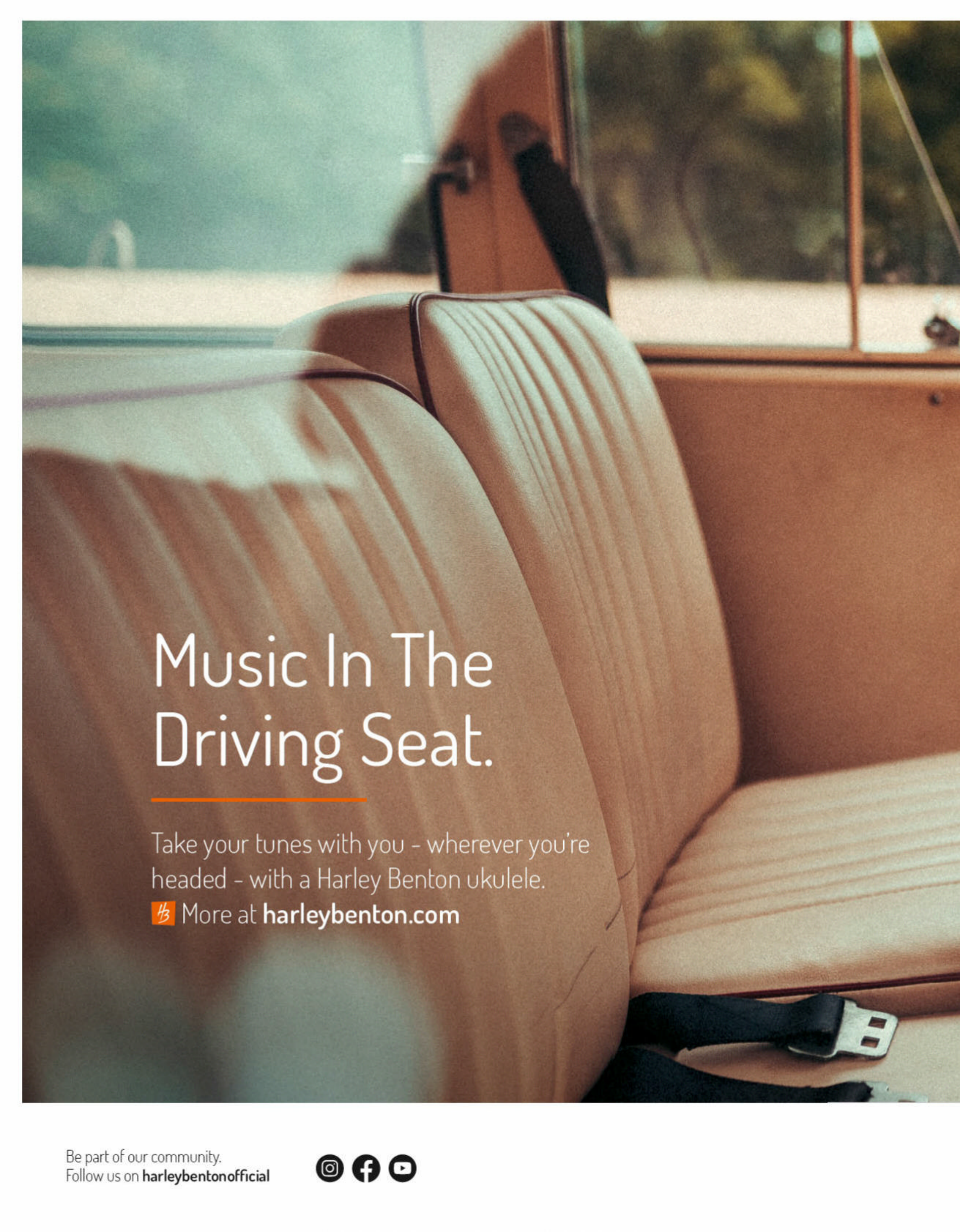
Joe Satriani is famed for his extensive use of the Lydian mode and #11 chords. Ditch the first string note if you find that stretch too tough.

7 KEEF'S CHORD

Essentially two shapes, Keith Richards' signature move can be heard in *Start Me Up* and *Brown Sugar*. Use a first finger barre for the first chord, then fret the second and third finger notes for the second shape. Tune to open G (DGDGBD) for the full experience.



MANY GUITARISTS HAVE A TRADEMARK CHORD SHAPE



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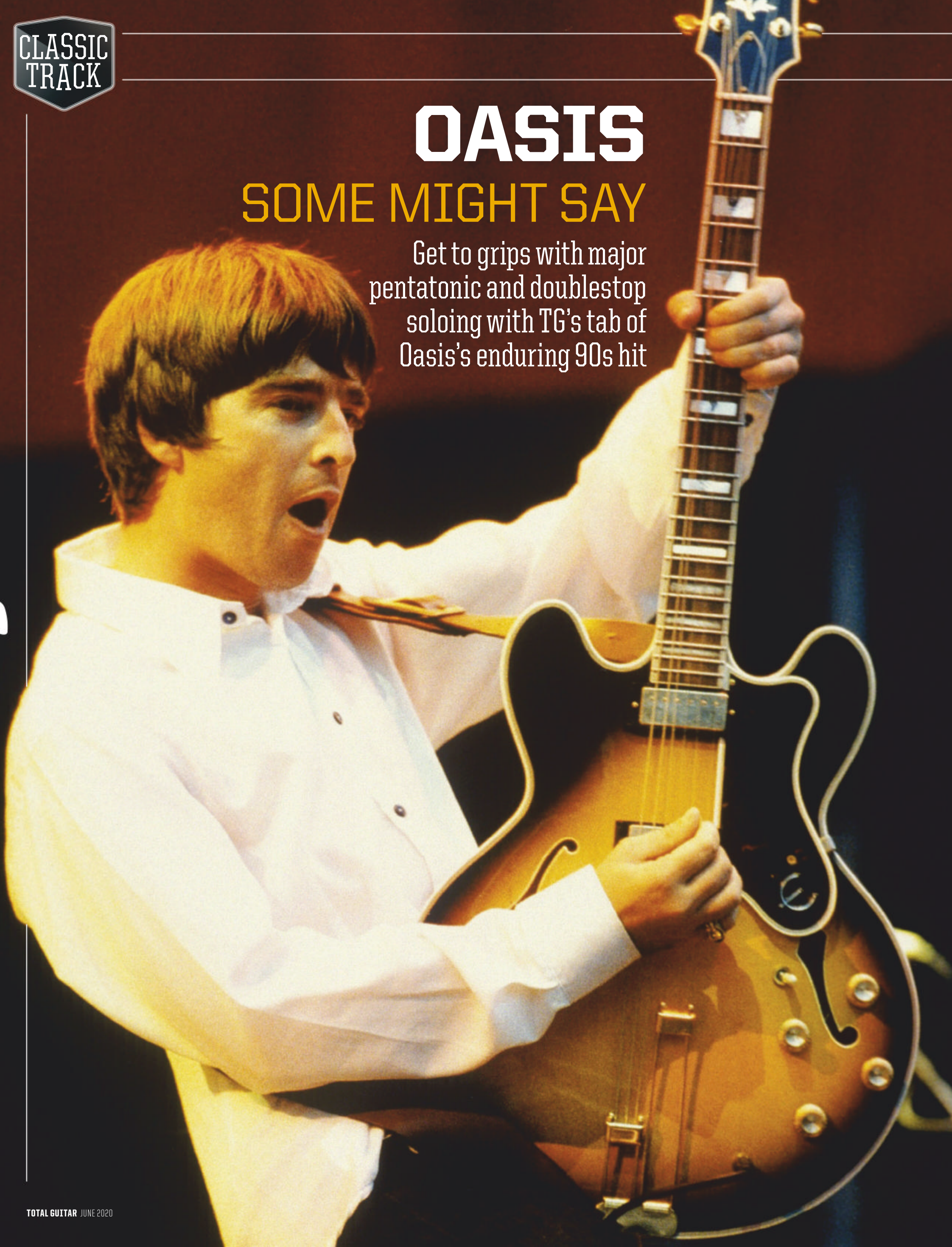
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Harley Benton

OASIS

SOME MIGHT SAY

Get to grips with major pentatonic and doublestop soloing with TG's tab of Oasis's enduring 90s hit



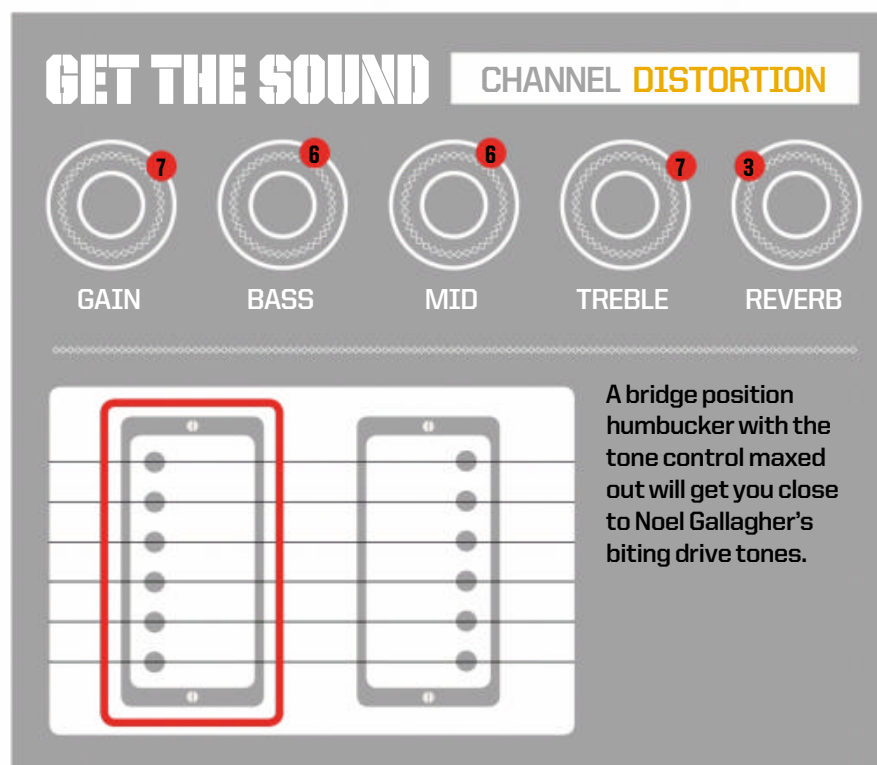
Rumours of a big Oasis reunion have been on and off for years. And, though current world events have put a stop to any comeback in the near future, here at TG we remain optimistic that the Gallagher brothers will bury their respective hatchets and start playing together again soon. After all, it can only be good for guitar music, right?

This issue we're looking at one of the band's biggest and most popular songs appearing on 1995's (*What's The Story*) *Morning Glory*? In the grand scheme of all guitar music you'd probably be right to say that Noel Gallagher's playing isn't *that* difficult. Still, there is a challenge to get to grips with – and it's the thorny subject of what guitarists call 'feel'.

It's not exactly bluesy; it's definitely not funky or virtuosic, but there's a lazy, yet tidy 'in the pocket' delivery to *Some Might Say*. For the bedroom shredders out there it's often an overlooked skill. Whatever music you're usually into, this is a great track to jam along to. Just remember – it's all about feel!

GET THE SOUND

Everything you need to know before playing 'Some Might Say'

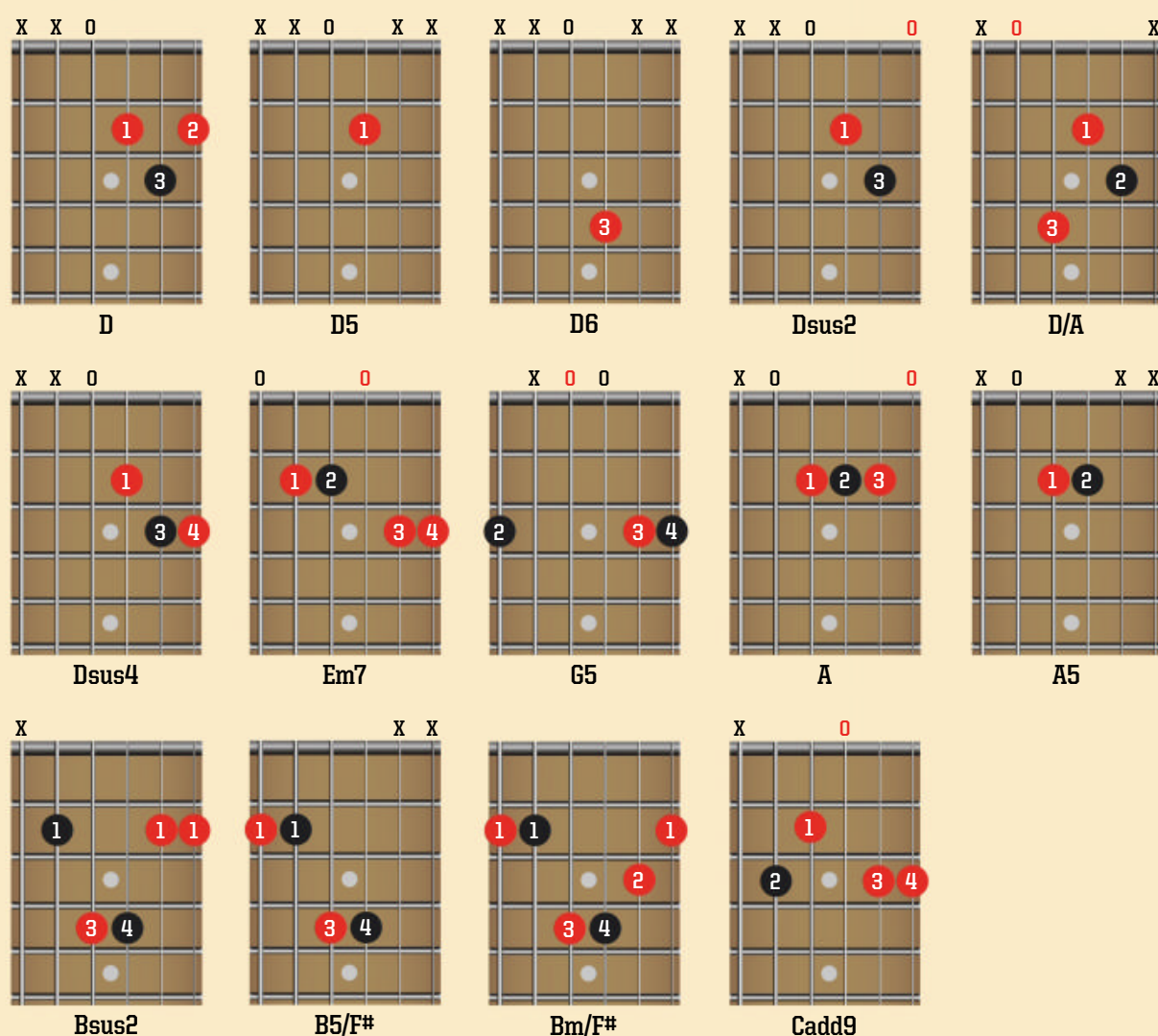


Noel's sound at the time came courtesy of Marshall JCM900 amps and various Epiphone guitars: Les Paul, Riviera and Sheraton models in particular. Ideally, then, use a Marshall valve amp and a guitar equipped with a bridge position humbucker. Use an overdrive pedal for a boost in the solo – Noel favoured a classic overdrive choice, the Ibanez Tube Screamer. Almost every digital modeller will include a suitable amp and overdrive patch.

