

# HINTS & TIPS

## Devil Woman

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**Cliff Richard** (born Harry Roger Webb) is one of the most popular and enduring entertainers of all time. His career began in 1957 as a rock 'n' roll performer, aiming to be the UK's answer to Elvis Presley. The song 'Devil Woman' was released in 1976, and was a massive hit for Richard both in the UK and the US.

- The left hand should be based in third position for this piece, where almost every note of the line can be found. The exceptions are the B $\flat$  and low F, for which a shift down to first position is required. (B $\flat$  may also be found on the E string at the sixth fret; some players may find this just as easy if fourth finger strength allows, though the outro figure should be played as written in order to incorporate the slide.)
- The chorus is a unison figure (guitar, bass, keys and vocals all essentially play the same thing) so it is important to pay particular attention to accurate timing here.

## Get It On

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Formed by Marc Bolan in 1967, the band Tyrannosaurus Rex was nurtured by the late DJ John Peel, and became a popular act in the UK. However, in 1970, on release of their second album, the group truncated their name to **T. Rex**, developed a punchier, tighter and more direct sound and became the forefront of the glam rock movement. 'Get It On' was the standout track from their second album, and went straight to number one in the UK charts.

- This song may be played using either plectrum or fingers. In either case, strict alternation should be observed: notes falling on the beat should be played using down-strokes (or the index finger) while those on the offbeat should be played using up-strokes (or the middle finger).
- Be careful not to accidentally reverse this pattern after a rest (or tied note) on beat 1.
- As this is a melodic bass line playing the type of idea often assigned to guitar, a sound should be chosen with enough treble content to cut through the mix. Playing near the bridge may assist with this.

## God Save The Queen

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'God Save The Queen' was Johnny Rotten's alternative National Anthem, written just in time for the Queen's 25th Silver Jubilee. Completely shocking the country, the **Sex Pistols** song was banned by broadcasters, and members of the band were actually physically attacked by supporters of the monarchy. It still made number two in the charts, however.

- Most bassists will play this using plectrum technique; playing constant  at this tempo presents a challenge in terms of both timing and consistency of volume/accents. Either way, strict alternate picking/fingering should be used, making it important to incorporate 'phantom' downstrokes where notes are tied across the beat.
- In general, an even flow of  with little in the way of accenting should be the aim here, although beats 1 and 3 may be accented slightly (or where there are pushes in bars with a tie in the middle).
- You may wish to try slight overdrive/distortion here, though bear in mind that the guitar part uses full distortion: a completely clean bass sound may actually work better in terms of finding its own place in the mix.

## How Deep Is Your Love

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The **Bee Gees** were a hugely successful pop music trio, comprising of Barry Gibb and his younger twin brothers Maurice and Robin. 'How Deep Is Your Love' is a ballad from the soundtrack to the film *Saturday Night Fever* that reached number one and also featured on the American All Time Top 100 song list. In 1996 the boyband Take That covered the song, taking it back to the top of the charts again.

- Smoothness and accuracy are the watchwords here.
- Strict position playing is not always possible, as consecutive notes falling on adjacent strings at the same fret will often require the use of separate fingers – for example, the  in bar 4 will probably be played using the fourth and third fingers respectively.
-   in this style are often played with a slight rest in between; while this is entirely appropriate to the style, be careful not to introduce any muted timing strokes, or excessive fret buzz when producing rests, as this will be detrimental to the fluidity required.

## The Killing Moon

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**Echo & The Bunnymen** is a post-punk band from Liverpool, writing atmospheric and epic sounding songs. 'The Killing Moon' is one of the band's biggest hits, seen as a classic that never seems to date. In 2001 it was used in the opening sequence of the cult film *Donnie Darko*.

- Almost all of this bass line uses the same rhythm, with notes on beat 1, the second  of beat 2 and beat 4.
- For this syncopated rhythm to sound fluid and relaxed it is important not to rush, and particularly important for the pushed note (2&) to be accurately placed.