CHORDS

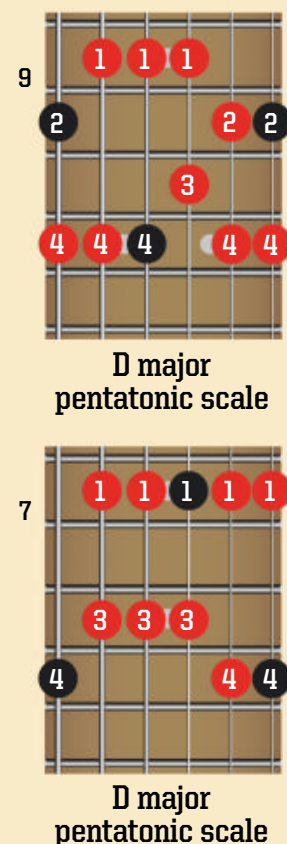
The majority of this track uses simple open position and barre chords, so it's just a question of authority and delivery when tackling these shapes. Although there are quite a lot of chords here, they are essentially just

variations on D, Em, G, A, Bm and C. Noel often creates a more natural and varied rhythm sound by striking different groups of strings, so practise your strumming technique.



SCALES

This track uses several chords from the key of D major (D E F# G A B C#) so Noel uses the D major pentatonic scale (D E F# A B) throughout, occasionally using two-note chords to help spell out some of the chords. The only time he moves out of this scale is when he hits an occasional F natural note on a string bend.



OASIS

SOME MIGHT SAY

SOME MIGHT SAY
Words and Music by Noel Gallagher
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OASIS SOME MIGHT SAY INTRO (GUITAR 1)

Two systems of guitar tablature for the song "The Sound of Silence" by Simon and Garfunkel. The first system covers measures 1-4, and the second system covers measures 5-8. Each system includes a standard musical staff with a treble clef and a key signature of one sharp (F#), and a corresponding guitar tablature staff with six lines. Chord names are written above the musical staff, and fret numbers are written on the tablature lines. Measure numbers 1 and 5 are indicated at the start of their respective systems.

Slightly emphasise the D5 and D6 chords in bars 1 and 2 and de-emphasise the open strings. Watch out for the D major chord at the end of bar 5; you don't want the previous G5 to ring through underneath the D. Aim to mute the open third and fourth strings as you move to the D chord.

OASIS SOME MIGHT SAY INTRO (GUITAR 2)

The image displays a musical score for the song "The Sound of Silence" by Simon & Garfunkel. It includes a guitar part (top) and a bass part (bottom), both in the key of D major (indicated by two sharps) and 4/4 time. The guitar part is marked with "N.C." (Natural Chord) and "A5" (A dominant 5th chord). The bass part is marked with "G" (G major), "D" (D major), and "A" (A major). The score is written for a single guitar and a single bass, with the guitar part using a standard tuning (E-A-D-G-B-E) and the bass part using a standard tuning (E-A-D-G-B-E). The guitar part features a prominent arpeggiated figure in the first measure, while the bass part provides a steady, rhythmic accompaniment. The score is presented in a clean, professional layout with clear notation and a white background.

This intro part sounds pretty beefy thanks to a B5 powerchord that's played across four strings, instead of the more commonplace two- or three-string shapes. All you have to do is play the 2nd fret F# note on the sixth string under the standard B5 powerchord shape.

OASIS SOME MIGHT SAY INTRO SOLO

The image displays a musical score for the song "The Sound of Silence" by Simon & Garfunkel. It includes a guitar part and a piano part. The guitar part is written in G major, 4/4 time, and features a melodic line with various chords (D, Bm, G, D, A) and a complex fretboard pattern. The piano part is written in G major, 4/4 time, and features a melodic line with various chords (G, D, A) and a complex fretboard pattern. The score is divided into two systems, with the first system starting at 0:18. The guitar part is marked with "RP PB 9" and the piano part is marked with "BU" and "BD". The score is written for a guitar and piano, with the guitar part in G major and the piano part in G major. The guitar part is written in 4/4 time and the piano part is written in 4/4 time. The score is divided into two systems, with the first system starting at 0:18. The guitar part is marked with "RP PB 9" and the piano part is marked with "BU" and "BD". The score is written for a guitar and piano, with the guitar part in G major and the piano part in G major. The guitar part is written in 4/4 time and the piano part is written in 4/4 time.

Noel's simple solo is played right in the middle of the neck, which really lends itself to the easy two-fret string bends. The handy two-finger chords in bars 4 and 5 can easily be slid between the 8th and 10th position and are best fingered with your second and third fingers. Play the 7th fret chord with your first finger.

OASIS SOME MIGHT SAY VERSE

You should notice a distinct rhythm pattern emerging in bars 1 to 6. It's best approached using a standard 'alternate' strumming technique. Just keep a constant down-up strumming motion going and you should end up with down-down-up-up. There are strumming directions underneath the tab for you.

OASIS SOME MIGHT SAY CHORUS

1:11

Em⁷ G⁵ D Dsus⁴ D Dsus⁴ D Dsus⁴ D Dsus² D⁵

5

Em⁷ Cadd⁹ G⁵

TAB

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 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100

Noel popularised a very similar chord progression in Oasis's *Wonderwall*. It works so well because you can easily anchor two fingers at the 3rd fret on the first and second strings, which allows easy changes and a smooth sound thanks to the shared notes in most of the chords.

OASIS SOME MIGHT SAY BRIDGE

1:29

D G⁵ Em⁷ G⁵ D G⁵ Em G⁵ Play 7 times

TAB

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 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100

Bars 3 and 4 are played seven times in a row here. Down-up style strumming is the best way to get the groove, so bar 3 has a down-down-up-down, down-up pattern; bar 4 is played down-up-down-up, up-down-up. Think of bar 2 as a slight variation on bar 4.

OASIS SOME MIGHT SAY INTERLUDE SOLO

2:04 w/phaser

F[#]m F Cadd⁹ A

TAB

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 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100

This repetitive pentatonic idea should be fairly straightforward, but note the semitone bend on the third string in bars 2 and 3 – take care not to overbend these. Aim to use your second finger as you slide from 9th to 11th fret in bar 3. This places your first and third fingers in prime position for the end of the lick.

OASIS SOME MIGHT SAY MAIN SOLO

2:13

D Bm

TAB

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 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100



FULL TRACK + BACKING (TRACKS 7-8)
This song comes with a full demo track and a backing track (minus guitar) on your CD. Simply insert the disc in your player, press play and jam along guitar-aoke style!

OASIS / SOME MIGHT SAY

OASIS SOME MIGHT SAY MAIN SOLO (cont'd)

5

Use your first and third fingers for the pentatonic lick in bars 1 and 2. This leaves you in position to hit the first two-note chord with your second and third fingers. You might achieve a slightly better tone and a more even sound if you pick constant downstrokes on the two-note shapes.

OASIS SOME MIGHT SAY VERSE AD LIBS

1

5

9

13

This is a good example of simple repeating pentatonic improvising. Noel stays in the D major pentatonic scale (D E F# A B) throughout, except when he bends up to the out of key F notes in bars 8, 15 and 16. These F notes give the section a slightly edgy, bluesy sound.

OASIS SOME MIGHT SAY CHORUS AD LIBS

3:05

Em⁷ G D Em⁷

PB 9 PB 9

TAB

1

6

Cadd⁹ A D G Em G

BU 7 BU 7 BU 7 BU BD

9 (10) (10)(9) 7 9 7 9 (10) (10)(9) 7 9 7 9 (10) (9) 7

These pentatonic ideas are similar to the verse. The 7th fret B notes on the first string in bars 4, 7 and 8 all follow string bends on the third string. In each case use your second and third fingers to bend the third string and fret the first string with your first finger. Repeat and ad lib around the bridge before starting the outro.

OASIS SOME MIGHT SAY OUTRO

4:40

D G⁵ Em G⁵ D G⁵ Em G⁵ D G⁵

Em G⁵ D G⁵ Em G⁵ D G⁵ Em G⁵ Play 3 times

BU BU BU

3 5 (7) 5 3 3 5 (6) (6)(6)(5) 3 3 5 (7) 5 3 2 4 3 4 3 5 (7) 3

RP

BU BD

3 5 (7) 5 3 3 5 (6) (6)(6)(5) 3 7 0 0 3 3 0 0 0 3 0

11

This section is fairly easy to play, but be aware of note 'bleed' (where one note rings out over other notes) in bars 1 to 6. Try flattening the position of your first finger so that you can stub up against the open fourth string to keep it quiet as you fret the fifth string.



OWN THE LOW END

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TG and Rockschoool take a look at one of Leo Nocentelli's funkier riffs in this Meters classic

The riff in bars 1 and 2 covers a fair

Bars 13 to 18 see a change to some partial chords, but the riff in bars 19 and 20 are likely to be the biggest challenge as you move through 5th, 3rd and 1st positions. Practise slowly and focus on the position shifts.





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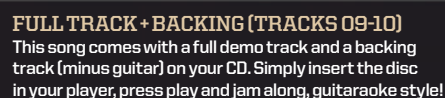
PEOPLE SAY

Words & Music by Arthur Neville, Leo Nocentelli, George Porter & Joseph Modeliste

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TRACKS 09-10



THE METERS PEOPLE SAY (cont'd)

TRACKS 09-10

13

49

THE
MOMENT
WHEN
THE

Music Pulls You In



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STRINGS

ENGINEERED FOR GREAT TONE AND LONG LIFE



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OPEN-MIC SONGBOOK

BOB MARLEY & THE WAILERS

ONE LOVE

Put your rhythm and groove skills to the test with this classic song from the legendary reggae group

So far in this month's special issue, our lessons have focused primarily on rhythm and chords. And that makes Bob Marley's reggae classic the perfect song to put some of these skills into action.

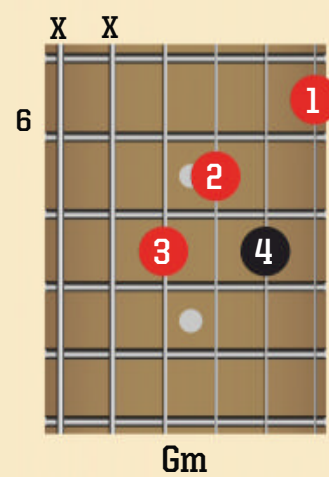
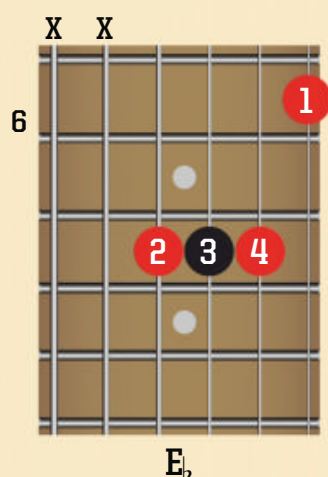
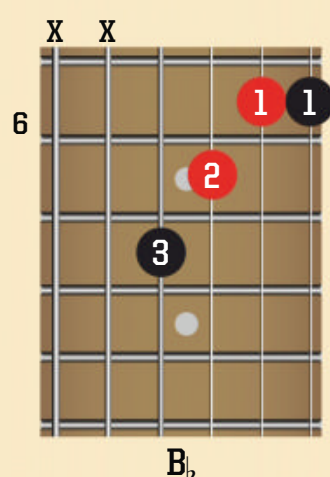
Admittedly, rhythm-wise, *One Love* doesn't pose too much of a challenge – much like our Oasis and Meters tabs it's about that all-important feel factor. Chordally however, it's a bit more interesting. The shapes are fairly simple and there are only four of 'em!

Just take a look below. As is often the way though, the devil is in the detail – it's about *how* you play the chords. The idea is for each shape to have a short, abrupt sound (known as 'staccato') achieved by releasing pressure from your fretting fingers as soon as you strike the strings. And you'll notice that these are 'partial' chords. So, instead of big, fat-sounding barre chords, you only need to play three or four strings. Lay back into a groove and lock in with the music as you jam along.



CHORDS

For an authentic reggae groove, fret these chords for just a brief moment to give a short, clipped sound. Marley used his thumb to mute the bottom strings. If you find this too hard, stub a fretting finger against the fifth string, and target only the top four strings with your pick.



ONE LOVE
Words and Music by Bob Marley
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**BACKING TRACK (TRACK 11)**

This song comes with a backing track (minus guitar) on your CD. Simply insert the disc in your player, press play and jam along, guitar solo style!

BOB MARLEY / ONE LOVE**SONG SHEET***One Love***Intro**

B $\flat$ / / / F / / / E $\flat$ / B $\flat$ / F / B $\flat$ /

Chorus 1

B $\flat$ F
One love, one heart
E $\flat$ B $\flat$ F B $\flat$
Let's get together and feel all right

Hear the children crying... (One love)...

Hear the children crying... (One heart)...

Sayin', "Give thanks and praise to the Lord

And I will feel all right."

Sayin', "Let's get together and feel all right."

Whoa, whoa, whoa, whoa

Verse 1

B $\flat$ Gm E $\flat$ B $\flat$
Let them all pass all their dirty remarks...

(One love)...

There is one question I'd really love to ask...

(One heart)...

Gm E $\flat$ B $\flat$
Is there a place for the hopeless sinner
Gm E $\flat$ F B $\flat$
Who has hurt all mankind just to save his own?
Believe me

Chorus 2

B $\flat$ F
One love, one heart
E $\flat$ B $\flat$ F B $\flat$
Let's get together and feel all right

As it was in the beginning... (One love)...

So shall it be in the end... (One heart)...

Alright, "Give thanks and praise to the Lord

And I will feel all right."

Let's get together and feel all right... One more thing

Verse 2

B $\flat$ Gm E $\flat$ B $\flat$
Let's get together to fight this Holy Armageddon...

(One love)...

So when the Man comes there will be no, no doom...

(One song)...

Gm E $\flat$ B $\flat$
Have pity on those whose chances grow thinner

There ain't no hiding place

From the Father of Creation

Sayin'...

Chorus 3

B $\flat$ F
One love, one heart
E $\flat$ B $\flat$ F B $\flat$
Let's get together and feel all right

I'm pleading to mankind... (One love)...

Oh, one heart... Whoa

Give thanks and praise to the Lord

And I will feel all right

Let's get together and feel all right

Give thanks and praise to the Lord

And I will feel all right

Let's get together and feel all right

BOB MARLEY ONE LOVE INTRO

$\text{♩} = 75$ $\text{♩} = \text{♩}$
B $\flat$ F

1

3

Play these offbeat reggae 'stabs' with downstrokes, aiming your pick so that you only strike the top four strings each time. It helps to keep your strumming arm moving in a constant 'down up' motion to maintain the feel. But, as we say, you'll only be striking the strings with downstrokes.

COVER FEATURE

LEAD GUITAR TECHNI

54

I Q U E S

**ON
YOUR DISC**

MP3 audio
tracks for every
tab example on
your Guitar
Skills CD

FIX YOUR TECHNIQUE AND SHRED LIKE THE LEGENDS WITH TG'S SOLOING GUIDE

G

uitar solos. We all wanna play 'em, right? And we probably all wish we were better players too. Yet, exactly what makes a better player and soloist is highly debatable. Do you shred, or do you aim for something simpler? Do you opt for familiar pentatonic scales, or would something more tuneful be better suited to the music?

Well, we'll leave the creative choices to you but, whatever kind of music you like to play, there's always plenty to practise. Our opening lessons will help you hone your technique and learn a bit about how to structure your solos. Finally, get shred-ready with our big A-Z, complete with a handful of challenging licks for you to learn.

Do you sit, stand, slouch or even lie down when you play? Your playing position affects that of your hands. Get your posture sorted and transform your playing...

POSITION, POSTURE, PRACTICE

1 QUARTER-TONE BEND

Your feet should be shoulder-width apart, pointing forward. Your shoulders should be back and your back straight, resting against the back of your seat.



2 ANGLE OF GUITAR

Your guitar's body should sit against your ribcage, with the underside of your forearm resting on the guitar. Depending on its shape, your guitar's body should reach your belly button.



3 STANDING POSTURE

Guitars are heavy, so make sure you keep your back straight and avoid the temptation to lean over towards your fretting hand. Bad habits ingrained early are difficult to undo later on.



4 STRAP HEIGHT

A low-slung guitar looks cool, but all your seated hand positions change drastically and you'll have to compensate. Set your strap so the guitar's position doesn't change when you stand.



5 PICKING

Aim to play notes with the tip of your pick. This will help you play accurately and will stop your pick snagging on the strings.



6 WRIST MOVEMENT

Your picking and strumming movement should come mostly from the wrist. It should feel loose and move freely. Your forearm will move a little, but make sure it isn't doing all the work.



7 THUMB POSITION

The pad of your thumb should be upright around the middle of the neck. Everyone's hand is different, so there are no hard and fast rules, but avoid pushing with the base of your thumb, as this will limit your mobility.



8 THUMB FOR BENDS

You'll probably need to move your thumb. Many players hook their thumb over the top of the neck to give them extra leverage when performing string bends.



9 FINGER PLACEMENT

Place your fingers close to the frets without being directly on top of them. This will eliminate fret buzz and help your playing sound clean and accurate.



10 PLAYING CHORDS

Playing more than one note at a time can result in fingers on lower-sounding strings muting higher notes. If you can't play all the notes with your fingertips, adjust your thumb position.



LEAD TECHNIQUE RUNDOWN

With your posture sorted, get to grips with nine techniques that you can apply to any style of music...

1 QUARTER-TONE BEND

From BB to Bonamassa, there isn't a blues player out there who doesn't use this device. Just bend the string slightly sharp and be sure to stop if the note clashes.



2 TWO-FRET BEND

The two-fret bend is an almost universal technique that can take a while to master. As a general rule, bend toward the middle of the neck to avoid the edge of the fretboard.



3 VIBRATO

Vibrato can be slow and shallow, fast and wide, or a mix. Stevie Ray Vaughan used a medium speed wide vibrato; Eric Clapton and BB King lift the thumb off of the neck.



4 FRET HAND POSITION

Thinking of a group of notes as a chord can yield some great solo ideas. Just be ready to lift off one finger at a time so that each note rings out clearly.



5 STRETCHES

Aside from the shreddy legato licks you'll be able to play, a wider finger span will break you out of boring pentatonic plateaus and help you write more melodically.



6 PALM MUTING

Think palm muting is more of a rhythm and riffing technique? Well, perhaps, but keeping bass strings muted will give you cleaner leads on the treble strings.



7 ALTERNATE PICKING

Pick down up down up! Simple, right? Well, yes and this is a core lead guitar technique. Sync your downstrokes with the downbeat of the music and your timing will improve.



8 TAPPING

Now a staple prog metal technique, tapping has two elements: a firm tap on the string with a pick hand finger and a clear flick off the string to sound a lower note.



9 FINGERSTYLE LEAD

In the Mark Knopfler/clawhammer style position, thumb and forefinger take the place of alternating down- and upstrokes. Use more fingers for faster licks.





TG'S 10-POINT LEAD GUITAR CHALLENGE

Test your technique as you repeat a selection of easy lead lines designed to focus your muscle memory and improve your soloing skills

Here, we've written out 10 bars of music for you. Each bar contains a simple lead guitar phrase that will test you on one specific technique. Listen to the backing

track where you'll hear each phrase played twice before the lead guitar drops out, leaving space for you to repeat the lick then move on to the next one: listen, repeat, move on.

Simple! And remember, it doesn't matter what kind of music you're into – these techniques apply to nearly all styles of lead guitar.

1 BASIC BEND

Use three fingers for strength. Keep your fingers rigid and turn your wrist to bend the string.

2 UNISON BEND

Two notes should sound at the same time here: the string bend and the second note on the second string.

3 PRE-BEND AND RELEASE

Start by bending the string up from the 8th fret to the 10th fret. Then pick the string and release your bend.

4 HAMMER-ONS

Play the 5th fret with your first finger and pick the string. Hammer on with your remaining fingers.

5 PULL-OFFS

Start with your fourth finger on the 8th fret and pick the string. Pull off to sound notes at lower frets.

$\text{♩} = 80$

1) Basic bend 2) Unison bend 3) Pre-bend and release 4) Hammer-ons 5) Pull-offs

6) Legato 7) Fast vibrato 8) Wide vibrato 9) Alternate picking 10) Pinched harmonics

TAB

6 LEGATO

Keep your fingers squarely in line with the frets for this a mixture of hammer-ons and pull-offs.

7 FAST VIBRATO

Make those short, rapid string bends as fast as you can for a bluesy BB King-style vibrato sound.

8 WIDE VIBRATO

Grip the strings firmly and turn your wrist in a wide motion for a slow but dramatic rock style vibrato.

9 ALTERNATE PICKING

Pick each string down-up, before moving to the next string. You'll need even, steady timing in both hands.

10 PINCHED HARMONICS

Play a downstroke and brush your thumb on the string 24 frets above the fretted note.



WRITE A SOLO NOW!

It can be tough to know where to start when creating a solo. Not anymore...

Guitarists could talk forever about the best way to create solos; there are countless ways to go about it after all. We've created a simple plan that will get you started and an example to show you what we mean. Play our solo, then follow the tips to try writing your own.

A) CREATE A HOOK

Play a simple phrase that sticks in your mind. Use what you learned in our improv lessons to help with this.

B) CREATE A VARIATION

If your first phrase finishes on a low note, play the same thing again but end on a higher note. Simple!

C) BUILD UP

You need to start getting ready for a big finish so play a line that takes you to the guitar's higher notes.

D) THE CLIMAX

This is where you get your best lick out to finish things off with a bang. Something with a high bend is perfect.

CONSTRUCTING A SOLO

♩=130
Bm
Hook

Variation

Build-up
8va

Climax

BU

BU

BU

1

5

TAB

7 9 7 9 7 9

7 9 7 9 7 10 7

7 10 7 10 13 10 12 10 12 14 12 15 17

17(19) 17 17(19) 17 17(19)

It's important to learn this solo, but it's more important to analyse it and use what you've learned to create your own lead breaks. Study each phrase and try swapping them around. Notice how the solo has less shape when the phrases don't follow the original order.

BLUES JAM TRICKS

Try out the musical tricks and techniques of some of the greatest blues guitarists of all time

AUTHENTIC BLUES LEAD

Expand on basic pentatonic blues licks with these three simple techniques, as used by classic era players such as BB King, revivalists like Gary Moore and Stevie Ray Vaughan, and to this day by guitarists like Eric Gales and Gary Clark Jr.



1 THE BB KING 'ZINGER'

The original BB King 'zinger' as it's known simply slides down from a high root note of whatever key you're in, nearly always somewhere high up on the first string. It's a really effective trick that can help break up pentatonic scale pattern ideas. Just make sure you've got a solid lick up your sleeve to follow it with!



2 STRING RAKES

Rakes can be picked in either direction, down or up. The idea is to pick the muted strings and then sound only the fretted note at the end of the rake. The mute is achieved by flattening one of your 'spare' fingers over the strings you want to mute and simply fretting the note you want to hear with a free finger. Check out Stevie Ray Vaughan's *Pride And Joy* at 0:07 to hear it.



3 DISSONANT DOUBLESTOP BENDS

This technique is used generally by more aggressive blues players such as Eric Clapton and Gary Moore. The idea is to bend two strings at the same time and create a dissonant clash by bending the higher string further than the lower one. Use two fingers for a precise approach or use just one for a looser vibe.

BLUES CHORDS

Tired of using the same old shapes for your blues improvs? Learn these 10 chords and take your blues jams to the next level

Here we're looking at some variations on basic '7' chords (E7, A7 and so on). The more sophisticated sound of these chords will take you way beyond basic blues and closer to jazz-blues. Our examples are based on a B root note but they are

all moveable shapes so playing them in different positions on the fretboard changes the pitch but keeps the chord type the same. For example B9 played one fret higher is C9. B9 played one fret lower becomes B_b9.

B7/A

B9

B9

B9/A

B9/A

B11/A

B9/D#

B13/A

B13/D#

B7#9,13

12-BAR BLUES GENERATOR

Learn the most important chord progression in the most important keys and you'll always know where you are in a 12-bar blues jam

KEY	I CHORD	IV CHORD	V CHORD
E	E	A	B
A	A	D	E
D	D	G	A
G	G	C	D
B	B	E	F#
C	C	F	G
F	F	B _b	C

The most common chord progression is known as a '12-bar blues', which, predictably is 12 bars long (eight-, 16- and 24-bar versions are common, too). What the name doesn't tell you is that you need to know three chords to play the progression. In E these chords are E, A and B. Simple enough, but, seeing as we can't guarantee we'll always want to play in E, we thought we'd better write out the chords in a few other keys too. You'll notice we've labelled the chords I, IV and V. That's because the chords always fall on the first (I), fourth (IV) and fifth (V) notes of the key signatures. When you get the hang of the I-IV-V sequence, try applying some of TG's blues chords to each pitch.

THE **ALL** OF



SHRED

GUUITAR



Shred

- n. 1. A long irregular strip that is cut or torn off.*
2. A small amount; a particle: not a shred of evidence.*

v. shred·ded or shred, shred·ding, shreds
v.tr.

1. To cut or tear into shreds.*
2. To execute a feat of guitar mastery with such technical prowess, it'll melt your f*cking face off!

*Source: www.thefreedictionary.com

A The most common approach to technical guitar playing is to use strictly alternating down- and upstrokes, aka alternate picking. The strength of the technique lies in its pure simplicity, and it remains the best way to articulate riffs and scale-based runs with unflinching metronomic accuracy. Some of the most proficient pickers are John Petrucci, Paul Gilbert, Steve Morse and Rusty Cooley.

Tosin Abasi, Mikael Åkerfeldt, Michael Amott

Jason Becker's two solo albums, *Perpetual Burn* and *Perspective*, earned him god-like status in the guitar community. The likes of *Serrana* and *Mabel's Fatal Fable* showcase Jason's incredible sweep-picking technique, which allowed him to traverse the entire fretboard with apparent ease. Two albums with fellow shredmeister Marty Friedman as part of Cacophony laid the foundations for the teenage Becker's legend, but his playing on David Lee Roth's album *A Little Ain't Enough* (replacing Steve Vai in the line-up) cemented them.

Tragically, at the age of just 20, Jason was diagnosed with Amyotrophic Lateral Sclerosis, a degenerative neurological condition that left him paralysed. However, he still composes music using his eyes to input notes via a specialised computer system, and his amazing story has now been committed to film in the full-length documentary, *Jason Becker: Not Dead Yet* (read more on p10). As Jason writes on the Perspective album: “I have Amyotrophic Lateral Sclerosis. It has crippled my body and speech, but not my mind.”

A black and white photograph of Jason Becker, a guitarist with long, dark, curly hair. He is wearing a dark, long-sleeved shirt and is playing a dark-colored electric guitar. He is holding the neck of the guitar with his left hand, which is adorned with several metal bracelets. His right hand is positioned over the guitar's body. The background is a textured, light-colored surface. In the bottom left corner, there is a text overlay.

Jason Becker's an 80s shred legend, and he's still making music today

Michael Angelo Batio, Nuno Bettencourt,
Buckethead, Bumblefoot

The Houston-based shredmaster is regarded as one of the fastest metal players in history. Rusty had some success with his (now disbanded) progressive metal outfit Outworld, but he is best known for his online videos, which serve to demonstrate his amazing combination of superhuman picking speed and laser-guided fretboard accuracy. His status as an internet phenomenon brought him to the attention of more established players such as John Petrucci and Mark Tremonti, who have praised both his playing and specialised instructional material. If you're after a few tips from the man himself, Rusty's books,

such as *Shred Guitar Manifesto* and *The Art Of Picking*, are essential reading for anyone wishing to attain the highest technical level possible.

Cacophony, Canon, Charvel, 'Crossroads'

“I’m always gonna be shredding like a motherf*cker!” was his battle-cry, and while a gun-toting maniac had other ideas, Dime still casts a pink-bearded shadow over the modern scene. There’s the Pantera catalogue, of course, with its wrecking-ball riffage, whammy abuse and blur-speed picking that patently didn’t care this was the 90s and you weren’t meant to do that stuff any more. But there’s also the artillery, with Dime’s sound still

Angle your pick slightly so the edge rides across the string, and move your hand down and up from the wrist, staying relaxed at all times. Bar 1 is based on 16th notes (four notes per beat), but for the more challenging second bar you need to squeeze in six notes per beat.



The only thing sharper than Dimebag's Dean axes were his riffs



EVH and his Frankenstrat: the axe ain't pretty but it sure sounds good

breaking jaws every time someone plugs a Dean Razorback into a Krank stack. Whenever TG starts to miss him, we just revisit our laugh-out-loud interview from 2004, when a train-wrecked Dime skimmed his Washburn across the room, aimed at TG's head...

One of Dime's go-to tricks was whammy-powered screaming harmonics, a combination of two techniques. First are natural harmonics, which exist at various node points along the string, but the screaming ones are found around the 3rd and 2nd frets. Secondly, the whammy bar is used to change the pitch of the harmonic. Dimebag used this technique throughout his career, most notably at the end of *Cemetery Gates*. More recently, Swedish guitar guru Mattias Eklundh pulls out crystal-clear screaming harmonics with seemingly impossible accuracy.

D IS ALSO FOR...

Divebombs, Al Di Meola, DragonForce, Dean Guitars

EVH (EDDIE VAN HALEN) THE MAN WHO MADE THE BLUEPRINT

Eddie Van Halen burst onto the scene with Van Halen's debut album. Their cover of The Kinks' *You Really Got Me* met the arpeggiated intro of *Ain't Talkin' 'Bout Love*, and the stomp of *Runnin' With The Devil* to help shift over 10 million copies to date. Oh, and he double-handedly revolutionised shred guitar with finger-tapping classic *Eruption*.

That was in the late 70s, and Eddie did it all on his legendary Frankenstrat, with gaffer-taped finish and a Gibson PAF humbucker chiselled into the bridge position of a cheap S-style body. When Eddie's pimped-out guitar received the first Floyd Rose vibrato, it set the blueprint for just about every rock axe that

followed. Eddie's still busting skulls today, with the reunited VH line-up's latest album proving his status as one of the most iconic guitarists ever. Not only did his guitar and playing become the stuff of legend, but his Peavey 5150 (now Peavey 6505 or EVH 5150, depending on which camp you're in) shaped the sound of modern metal to boot. Nice work, fella!

E IS ALSO FOR...

Edge vibrato, Mattias Eklundh, ESP Guitars

MARTY FRIEDMAN EXOTIC SCALES MEET CREATIVE PHRASING

After recording two albums with Jason Becker as part of Cacophony, Marty spent the 1990s recording and touring five albums with thrash-metal titans Megadeth. Marty's playing on 1990's *Rust In Peace* put him on the map as both a technically skilled and creative musician,

D IS FOR DIMEBAG DARRELL: SCREAMING HARMONIC

Perform a rough pull-off on the third, fourth, fifth and sixth strings, and immediately press the whammy bar down to create a white noise effect. With the bar still depressed, use your third finger to momentarily touch the third string at the 3rd fret to produce a harmonic, before raising the bar.

utilising more exotic scales and nuanced phrasing than was previously heard in thrash. His colourful playing is fuelled by his love for unusual scales, such as Hungarian minor, the enigmatic scale and the Japanese hirajoshi and iwato scales. Combined with Marty's smooth sweeping, liquid legato and instantly recognisable bending technique, he's a unique player in the world of shred. Marty now resides in Tokyo and is a popular Japanese TV personality.