# HOW DEEP IS YOUR LOVE

Words and Music by Barry Gibb, Robin Gibb and Maurice Gibb

$\text{♩} = 106$  Pop 2 bars count-in

## Intro

C Cmaj7 Fmaj7 Fmaj7/G

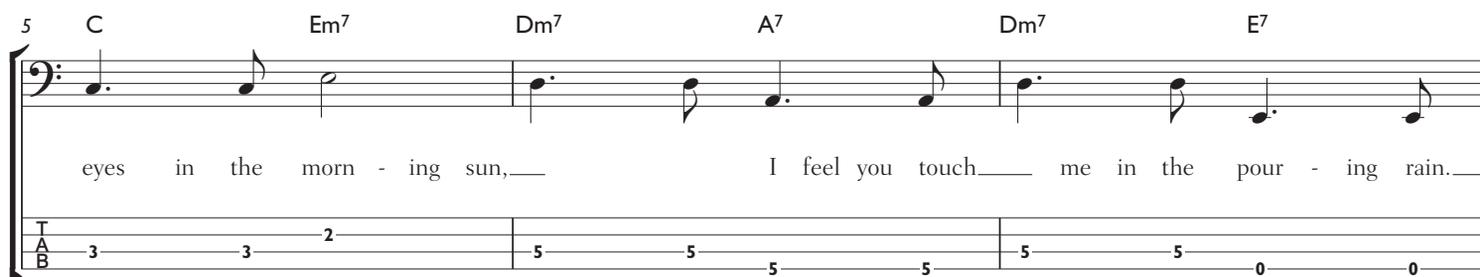
*mp* I know your



## Verse

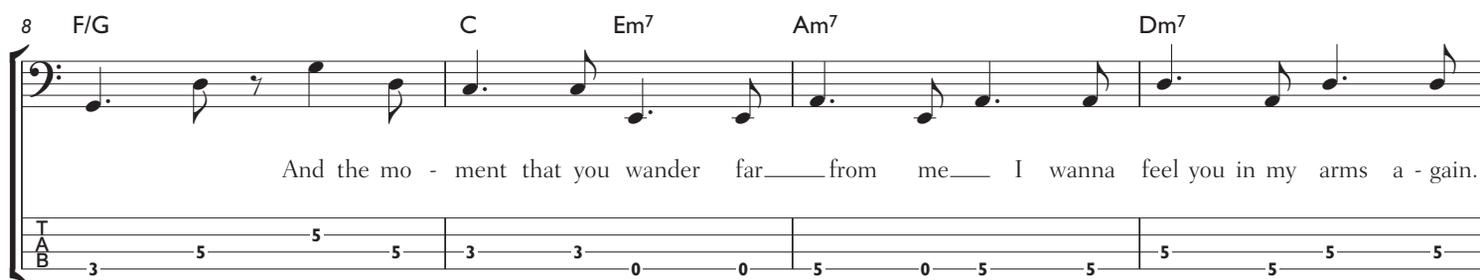
5 C Em7 Dm7 A7 Dm7 E7

eyes in the morn - ing sun, I feel you touch me in the pour - ing rain.



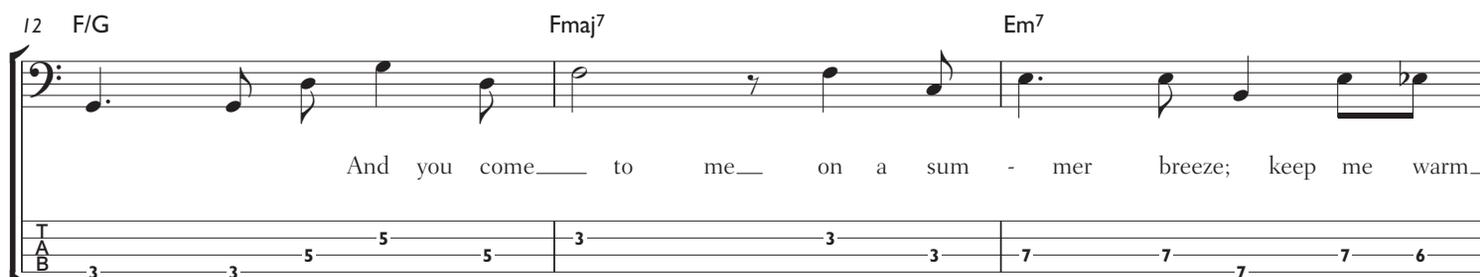
8 F/G C Em7 Am7 Dm7

And the mo - ment that you wander far from me I wanna feel you in my arms a - gain.



12 F/G Fmaj7 Em7

And you come to me on a sum - mer breeze; keep me warm.





# TOGETHER IN ELECTRIC DREAMS

Words and Music by Giorgio Moroder and Philip Oakey

♩ = 130 **Pop** 2 bars count-in

**Intro**

Chords: E<sup>b</sup> A<sup>b</sup>/E<sup>b</sup>

Staff: Bass clef, 4/4 time, mp

Tab: 6 8 6 6

Chords: B<sup>b</sup>/E<sup>b</sup> A<sup>b</sup>/E<sup>b</sup>

Staff: Bass clef, 4/4 time

Tab: 6 8 6 8

Chords: E<sup>b</sup> A<sup>b</sup>/E<sup>b</sup> B<sup>b</sup>/E<sup>b</sup> E<sup>b</sup>

Staff: Bass clef, 4/4 time, mf

Tab: 6 6 6 6 3

(2°) I

**Verse**

Chords: E<sup>b</sup> B<sup>b</sup> Cm A<sup>b</sup>

Staff: Bass clef, 4/4 time

Tab: 6 3 3 3 3 4 4 4 4

on - ly knew\_ you for a while, I never saw your smile 'til it was time  
- times it's hard\_ to re - cog - nise, - love comes as a sur - prise and it's too late,

Chords: E<sup>b</sup> D<sup>b</sup> Fm A<sup>b</sup>/B<sup>b</sup> B<sup>b</sup>

Staff: Bass clef, 4/4 time

Tab: 6 3 4 4 4 4 4 4 3 4 4 4 0 6 3

— to go, time to go a - way. — Some -  
— it's just too late to stay, — too late — to stay. —