F IS ALSO FOR...

Favoured Nations, 'Flight Of The Bumblebee', Frankenstrat, Floyd Rose vibrato, Fractal Audio Axe-Fx

G PAUL GILBERT WE'RE HOT FOR TEACHER

Los Angeles circa 1985 was widdle central, and Racer X's beanpole genius had the hottest fingers in town, splicing insane velocity with melody and, of course, power tools (witness Paul's mental cordless drill solos). No dead-behind-the-eyes technical drone, Gilbert was always a 'proper' songwriter, citing the Ramones and The Beatles as influences, and he's also shred's most playful practitioner, stacking an endearingly daft 100 guitar tracks on 2002's *I Like Rock*, but ultimate kudos is due for his enduring role as guitar instructor. Not only has Gilbo whipped Buckethead and Steel Panther's Satchel into shape, but with a record 31 guest lessons in *Total Guitar*, he's probably taught most of you lot, too.

G IS ALSO FOR...

G3, Gus G, Guthrie Govan

H HARMONIC MINOR ONE NOTE MAKES ALL THE DIFFERENCE

This scale is similar to the A natural



This replica of Vai's JEM is one of only 100 made. Track one down and it'll cost a pretty penny!

minor scale, only with a major 7th (A B C D E F G#), which gives it a dramatic classical sound. It was first used in metal by players such as Ritchie Blackmore and Randy Rhoads, but it was popularised by Yngwie Malmsteen, who created the blueprint for neoclassical heavy metal. Other notable proponents are Tony MacAlpine, Vinnie Moore and Michael Romeo.

H IS ALSO FOR...

Harmonics, Allan Holdsworth, Greg Howe

I IBANEZ JEM 25 YEARS ON TOP

Steve Vai found an unexpected package beneath the tree as he celebrated Christmas 1986 at his parents' house. Unwrapped, it was revealed as a prototype electric from Ibanez, and within a fortnight, the guitarist and Japanese luthier were hunkered over the drawing board, emerging with shred's most enduring signature model. With its elongated double-cut body, shallow-profile scalloped neck, HSH pickup layout and acid-trip

finish, the JEM was precision-tooled for fireworks, and has prompted enough aspirational drool in 25 years to fill a reservoir. Thankfully, Ibanez's RG series brings the JEM's outline to the masses. By the way, that hole is a 'monkey grip', not a production fault...

J GROVER JACKSON THE RHOD TO SUCCESS

When Grover Jackson bought his old buddy Wayne Charvel's guitar repair business in 1978, no-one could have guessed how significant it was. While producing replacement bodies and necks for SuperStrat self-builders, Grover fell in with Ozzy legend Randy Rhoads, co-designing a new model that would carry the young guitarist's name and launch a legendary brand. During the 80s, Grover's company Jackson Guitars offered shred-friendly flat-radius fingerboards, unfinished maple necks, custom graphics – and that iconic pointy headstock. Meanwhile, the company's affordable Charvel range also brought killer playability to the masses.

H IS FOR HARMONIC MINOR

Em 8va

♩ = 80

1 19 17 19 15 19 14 19 17 19 16 17 16 17 16 14 16 14 13 15 14 12 14 12 11 12 [12]

Bar 1 contains a classical-inspired pedal tone lick that descends through the scale while alternating with a repeating B note. Play the B with your fourth finger and the other notes with your first and second fingers. Use all four fret-hand fingers in bar 2 and finish with wide vibrato.



Learn any lick...

Struggling to shred? Use muscle memory to get up to speed

Learning a lick's easy, right? You just play it over and over – starting slowly of course – until you get it. Well, kind of. When you're tackling tricky phrases, it's better to isolate individual elements to perfect them before

stitching them all together. Once your muscles have committed the movements to 'memory', you'll find everything comes together quicker. Try breaking this tabbed lick down into four elements. And, remember, you can do the same with any lick.

FOURTH-FINGER VIBRATO

Focus on a consistent vibrato using your weakest finger

FAST HAMMER-ON AND PULL-OFF

Work on making each note clean and even in length and volume

CROSSING STRINGS

Aim for minimal pick movement as you deal with one of the toughest picking manoeuvres

ALTERNATE PICKING

Use strict alternate picking and aim to make each note clear

A LICK TO BREAK DOWN

♩=140

C⁵ D⁵ C⁵ F⁵

TAB

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

Follow the instructions outlined above and break this lick into short bite-sized chunks before you get stuck into it at full speed.

KRAMER IT WAS ACCEPTABLE IN THE 80S

Kramer ruled the 1980s. Specialising in models with schoolboy-friendly names (Striker, Pacer and so on), banana-shaped headstocks and aftermarket pickups and parts, the New Jersey luthier captured the DIY spirit that followed Eddie Van Halen's Frankenstrat. It was doubtless the boost from Eddie's 5150 signature model – complete with game-changing Floyd Rose vibrato – that made Kramer the best-selling brand of 1985. As tied to the decade as shoulder pads and wet perms, grunge killed the firm along with metal in 1991, but that didn't stop Kramer's resurrection under the Gibson umbrella, and the possibly-ironic adoption of a tiger-stripe Pacer by Steel Panther's Satchel (aka Russ Parrish).

K IS ALSO FOR...

Kahler, The Great Kat, Kerry King, Richie Kotzen

SHAWN LANE THE PINNACLE OF SHRED GUITAR MUSICALITY

When someone of Paul Gilbert's shreddy prowess calls you "the most terrifying guy of all time", you're probably on to something. Shawn Lane was the guitarist's guitarist. Nobody else has quite attained his level of exceptional technique and combined it with such musical depth. Shawn's harmonic style took inspiration from the jazz-fusion and bebop worlds, but he delivered it with ferocious alternate picking and mind-bending odd groupings inspired by his love of Indian classical music.

Shawn's debut 1992 album, *Powers Of Ten*, is a hidden gem upon which Shawn performed every instrument, including, of course, some beautiful guitar playing. Shawn suffered ill health for most of his life and sadly passed away in 2003 aged 40. In his relatively short career, he left a legacy that will continue to influence generations of players to come.

For visual evidence of his amazing talent, search on YouTube to see Shawn destroy a line-up of Satriani, Gilbert, Alex Skolnick and more at NAMM in 1993.

L IS ALSO FOR...

Alexi Laiho, legato, Jeff Loomis, Steve Lukather, George Lynch

YNGWIE MALMSTEEN WHEN SHRED GOES BANANAS

Back in the mid-80s, one-man Spinal Tap Yngwie J Malmsteen tore the shred guitar world a new one – making ridiculously fast neoclassical licks look, well, ridiculously easy. He played devilishly complex Paganini violin melodies and Jimi Hendrix-style blues on a scalloped-necked Strat: and he made it work! When pressed for technique advice in 2005



for his TG guest lesson, the Swede-picker instructed us to "eat bananas". Yellow fruit aside, if you don't believe the old Fender bender terrified his fellow shredders with his 1984 studio album *Rising Force*, then you weren't there, man!

When he wasn't reminding us to keep our potassium levels up, Malmsteen was adapting the violin bowing technique to the guitar to produce impossibly smooth and clean arpeggios with sweeping down and upstrokes. The technique has since become an essential part of any self-respecting shredder's arsenal. Jason Becker was notable for his inhuman accuracy, and Marty Friedman for his uniquely creative take on sweep picking. But Malmsteen was the most influential sweep picker of them all!

NEOCLASSICAL THE UNLIKELY ROOTS OF SHRED

Violins, batons, powdered wigs, aristocrats fanning themselves with £50 notes at Glyndebourne... What does any of this have to do with you? Well, everything, actually. Shred icons from Yngwie Malmsteen to Randy Rhoads openly channelled the vibe of composers such as Bach, Beethoven and Vivaldi. "I thought, 'How cool would that be to do on guitar?'" recalls Yng. Indeed, you could raise a solid pub argument that shred is the leather-trousered spawn of classical music, with its sweeping harmonic minor arpeggios, and violin-inspired string skipping. Don't believe us? Search out Niccolò Paganini's *Caprice No 5 In A Minor* on YouTube and count how many shred passages have been nicked from it...

OZZY OSBOURNE'S BAND SHRED'S ULTIMATE FINISHING SCHOOL

Impressively, for a man who often had double vision, Ozzy displays the talent-spotting eye of

M IS FOR MALMSTEEN: SWEEP PICKING

♩ = 110

B7

8va

Start the opening B7 arpeggio on your fourth finger. Use the same finger for the slides on the fourth and first strings. When moving from string to string, keep your pick moving in a smooth, continuous motion and focus on making each note an equal duration.

OZZY HAS THE TALENT-SPOTTING EYE OF A SHRED ALEX FERGUSON, FINDING GENERATIONS OF AXE ICONS...



Respect to the
prog-metal majesty,
John Petrucci



We don't share his taste in starters,
but Ozzy knows how to spot a shredder

a shred Alex Ferguson, having unearthed successive generations of axe icons. Randy and Zakk are no-brainers, but much underrated are the ferocious Jake E Lee and Joe Holmes. Even when it looked like double-O was out of wingmen in 2009, he pulled Firewind axe-slinger Gus G from a shortlist of 100 and coaxed dynamite from him on *Scream*. "Sometimes," Gus admitted in TG, "I still think somebody's gonna tell me, 'It was just a joke, get the f*ck outta here!'"

JOHN PETRUCCI TG IS NOT WORTHY

TG has interviewed JP several times and we can't help but wonder if Dream Theater's genius-in-chief might have noticed our reluctance to release his handshake. Can you blame us? This is the man who led his band of Berklee eggheads to the heights

of prog-metal glory, blasted power-picked genius over classics such as 1992's *Images And Words* and 2011's *A Dramatic Turn Of Events*, never succumbed to autopilot shred "w*nkery" (his word), and even passed the baton with his *Rock Discipline* DVD back in the mid-90s. That such insane chops can still sell out stadiums to this day suggests that guitar music has a bright future.

P IS ALSO FOR...

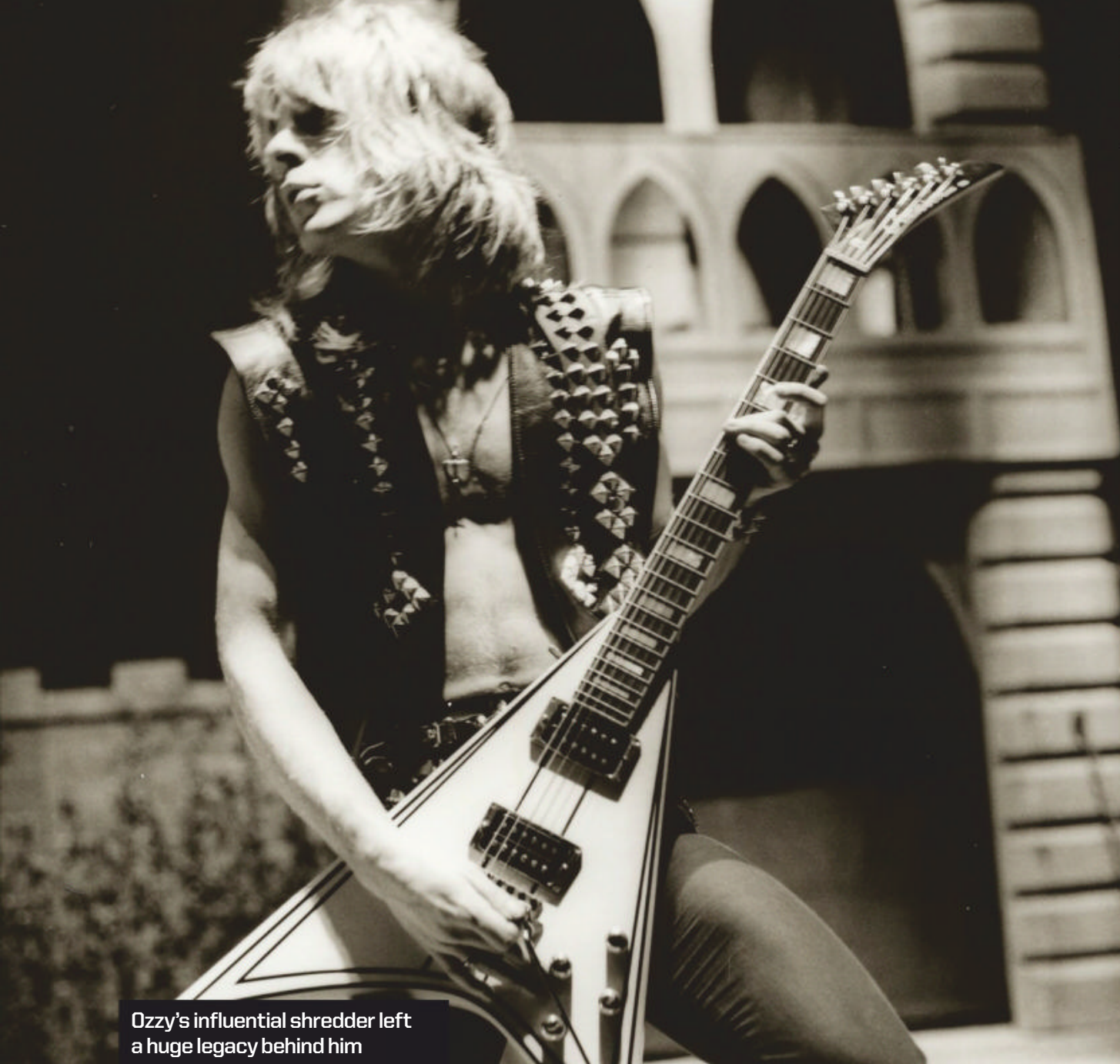
Paganini, Plini, Peavey 5150/6505, Chris Poland, Polyphia

QUAD-NECK GUITARS THE POWER OF FOUR

Apparently, one-man note festival Michael Angelo Batio was ordered

to procure a quad-necked guitar by a record exec back in his Nitro days, after the suits had caught Steve Vai playing his famous Dave Lee Roth-era triple-neck heart axe. Batio duly toed the line and developed a four-neck guitar with Wayne Charvel and Gibson, with a 'Ritz' logo. The two top necks were seven-strings, while the bottom two were six. Michael sadly lost his quad-neck to a light-fingered Texan during Nitro's tour for OFR, but the seven-string necks were returned to him in 2004.

Batio pioneered an absurd super-fast double-hand technique on a custom-built Dean, playing two necks simultaneously, and the company made him a custom MAB Armorflame quad-neck guitar. It's not big... But, let's face it, it is clever and weirdly entertaining too. Just ask the speed-obsessed crowds cheering him on.



Ozzy's influential shredder left a huge legacy behind him

S JOE SATRIANI SHREDDING WITH THE ALIEN

"What makes Joe stand out from other shredders?" Paul Gilbert once mused. "He invented them." True enough; as a guitar teacher, Satch had polished the chops of Vai and Hammett. But in 1987, he was still unknown, into his 30s, and trading session work for time at San Francisco's Hyde Street Studios. Thankfully, his trajectory changed with that summer's *Surfing With The Alien* – the instrumental opus that raised the tapping and legato bar into orbit and rocketed Satch onto the podium.

Satch is an undoubted master of legato. This Italian term translates as 'play smoothly', but on guitar it essentially means to play with hammer-ons and pull-offs. This technique is fretting-hand intensive and usually used for playing fluid-sounding lines with smoothly connected adjacent scale notes. Alongside Satriani, players such as Shawn Lane, Allan Holdsworth, Jeff Loomis, Greg Howe and Brett Garsed have all taken the technique to the edge of human ability.

S IS ALSO FOR...

Scalloped frets, Schecter, Shrapnel Records, Alex Skolnick, string skipping, sweep picking

T TAPPING TWO HANDS ARE BETTER THAN ONE

Steve Hackett may win the prize for the first-recorded two-handed tapping on the Genesis track *The Return Of The Giant Hogweed* in 1971, but it was Eddie Van Halen who popularised the technique with many of his most famous multi-digit solos, not least on *Eruption* and Michael Jackson's *Beat It*.

Steve Vai, Ron 'Bumblefoot' Thal, Nuno Bettencourt and Chris Broderick are all deserving of the title Master Tapper.

R RANDY RHOADS V-SY DOES IT

Randy was a much-loved guitarist, cutting his teeth on the LA scene with his band, Quiet Riot. In 1979, Ozzy – relieved of his Sabbath duties – started looking for band members. Randy got the call, and was offered the job practically on the spot while warming up. From here, he'd go on to become Ozzy's writing partner and wingman for nearly three years before his untimely death in a plane crash in 1982. In such a short time, Randy gave the guitar world a career's worth of evolution in terms of riffing, technique, tone and gear.

Although he was greatly associated with an

Alpine White Gibson Les Paul Custom and a polka dot Flying V, it was the neoclassical shredder's desire for something different that led to the development of one of the greatest rock and metal guitars ever. Calling on the help of his friend Grover Jackson, then owner of Charvel Guitars, Randy came up with the concept of a V guitar, with one body point longer than the other. Worried that the new model didn't fit his company's 'purveyor of SuperStrat' image, Grover released the Concorde (now better known as the Rhoads or RR) under his Jackson name. And thus the first Jackson guitar was born (see J for more).

R IS ALSO FOR...

Randall Amplification, Uli John Roth

S IS FOR JOE SATRIANI: LEGATO

♩=140
Em

1

T
A
B

6 7 10 7 8 11 8 9 12 9 8 11 8 7 8 11 8 9 12 10 11 14 11 12 15 12 11 14 11 10 11 14 14 17

This legato lick is based on the diminished scale, and uses the same fingering on each string: use your first, second and fourth fingers to play a semitone, then a minor 3rd on each string. Only pick the first note on each string and use smooth hammer-ons and pull-offs.



Satch: the otherworldly shred talent who taught Steve Vai how to play



IT IS ALSO FOR...

Fredrik Thordendal, Devin Townsend,
The Commander In Chief

IBANEZ UNIVERSE IT'S OUT OF THIS WORLD

There had been seven-string models before, but in 1990, Ibanez and Steve Vai took the format to the masses with this JEM offshoot, ditching the industry-standard high A for a low B that tolled like hell's bell and gave virtuosos an added 24 notes to skim over.

The Universe was all over Vai's *Passion And Warfare*, album, and should have become shred's weapon of choice, but by 1994, with Munky and Head plummet-tuning UVs on Korn's debut, the nu-metal stigma was set in stone.

It's a testament to the quality of the Universe that it's outlived the scene, though, and that the UV777P still commands high prices on the second-hand market. And, of course, seven-strings are no longer a leftfield choice.

"IT WAS TOO EXPENSIVE TO INSURE MY HANDS... YOU CAN'T PUT A VALUE ON MY FINGERS!"

STEVE VAI

STEVE VAI PLEASE BE UPSTANDING FOR MR SHRED

Give Vai an Ibanez JEM and he'll bend your reality. His near-mythical nine-hour adolescent practice regime – "I was brutally obsessive" – set the tone, and he arguably remains the quintessential shredder, steeped in theory and dizzyingly fast, having once been clocked at 21 notes per second. Vai's hired out his chops to everyone from David Lee Roth to Public Image Ltd, but for most, the peak is 1990's *Passion And Warfare*: the sound of an electric guitar dragged to the outer limits.

Back in 2007, the guitarist told us he'd looked into insuring those iconic hands. "But it was prohibitively expensive," he sighed. "I guess you just can't put a value on my fingers!"

IT IS ALSO FOR...

Vigier

ZAKK WYLDE THE WORLD'S SCARIEST GENIUS

Seemingly, he's the shredder you wouldn't want to meet in a dark alley: the hairy, swearsy, beer-chugging biker who once lobbed a TV out of a Prague hotel suite, and whose

T IS FOR TAPPING

♩=100
Amaj^{7#11}
8va

Barre across the first and second strings with your first finger. This leaves three fingers free to play the 10th and 12th fret notes. Keep your pick hand still and use your second finger to tap notes at the 16th, 19th and 21st frets. Together, these notes form the A Lydian mode (A B C# D# E F# G#).

former love of drinking nearly cost him his life. But don't be fooled. Wyldé might look like a Viking, but he plays like a keyhole surgeon, with an impossibly speedy alternate-picking technique born of an adolescence spent hiding guitar mags inside his school books and untold hours of finger exercises. Stick a pin in the big man's career and you'll hit gold, from his two-decade run as Ozzy's wingman, through his brutal riffing in Black Label Society, to the lighter touch of 1996's *Book Of Shadows*.

One of Zakk's most recognisable playing traits, however, is his use of pinched harmonics. Also known simply as a squeal, this guitar technique has been around since high-gain amps made it possible for a harmonic to sound as loud as a full note. Billy Gibbons and Eddie Van Halen are the forefathers of the technique, but Uncle Zakk has probably squealed more times than Fredo Corleone...

W IS ALSO FOR...

Emil Werstler

X PHIL X X-RATED GUITAR SKILLS

"Wow!" gushes one quote on Phil X's website. "What an exceptional player!" And when you realise this soundbite comes from Steve Vai, you'll appreciate that Jon Bon Jovi's sideman should be taken very seriously indeed. All over the LA scene like a rash, both with his session work and turbo-pop band Powder, he's a cyclone of impossible licks, Sonic The Hedgehog hair and mad customised ESPs. While some may debate his commissions (Kelly Clarkson, Adam Lambert, Avril Lavigne), when the red light burns, there's nobody else you'd want in your corner. Many guitarists are more famous; few are better.

Y YNGWIE MALMSTEEN'S 'PLAY LOUD' STRAT A SCALLOPED SLICE OF SUMPTUOUS STRAT

There's no way Leo Fender and the boys who assembled the Stratocaster back in 1954 could have imagined that, 30 years later, Yngwie would be beating stupidly fast Beethoven licks out of their pride and joy. Malmsteen's obsession with the Strat was triggered by his love of Jimi Hendrix and Ritchie Blackmore. Like Blackmore's, Yngwie's fretboard is 'scalloped', that is the wood between the frets is scooped out. This means your fingers never actually touch the fretboard, making playing faster and string bending easier. Despite owning hundreds of Strats, his best known is a 1971 'yellowed' Olympic White model with the obligatory scalloped 'board and a 'Play Loud' sticker on the front.

Z FRANK ZAPPA ROCK'S ULTIMATE RULE-BREAKER

Some might deem him 'jazz', 'classical' or 'experimental', but if a shredder is defined as a guitarist who tears his instrument a new arsehole, the late Frank Zappa is in. He was a ferocious, self-taught technician and balls-on-the-line improviser whose albums such as *Joe's Garage* slipped every pigeonhole the rock press tried to put around them. Zappa's band was the toughest gig in LA:



Bearded behemoth Zakk Wyldé goes hell for leather on his axe

"Most of that music had no business being performed on a guitar," notes Steve Vai, hired by the moustachioed one in 1979 to "play the things [he] can't".

Z IS ALSO FOR...

Dean Zelinsky, Dweezil Zappa



W IS FOR ZAKK WYLDE: PINCHED HARMONICS

♩=120
Gm

Pick the initial note with a firm downstroke and simultaneously allow the side of your thumb to momentarily touch the string at a node point near the neck pickup to produce a harmonic squeal. The easiest node point to locate is 24 frets higher than the fretted note.

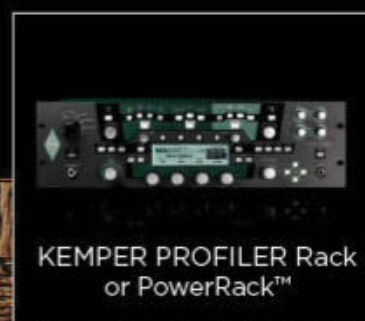


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COVER FEATURE

ACOUSTIC

CRASH COURSE

**DUST OFF THAT NEGLECTED
STEEL-STRING AND GET TO GRIPS
WITH THE MODERN ACOUSTIC
GUITAR STYLES YOU NEED
TO KNOW TODAY!**

Words: Charlie Griffiths, Chris Bird & Josh Gardner
Photography: Neil Godwin & Joseph Branton

It's nearly summer. Generally the season of holidays, festivals in muddy fields, and, for guitarists, the very likely prospect of an occasional al fresco jam session. Usually that'd mean heading outdoors, acoustic guitar in hand, but, with the coronavirus pandemic keeping us all at home, it's unlikely any of us will be venturing far beyond our own back gardens just yet. And yet, these unprecedented world events have fuelled the fire for online collaboration, whether that's sharing recording projects over the internet or livestreaming a solo performance on Facebook or Instagram.

So here we are with some essential acoustic lessons for you. We'll start with some strumming and fingerstyle basics, before we move on to look at the folk and blues styles of some of today's most popular players. So dig out your acoustic guitar and let's get started...

THE ULTIMATE GUITAR LESSON

THE

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YOUR DISC**

MP3 audio
tracks for every tab
example on your
Guitar
Skills CD



BASICS: CHORDS, STRUMMING AND FINGERPICKING

Prime yourself for any acoustic jam with TG's lesson on the basics of guitar playing

It doesn't matter whether you're an absolute beginner or if you've played for a little bit longer, strumming, open chords and basic fingerstyle are skills that every acoustic guitarist needs to have. These essential techniques will help you to learn your first songs and jam with other musicians, too.

We're kicking off this month's cover feature with a look at some of these absolute basics. Start by trying out some of the chord shapes and strumming exercises. You'll need a plastic pick (aka plectrum) for this. Fingerstyle is a little bit tougher so expect to spend more time on this. Head back to 'Essentials' (p8) for a primer.



EASY STRUMMING

♩=72

E

The tab here tells you to strum an E chord first four times, then eight times at twice the speed. The idea is to start by playing downstrokes, then when you double up, use a down-up motion to make the speed easier to manage. It's a basic strumming method that's used in all musical styles.

CHANGING THE RHYTHM

♩=90

D

We're switching to a D chord here as we try a new rhythm. Use your down-up motion from before but leave out the last two upstrokes - this creates space at the end of the strumming pattern. Symbols are used under the tab to denote downstrokes (v) and upstrokes (<).

ANOTHER NEW RHYTHM

♩=90

G

Once again, we're creating a bit of space in the music and generating a new rhythm by simply ditching a few pick strokes. Remember to keep your down-up motion going constantly; just miss the strings all together on the second, fifth and eighth pick strokes.

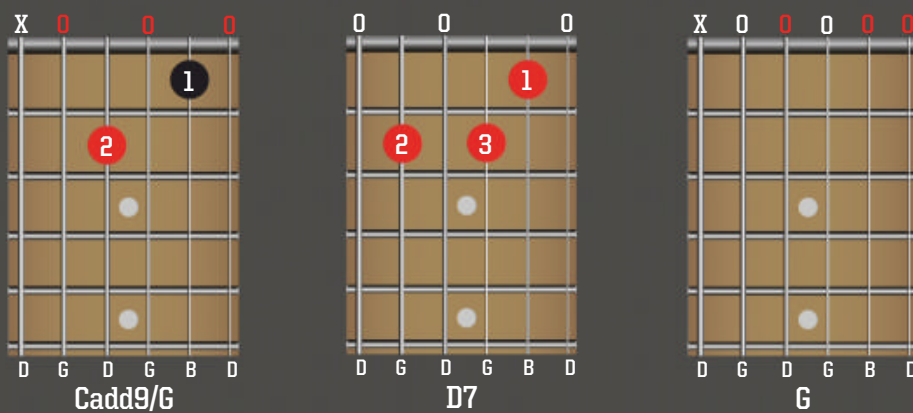
GET CREATIVE!

9 CHORDS

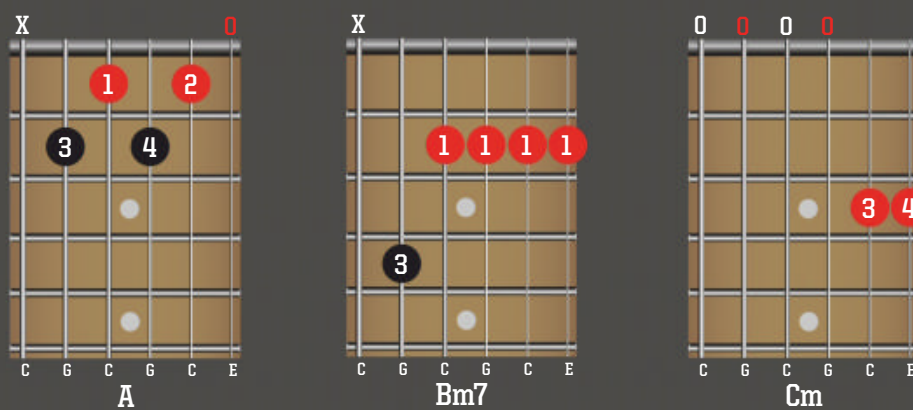
IN ALTERED TUNINGS

The title says it all! We're looking at three altered tunings here: open G (D G D G B D), open C (C G C G C E) and open E (E B E G# B E). Altered tunings can feel unfamiliar at first. But that's the idea! The shapes you use all the time in standard tuning will give different sounds and moods when you've retuned. New tunings really can be a constant source of fresh inspiration.

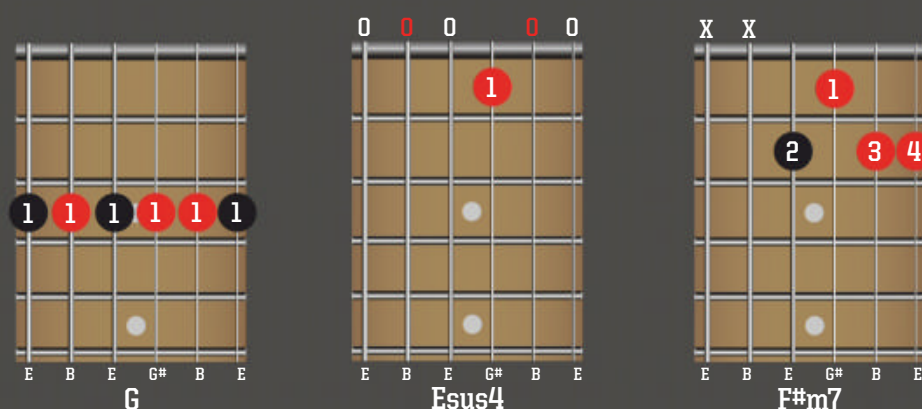
OPEN G TUNING (D G D G B D)



OPEN C TUNING (C G C G C E)



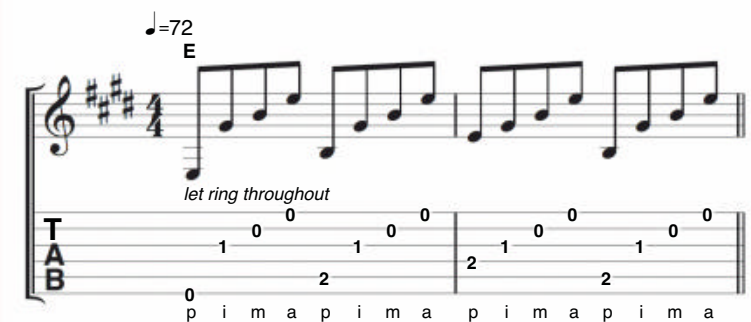
OPEN E TUNING (E B E G# B E)



FINGERPICKING

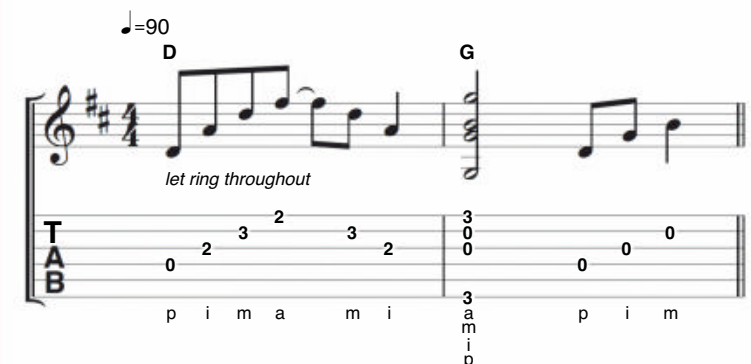
The easiest way to fingerpick is to use your thumb to pick the three bass strings and your index (first), middle (second) and ring (third) fingers for the third, second and first strings respectively. You can play a lot of music without changing this approach.

EASY FINGERPICKING



With your fingers assigned to the relevant strings, try this simple exercise. Just hold down an E chord and play a bass note followed by the three treble strings. Your thumb moves from string to string. Your fingers stay on their respective strings.

MORE FINGERPICKING



Just as you did with strumming, you can mix up your fingerstyle rhythms by missing out a few pick strokes. In bar 1 the fifth note is held on from the fourth note, doubling its length, and the last note also lasts twice as long.

MODERN FOLK

Learn some of the tricks of your favourite players from the flower power folk of the 60s to modern day singer-songwriters

Acoustic guitar has been a mainstay instrument in folk since the days of greats such as Richard Thompson and Paul Simon in the 60s and 70s. In recent years, musicians such as Ben Howard, Jake Bugg and José González have caused a renaissance in the style. We've put together three musical examples to help you get creative with your acoustic guitar and explore some fundamental folk techniques. First up is a percussive strumming riff that incorporates a snare-like backbeat into a simple chord progression. Ed Sheeran often uses this technique as did Nuno Bettencourt on Extreme's classic 90s ballad, *More Than Words*. The next two examples are simple fingerstyle patterns which you can jam along with and apply to your own songs.



José González has been a key exponent of the modern acoustic folk revival

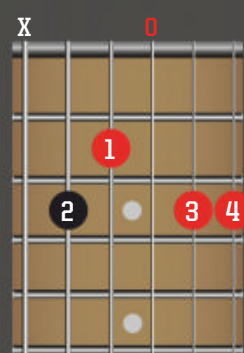
THE ACOUSTIC GUITAR HAS BEEN A MAINSTAY INSTRUMENT IN FOLK



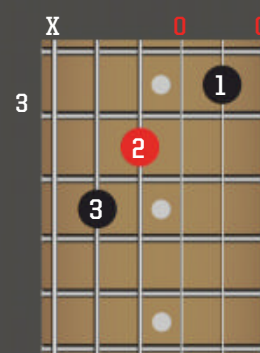
ESSENTIAL FOLK CHORD SHAPES...

Get a folk vibe to your playing with these chords, which are more colourful and interesting than the more simple open major chords. Each shape uses open strings – this

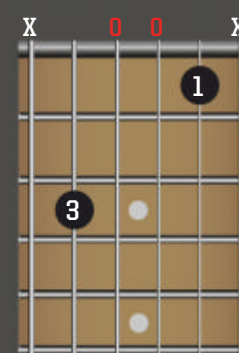
is a great way of adding intervals that would be impossible to stretch to. Try experimenting with moving the shapes up and down the neck to create new sounds.



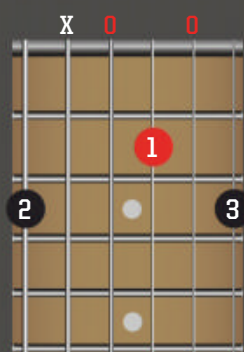
Cadd9



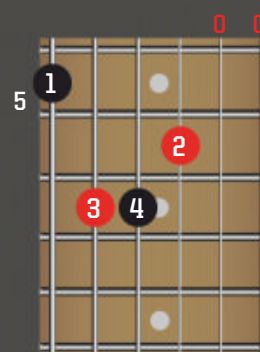
Dadd9/11



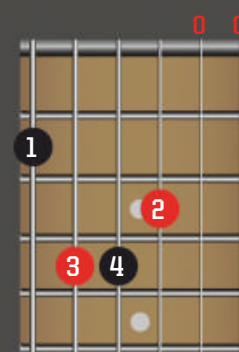
Csus2



Gadd9



Aadd9



F#7add11

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♩=80

Cmaj⁷

Csus²

Gadd⁹

Play 4 times

let ring throughout

TAB

0 0 0 1 0 0 1 0

3 2 3 3 0 3

m p p i p m i

0 2 0 0 0 2 0

3 0 3 3 3

m p p i p m p

♩ = 100

B **F#add11** **Aadd9** **E**

TAB

7 9 8 9 8 0 4 3 4 3 0 7 6 7 6 0 2 1 2 1 0

p i m p i m cont. sim.

HOW AN EQ PEDAL CAN BEAT THE HOWL ONSTAGE



TOTAL GUITAR JUNE 2020

ACOUSTIC BLUES

Get a feel for the lighter side of acoustic blues with TG's cool grooves

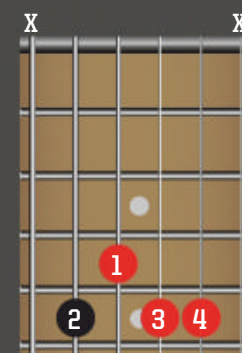
Players such as Jack Johnson and James Bay have blues influences in their playing, but driven by a strong pop sensibility. Typically, they'll mix the riffier side of blues with the wider palette of chords found in folk and pop. Riffs are often based around 'dominant

7th' chords (E7, A7, D7 and so on) and the minor pentatonic and blues scales – perfect for traditional blues. For a pop feel opt for the Dorian mode (in minor keys) or try the Mixolydian mode in major chord progressions. Try these tab examples to get a feel for the lighter side of blues.

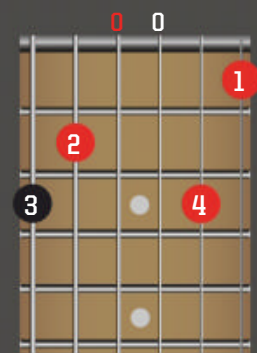


ESSENTIAL BLUES CHORD SHAPES...

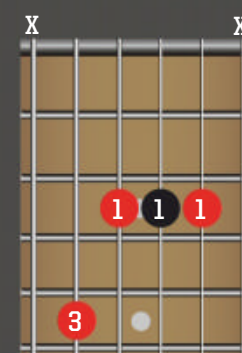
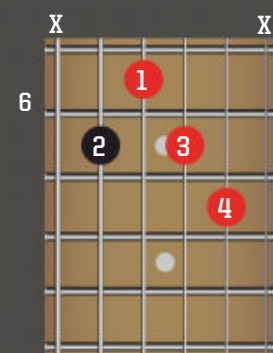
The general theme with these shapes is the dominant 7th sound, which is essentially a major chord plus a ♭7th. This is a great way of injecting some blues flavour into your own chord progressions. You can also add 9th and 11th intervals for more colourful sounds.



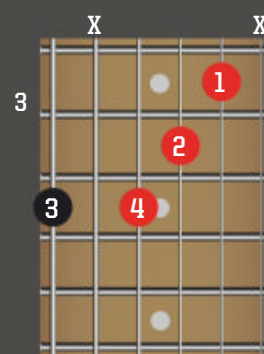
D9



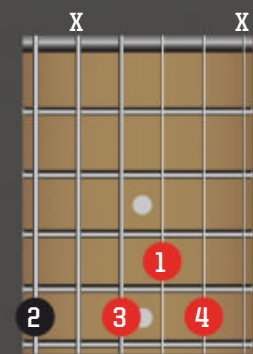
G7

B₂/D

E7#9



A11



A9

PENTATONIC BLUES GROOVE

We're switching between the A minor pentatonic scale (A C D E G) and D9 chords here - all typical blues fare. Play the A5 chord with a first finger barre across both strings. This keeps you in position to play the 3rd fret notes with your second finger and then slide up into the D9 chord.

WITH A COMPRESSOR, YOUR PLAYING DYNAMICS WILL NEVER GET OUT OF HAND AGAIN

COMPRESS YOURSELF

The compressor might be the most unfashionable effect out there, but acoustic players shouldn't just ignore them. A compressor does exactly what it says on the tin – it levels out the dynamic range of your guitar sound by removing any significant jumps or drops in volume level. How does that help acoustic players? Well, have you ever found yourself frustrated that that delicate fingerpicked part never really seems to cut through the mix? Compress that thing! And do you worry that the your high-energy strumming might be getting a little bit over the top? Compress that thing! With one of these on your 'board, your playing dynamics will never get out of hand again.



Jack Johnson adds a shuffle feel to his bluesy acoustic part on *Better Together*

BETTER OFF WITH THE BLUES

♩=160

E A/E G/D E D/F# A/E G/D

let ring

Play 4 times

TAB

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

2 2 0 2 2 0 2 2 0 4 2 0

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

♩ V V ♩ ♩ V ♩ ♩ V

This riff is played with a shuffle feel, which means downpicked notes last twice the length of the upstrokes. It's a common blues groove, and we've taken our inspiration from tracks such as Jack Johnson's *Better Together*. Try applying the rhythm to your own chord progressions.

SICK OF THE BLUES

♩=100

G⁵ B^b5/F G⁵/D C/E B^b/D

Play 4 times

TAB

3 0 0 3 0 0 0 5 5 5 3 3

0 0 3 0 0 0 5 5 5 3 3

3 0 0 0 0 0 7 7 7 5 5

♩ V ♩ ♩ V ♩ ♩ V V

This energetic riff is perfect blues jam material and uses just three chords: G, B^b, and C. If you like to experiment, try adapting the riff for slide guitar and more of a Ben Harper or Seasick Steve vibe by playing only the notes on the second, third and fourth strings.

DADGAD

Try out the rich, sonorous tones of one the most common open tunings for acoustic guitar, DADGAD

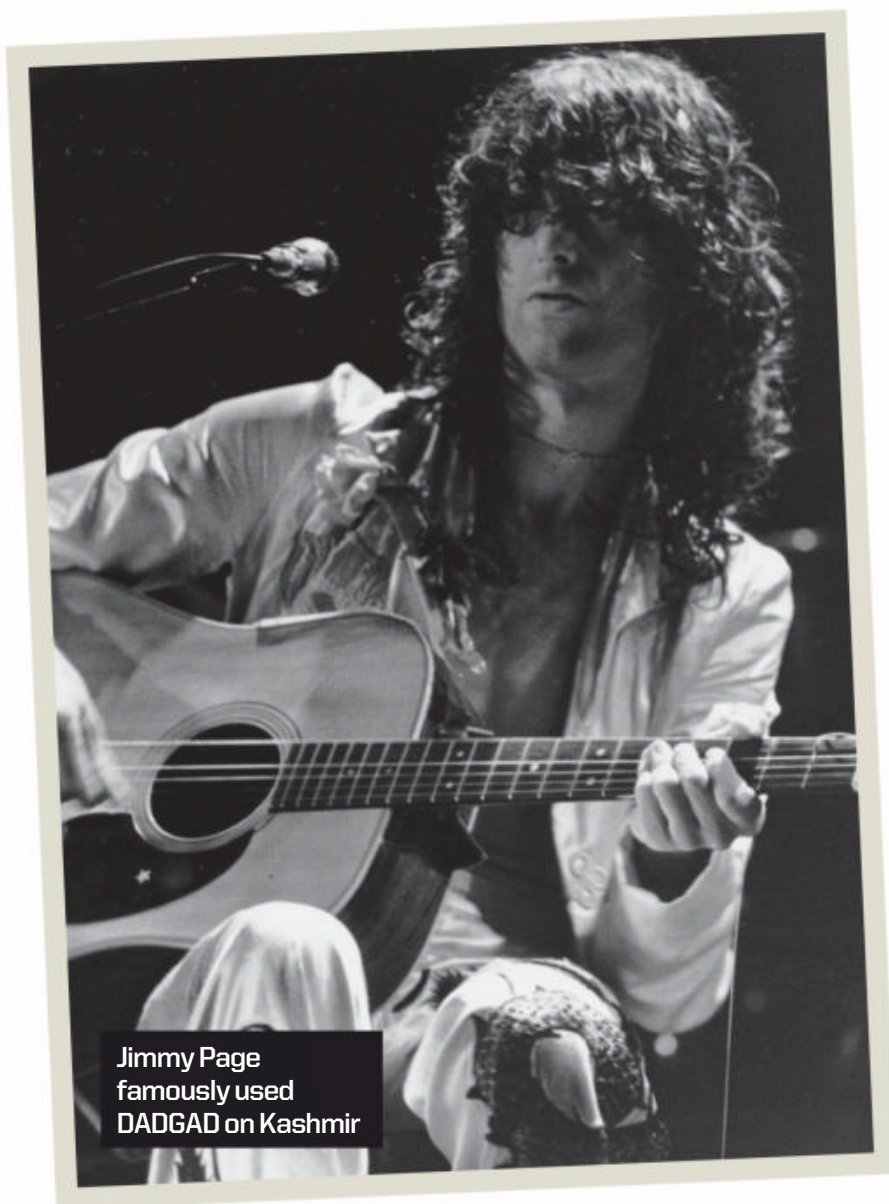
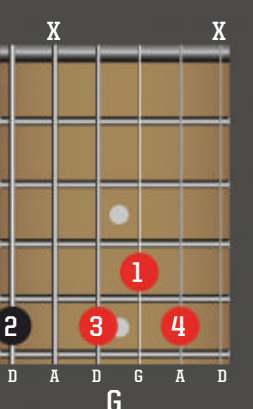
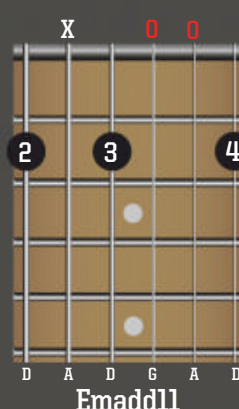
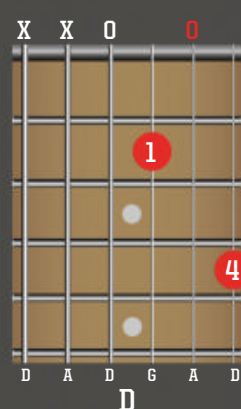
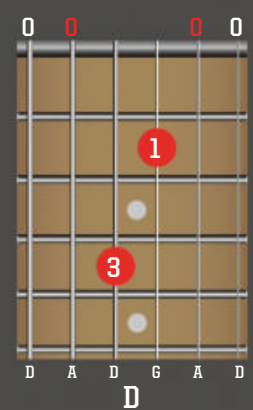
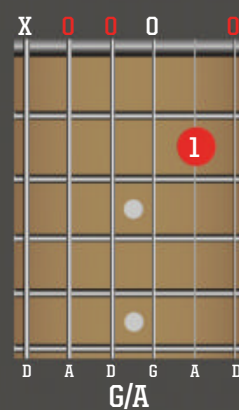
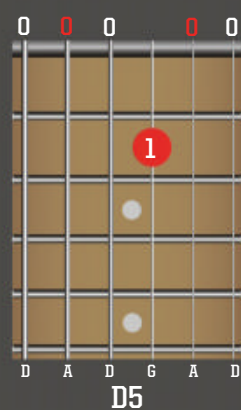
Tune to DADGAD by lowering the first, second and sixth strings on your guitar down a tone. The open strings are an open Dsus4 chord – a rich, lush chord in itself. With its ‘neither major nor minor’ sound the tuning lends itself to jamming and you can come up with musical ideas often by moving one finger up and down a string while using the remaining strings as drones. Jimmy Page used DADGAD with Led Zeppelin on tracks such as *Kashmir*, and, perhaps surprisingly, the tuning is also found in the Slipknot song *Circle*. We’ve written three examples for you to try out: firstly a strummed chord progression playable with one finger, then a fingerstyle part and finally a hybrid-picked line.



ESSENTIAL DADGAD CHORDS...

As DADGAD tuning is quite different from standard tuning, none of your familiar chord shapes will sound the same. You can still play those chords but the fingerings are quite

different, as you can see from the G major shape. Often you can find some very nice chords just using one or two finger such as the D5 and D major chords.



Jimmy Page famously used DADGAD on *Kashmir*

WITH ITS ‘NOT MAJOR OR MINOR’ SOUND, DADGAD LENDS ITSELF TO JAMMING

ONE-FINGER CHORDS

♩ = 114

D⁵ G/A A⁷sus⁴ Play 4 times

TAB: D A G D A D

This part is a I-IV-V progression in the key of D; D being the I chord and G and A7 being the IV and V chords. The DADGAD tuning enables these chords to be played with just one finger moving between the second, third and fourth strings. Keep your strumming hand moving continuously and strum: 'down, up-down-up'.

FINGERSTYLE LINE

♩ = 140

D Dsus² Aadd¹¹/D Bm⁷/D

let ring throughout

TAB: D A G D A D

You can fret this line with just one finger throughout - and it sounds great. Keep your fretting finger arched and allow all the notes to ring together. Play using a fingerstyle technique with your thumb on the fourth string and your first, second and third fingers on the top three strings.

PICK AND FINGERS-STYLE PICKING

♩ = 140

D Gadd⁹/D Aadd¹¹/D Dsus⁴

let ring throughout

NH

TAB: D A G D A D

Play this riff using both a pick and your fingers (aka hybrid picking). That means picking the bass notes with a plectrum, and the treble strings with your free fingers. The harmonics in bar 4 need a light touch, so lay your third finger over the strings at the 12th fret and remember to touch them gently when you play the harmonic.

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TRANSFORM YOUR TONE

GET YOUR GEAR SHIP SHAPE SO THAT YOUR TONE AND YOUR PLAYING WILL SOAR!

Tone is one of the most debated and elusive areas of guitar playing. Some say it's all in the hands, and, while there's an element of truth to that, we'd argue that the gear you choose and how you use it plays a big part in the your sound.

And that's why we're talking tone here in our Ultimate Lesson. Because when you get your gear hooked up just right you're bound to find yourself playing better. Here we're looking at ways you can tweak your rig to make it better to play and to help you deliver the tones that are in your head.



ULTIMATE GUITAR LESSON



9 WAYS TO TRANSFORM YOUR TONE FOR LESS

Improve your sound and you'll upgrade your playing. Simple! Here's how to do it on a budget...

BELOW
Supersize your guitar sound by splitting your signal between two amps

01 GET A BIGGER SOUND!

TRY A WET/DRY AMP SETUP

If you have two amps, this can be a fantastic way to supersize your guitar sound; splitting your signal to send some effects to one amp. We'd advise splitting after your drive pedal/s. Send one split to the first amp (this will be your 'dry' amp) and the other split through the effects placed after the drive pedals (modulation and time-based like delay and reverb) to the second amp (this is your 'wet' amp). It's really a best of both worlds scenario because amp one is direct and dynamic, while the second adds more ambient textures. No matter what amps you're using they need to be isolated electrically to avoid any ground loop hum and in-phase. An AB/Y box with a built-in polarity reverse switch from Radial or Lehle can help with the latter.



02 CUT THROUGH

USE A CLEAN BOOST OR EQ

You need a cut through for a lead or break so what do you do – add gain? Crank the volume? Gain can be an issue of diminishing returns because the more you add, the more clarity and headroom you lose through compression. Not good. And volume can be a bludgeon unless you're thinking about how you shape it. The solution is simple; use a clean boost or EQ pedal and take the

bass level down a notch and increase the upper mids and treble. Now we're cutting through!

03 GET MORE HEADROOM

PUT YOUR AMP'S EFFECTS LOOP TO USE

Let's start at the beginning here, what does an amp's effects return loop (if yours has one) actually do? It bypasses the amp's front end preamp; your amp's onboard tone



controls are no longer in use allowing you to use only your own choice of preamps, boosts and drives. There are some significant advantages to doing this; if you're finding that using those drives through the amp's own preamp is maxing its headroom and using a drive just brings more gain and not volume, it can get you back to that boost situation for solos. Or just a permanent source of tone. That is, if you're not then maxing the power amp's headroom too. We've also seen some superb valve-powered preamp pedals emerge in recent years; making the boutique tones of makers like Victory more affordable. And portable too – you can take your preamp-loaded board and plug into any amp with an effects loop.

04 GET YOUR PICKUP HEIGHT RIGHT

SETTING UP YOUR PICKUPS MATTERS

It's important that pickups are adjusted to the right height to realise your guitar's full tonal potential. But while they'll sound louder the closer to the strings you raise them, that doesn't always mean better. Get the height just right for a balanced tone and output.

HUMBUCKERS

Humbuckers can sit as close as you want to the string for the volume you want. But beware of wolf notes that can occur when the pickup's magnetic field is too close to the string's field of movement, preventing it from vibrating naturally. Start the adjustment process by fretting the top and bottom strings at the final fret. Using a steel rule, adjust the humbucker's height until treble and bass sides sit 2.5mm below the fretted strings.

SINGLE-COILS

Strat-style single-coil guitars should be adjusted to sit with the treble side slightly higher than the bass for a good tonal balance. Fret the two outer strings at the final fret, then adjust the pickups so the polepiece tops sit 2.5mm and 3.5mm from the treble and bass E strings, respectively.

Strings vibrate more freely near the neck than they do at the bridge, meaning neck pickups sound louder for a given height – though many companies now calibrate pickup sets with this in mind. A little experimentation with relative height settings may be necessary to establish a good balance in volume between pairs or trios of pickups.

ADJUST YOUR PICKUPS TO REALISE YOUR GUITAR'S FULL TONAL POTENTIAL



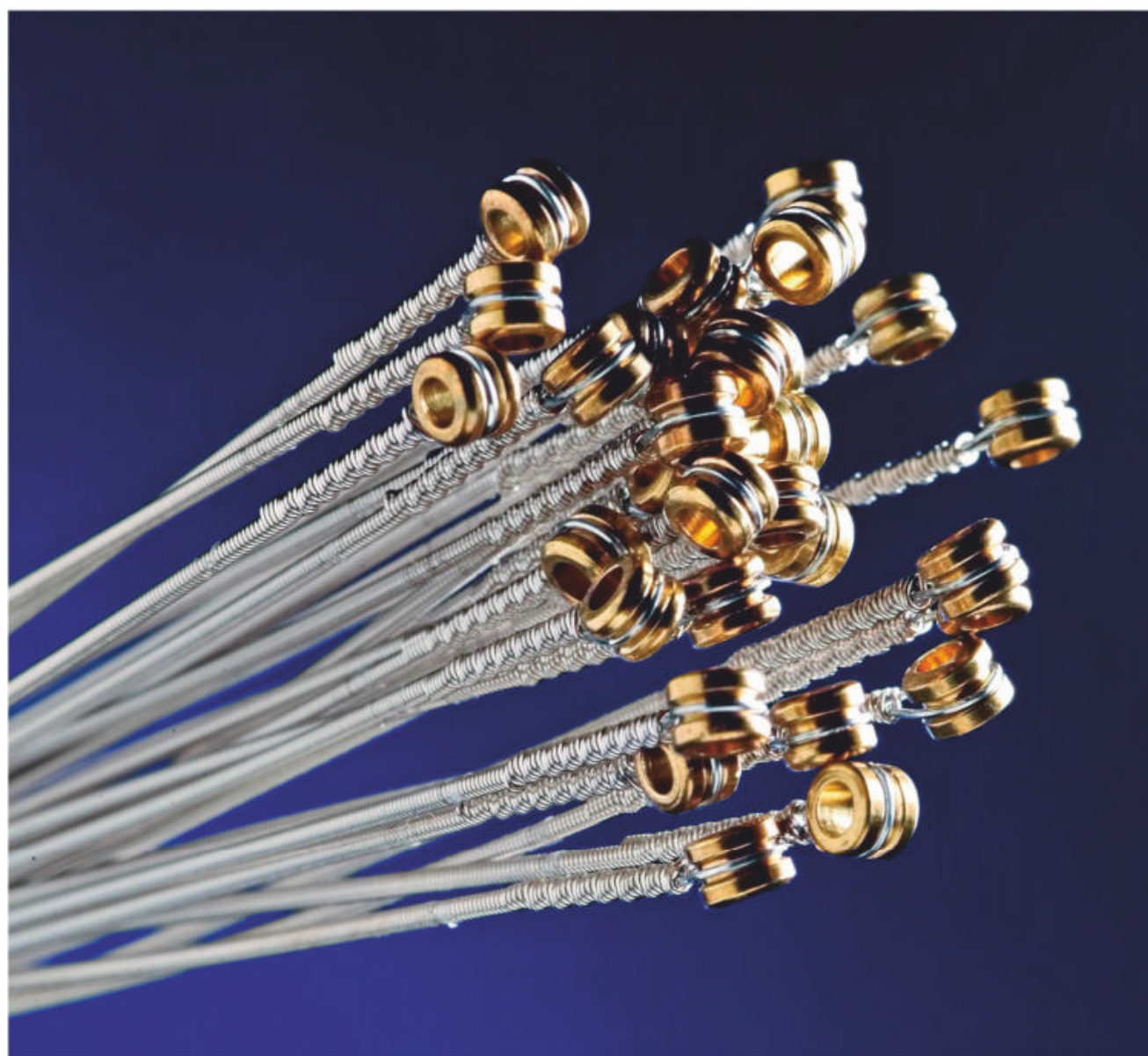
Your pickups will be louder the closer to the strings you raise them, but that doesn't always mean that it will sound better



Boost after drive, for clarity and punch



Boost before drive, for hotter, thicker drive tones



05 PAIR BOOST WITH OVERDRIVE

BOOST YOUR DRIVE AND DRIVE YOUR BOOST

So is it best to boost your overdrive by placing it before in the signal chain or driving your clean boost by placing it after? Each offer different strengths and it's of course dependent on what units you're using but generally, placing your overdrive pedal before a clean boost can give you more picking dynamics and clarity for low to medium gain sounds. If you have the amp headroom, boosting after your overdrive can also offer a good boost for solos. If you want more overdrive, compression and less of a volume boost into your amp, place the boost before the overdrive. Give it a try!

06 GET BETTER TONE AT BEDROOM VOLUMES

A compressor is your friend. A big guitar sound is a dynamic one – so it's really a matter of

BOOSTING AFTER YOUR OVERDRIVE CAN BE GOOD FOR SOLOS

enhancing with pedals to replicate what a valve amp does when it's cranked. Using a compressor for rock and blues can reduce the attack of notes at the start and add sustain in their decay. A boost will push the front end of the amp at lower volumes too.

07 UPGRADE YOUR GUITAR HARDWARE

THE QUALITY OF YOUR HARDWARE MATTERS MORE THAN YOU THINK

Your saddles, bridge and nut material affect your tone with brass, steel and alloy offering a different response to the string in their attack and sustain. Even the guitar's baseplate and vibrato block can have an impact. Steel can sound brighter than other metals and a bone nut and saddle on an acoustic can improve sustain and brightness over manmade plastics. It's relatively

ABOVE
Don't get stuck in a rut – try out different strings for new sounds and playing experiences



cheap to upgrade and experiment with new components too.

08 TRY USING DIFFERENT STRING AND PICK GAUGES

DON'T GET STUCK IN A HABIT

So many of us guitar players are creatures of habit with our guitar accessories – returning to the same model picks, same gauge strings. But do we really know what we might be missing out on? Opting for a light gauge string or heavier gauge pick can suddenly make the integral experience of playing, touch and sound very different. Then there are materials – there's a very different feel between nylon and Tortex picks, while stainless steel strings can sound brighter than the usual nickel-steels. There's a lot of choice out there, and for acoustic players especially there's often a string model waiting to be found that will feel like the perfect match for your guitar.



TAKE THE LEAD

Upgrading your cable can be a simple way of improving your guitar tone

09 SAVE YOUR TONE!

BEFORE YOU CONSIDER UPGRADING YOUR CABLE IT'S BEST TO KNOW WHY AND HOW GUITAR CABLES MATTER

Will buying a better cable improve my guitar tone?

It can definitely change it, though you'll feel the effects of different cables much more if you use passive pickups rather than active. This is where capacitance comes into play – a buzzword around guitar cables for a very good reason. Capacitance has the most noticeable effect of reducing high-end treble in your tone – but it can actually have an effect across the spectrum. Combined with the inductors that are your guitar pickups, it can actually add midrange gain. The general rule is, the longer your cable length is, or the more capacitance the cable itself has for its given length, the more loss of high-end you'll notice. You may even want this but if you're lacking

some high-end brightness, low capacitance cable could make a positive difference to your sound.

So can you explain what capacitance is exactly?

A capacitor is formed between two electrical conductors that are in close proximity – and the larger the surface area of these conductors (in your guitar cable) then the larger the capacitance. Large amounts of capacitance are measured in units of farads, named after 19th century English physicist Michael Faraday. The smaller amounts found in guitar cables are measured in picofarads (pf); each one million-millionth of a farad. A decent quality audio cable should offer 30pf per foot with the highest quality offering around half that.

Why aren't active pickups effected by cable capacitance?

Active pickups contain a preamp that offsets any issues with impedance by converting it to low impedance; and it can drive a cable without any loss of high frequency.

What is impedance?

Impedance (Z) is the measure of the total opposition to current flow in an alternating current circuit. It is made up of the sum of two components, resistance (R) and reactance (X). Sounding technical? Stay with us for the important bit... The output from most electronic audio devices is usually low impedance (around 150ohms) but it can be much higher for passive guitar pickups. And this means it is more

adversely affected by capacitance from a cable to create a filter on your sound – as capacitance and impedance go up, this filter comes into effect more. In theory, the ideal setup for wide frequency response in your tone is a low impedance pickup and low capacitance cable.

What about the patch cables between my pedals – is their capacitance important?

Patch cable capacitance isn't as important as the cable that goes between the guitar and the first pedal in your chain because pedals have low impedance outputs. Though if your pedals are true bypass, and many are nowadays, they will have more effect on the overall capacitance in our signal.

GET VERSATILE!

DO MORE WITH YOUR STRAT



There's so much you can do to improve and mod the guitar you have – here are some of the best ways to start



GIVE THE SINGLEBUCKER SOUND A GO

Got single-coil pickups but want to imitate fat 'bucker tone? First, add tons of overdrive to your sound via a decent mid-rich pedal – two pedals, preferably. Don't be tempted to turn the treble down on your amp or pedals: around six to eight, no lower. Keep the guitar's volume up full, but knock the bridge pickup tone control down to about half or lower. Sounds much more like a humbucker, right? Vintage-style Strats don't have a tone pot wire to the bridge pickup, so you'll need to mod this.



GET FRESH POTS

If you have a low to mid-price guitar there is usually some room for improvement in the electrics department; and the standard wiring and potentiometers (pots) are a good first port of call. Cheaper pots tend to have quite inconsistent resistance values. The higher your resistance, the more treble you have on tap. It can make a significant difference to Strats especially with 250k pots being regarded as the ideal value for them.



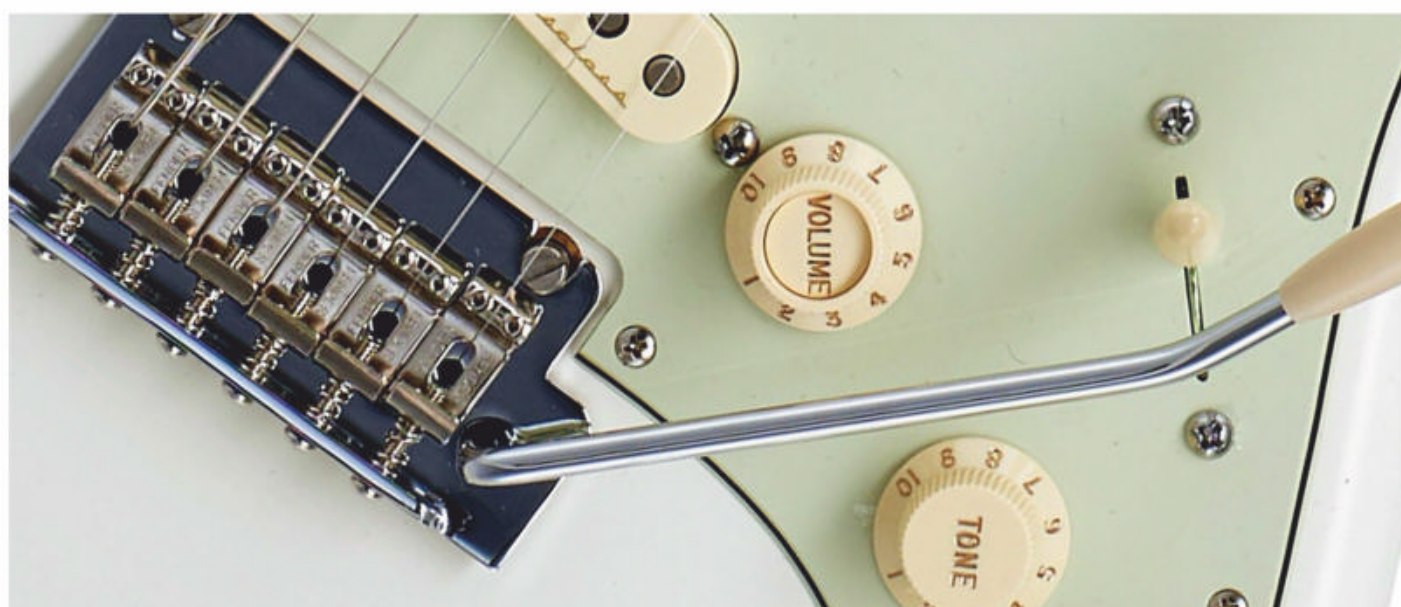
FIT A TREBLE BLEED

Not as gruesome as it sounds but a mod to offset the reality that a standard guitar volume control also acts as a low-pass filter, and as a result they can cause a loss in treble as you turn them down. A treble bleed mod helps to get around this. You'll need to buy either a capacitor or a resistor and a cap often wired in parallel to the pot (though some circuits offer series as an option to preserve the taper of the volume control more). There are different combinations of capacitors and resistors that players can favour depending on variables of personal tastes and the pickups they use. Fender's own Tone Saver offers the capacitor and resistor in one, making for an easy installation. Look online for a wiring diagram to help you and make sure you're confident with a soldering iron.



GET MORE TONE FOR YOUR BRIDGE PICKUP

The Stratocaster bridge pickup is an immensely versatile beast, but one that's caged thanks to the lack of a tone control in Leo Fender's original configuration. Thankfully, changing this is a very simple fix that guitarists have been doing for decades. First, locate the wire connecting the Strat's second tone pot to the pickup selector switch (it'll be connected to the middle pickup at this point). Unsolder this, and move it one tag towards the middle of the switch and solder it back up. Done! Want to test it out? Crank up your gain and knock the tone down to about halfway, and you'll find that polite single coil sounds suspiciously like a humbucker!





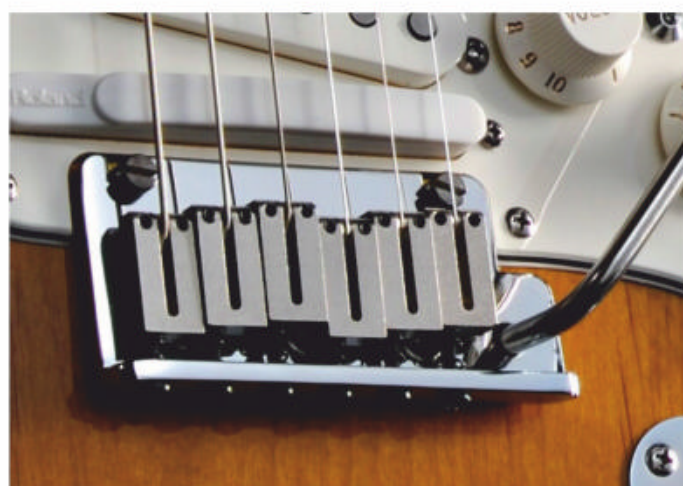
GET A GATE!

If all of that sounds like too much hassle, there is another solution to kill your buzz: get a noise gate. This guy is the bore who nobody really wants to talk to at the pedal party, but it'll save your tonal bacon if it's starting to sizzle. Stick a gate (Boss NS-2, TC Electronic Iron Curtain) at the front of your pedal chain, and you'll stop any interference from making it through your gain stages.



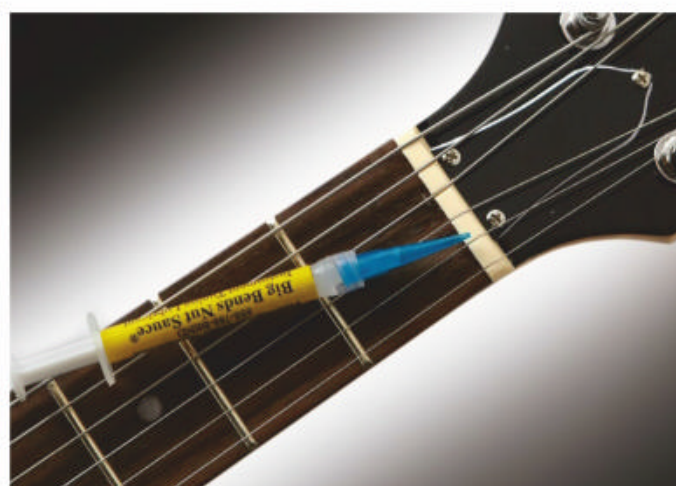
SAY NO TO NOISE

While the Strat oozes character from that classic trio of single coils, they are also susceptible to noise from external interference, and if you're planning on upping your gain, this will only be magnified. You can combat this by shielding the cavities on your guitar with copper tape: available from Allparts.uk.com for £6, and more than enough to shield a whole Strat. Remove your strings and scratchplate, then line the cavities and underside of the scratchplate with the self-adhesive tape. Overlap the tape as you go so that all of the pieces are making contact with each other, and don't forget to do the cavity walls too – this is important as the tape on your scratchplate will make contact with the cavities too. Finally, you need to earth the conductive tape. Take a shielded piece of single-core wire and solder one end to the tape, the other to the back of your tone pot. You now have an effective noise barrier!



BLOCK YOUR TREMOLO

While many love it, some Strat players don't use the tremolo that invariably comes fitted with the guitar. While the design is great and they can be set up to play with good tuning stability, often this can be overlooked and the tuning becomes a problem. So if you don't use it – try blocking it off. A hardwood wedge is your best bet (and you can find our full in-depth tutorial on MusicRadar.com – search 'Strat tremolo') and alongside the tuning advantages, it can also help with sustain if you fit it right. You can also remove it easily enough if you change your mind.



COOL RUNNINGS

If you're keeping Leo's Tremolo operative, you'll want to give yourself the best chance of staying in tune. Aside from having the trem set up correctly, you can keep everything free and easy by lubing-up the hardware. Essentially, anywhere that the string makes constant contact with your guitar presents an opportunity for unwanted friction and snagging, so get yourself some Big Bends Nutsauce, Music Nomad TUNE-IT or a similar guitar lubricant, and apply it to your nut and saddle. This will help eliminate friction as you tune, as well as when the tremolo pulls the string through the grooves.

BUILD YOUR PEDALBOARD

The golden rules of effect order on your 'board... and when it's okay to break them

01 VOLUME

Where to put it: At the start of your chain. Placed here, it's like having your guitar's volume knob in pedal form.

ALTERNATIVELY

If you don't want trails from delays and reverbs, and want the signal's decay, place it at the end. It can be quite dramatic to gradually roll off large, heavy guitar parts in a studio-like fade while playing live.

02 COMPRESSOR

Where to put it: Ideally, any compression should happen before the rest of the signal chain, so as to tame peaks, while still allowing for a jump in volume. Since compressors work by evening out the signal and adding gain, pedals after them, especially drives, might need their output level tweaking. Once they're dialed in you're set. Placed in front of drives, compressors can smooth their response while delivering a hotter signal to their input and a 'fatter' sound.

ALTERNATIVELY

Put the compressor at the end of your chain. This will lessen the difference in amplitude between different potential signal paths within your board and result in a more consistent signal level. After all, when you record in a studio, there will almost certainly be compression put on your guitar post-amp and post-mic.

03 WHAMMY

Where to put it: After compression but before drives. Pitch shifters mangle your signal and compress it, so having drives after can clip and smooth some of the unpleasant artifacts and add additional complementary harmonics of their own.

ALTERNATIVELY

Put it after delays so that you can dynamically use momentary effects to, say, mess with the trails of a decaying signal. A common math-rock trick is to put a pitch shifter after a Boss DD-3 with the time on minimum and the feedback on full for a momentary sci-fi sound effect.

04 WAH

Where to put it: Before drives for a full musical filter sound like Hendrix and Satriani. When placed before reverb and modulation, moving the wah slowly can result in an almost phaser-like filter that can be controlled dynamically with your foot for subtle, psychedelic motion under arpeggiated sections.

ALTERNATIVELY

Place after fuzzes for a wild, extreme filter sound. Think Billy Corgan's solo sounds on Smashing Pumpkins' *Slunk*.

05 PREAMP / DRIVE

Where to put it: Before drives and fuzzes. Smashing the input of drives makes a clipped, compressed, fatter tone.



ALTERNATIVELY After drives and fuzzes to function more like a lead boost. Here, it will still fatten the sound, but won't increase the compression or clipping.

06 FUZZ/DISTORTION

Where to put it: Before delays and modulations, after drives and pitch shifters. Compressed or clipped signals can make the

perceived volume of the guitar greater; given that delays and reverb work by creating copies of the signal, placing distortion after them can result in volume jumps or muddy tones. Placing them before makes the cut-off between repeats cleaner.

ALTERNATIVELY Put them before pitch shifters. As they'll clip the guitar signal heavily, they'll send a more compressed signal to the pitch

shifter. This could be a radically different tone, depending on the fuzz and pitch shifter pedals used

07 DELAY
Where to put it: After drives; before reverb and modulation.

ALTERNATIVELY Put after reverb, or stack multiple delay and reverb pedals in series for huge ambient tones.

The general rule of thumb tends to be: for clarity, stack from a moderately long delay time, and get longer as you move down the chain. For ambient players, start with a shorter initial time and get longer from the second delay on.

08 REVERB
Where to put it: After delays, so that your delay is still clear. The combination of delay and reverb can be great for ambient noodling, but using them in such a way that they don't become an indistinct wash can be tricky. With reverb placed after delay, rolling off the treble on a reverb is sufficient to get a huge pad sound, or an ambient tone for clean, atmospheric sections, without the reverb becoming overpowering.

ALTERNATIVELY Put your reverb in front of your drives, or run it into a dirty amp. This dark tone can be brooding. It's a great trick to try in the studio if you're experimenting with alternative signal orders, and is allegedly the preferred pedal order of Steven Wilson from Porcupine Tree, who runs his delays and reverb into the dirt channel of his amp.

09 MODULATION
Where to put it: At the end of your chain, so that all of the other effects in the chain are consistently filtered. The sound of something like a phaser or a flanger after drive can be powerful – think Van Halen's *Ain't Talkin' 'Bout Love* or the solo from The Mooney Suzuki's *Alive And Amplified*.

ALTERNATIVELY Although you may lose the consistent, audible 'cycle' of the modulation effect, putting it before your delays can mean a disorientating wash of modulated echoes, particularly with a tape-echo style delay that has the additional option to add modulation or wow and flutter settings.





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Beginner workout

- 1 Practise the chords and changes in our Get Playing Now lesson on p8
- 2 Try out the chords in *One Love*
- 3 Play the solos in our Get Playing Now lesson slowly, one note at a time
- 4 Check your technique on p58 and p59
- 5 Head to p18 and try your hand at *Bad Decisions* by The Strokes. Slowly!

The best tip for beginners is to practise *so slowly* that you hardly make any mistakes. Break down any long passages of music into short bite-sized phrases.

Chords and rhythm

- 1 Make sure you've learnt the most important open chords in our Get Playing Now lesson
- 2 Daily practice: Choose one group of chords from our Learn More Chords lesson
- 3 Pickipedia: Try out one riff a day
- 4 Jam along with *One Love* or *People Say* and aim for a tight groove as you play.

Try to spot relationships between new chords and the shapes you know - even if it's just a shared note. For rhythm and timing, repetition is everything. Play a favourite riff for 20 minutes to see your timing improve.

PRACTICE PLAN

You've tried all our exercises, now structure your practice time with our handy planners

Yeah, we know, there's loads to digest in this month's mega-lesson, so where do you start? Well, to see improvements in your playing, the best thing to do is identify some goals and work on a few things at a time. So that's what we've done here. Based on the assumption that you can't possibly practise everything, we've picked a few choice cuts from the mag for you. Follow our workouts, or use them as inspiration to devise your own plans.

Lead guitar

- 1 Check your technique on p58 and p59. Keep coming back to stay on track
- 2 Pickipedia: Try out one riff a day to hone your picking and timing
- 3 A to Z of Shred: Choose one exercise and break it down into short phrases to practise
- 4 Classic Track: Practise the guitar solo in *Some Might Say* on p40

Sure, there are tougher solos than *Some Might Say*. But try switching between the tight picking of our Pickipedia riffs and Noel's laidback lines. It's harder than it sounds!

All-round workout

- 1 Daily practice: Choose five easy exercises and play as cleanly as you can. No excuses!
- 2 Daily practice: Practise one exercise from every section of the mag
- 3 Challenge! Find the hardest bar of music in the magazine and practise it note by note
- 4 Do the opposite of your goal! More into lead guitar? Try out some fingerstyle acoustic for some new phrasing and chord-based licks

Divide your practice time between fine-tuning basic skills, technical challenges and broadening out your musical horizons.

Tempo tricks

Get your playing up to speed, and fast!

- Play to a drumbeat that you can change the tempo of. Start slow and raise the tempo in tiny steps to increase your playing speed.
- Play clean before you play fast - and we're not just talking about shred! It's easier to play up to speed once you've learnt the music.
- Drop a note. Omit a note to make a position shift quicker or to ease tension in a long run of notes. Seriously, no one will notice!



RABEA MASSAAD

SIGNATURE SILO HUMBUCKERS



'I need a pickup with the ability to create glassy, ambient leads and warm, clear chord tones. Equally I need it to sound crushingly heavy and aggressive. The Silo humbuckers give me everything I need and more. I couldn't be happier.'

Rabea

launch your tone into the ambient-sphere

Photo: Max Taylor-Grant

Bare Knuckle

bareknucklepickups.co.uk