

The Pedals That Make The Tone

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"DUELING BANJOS" STEVE QUIMETTE

As heard in **GUITAR HERO 5** (ACTIVISION)
 Music by Arthur Smith * Transcribed by Jeff Perrin

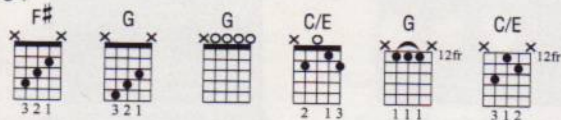
Gtr. 1 is in open G banjo tuning, capoed at the second fret. The sixth string is removed and the fifth string is a .009 gauge tuned one octave higher than normal (low to high, G D G B D*). See CD-ROM for more detail. All music for Gtr. 1 sounds in the key of A, one whole step higher than written. All tablature and chord positions are relative to the capo.

*Alternatively, you may leave the sixth string on and just ignore it. You may also leave the fifth string as is and simply drop the tuning from A to G. This will produce a pitch two octaves lower than the recording, but the notes are still correct.

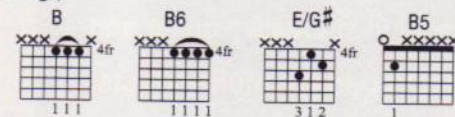
Gtr. 2 is a seven-string tuned down one whole step (low to high, A D G C F A D). **Bass** is a five-string tuned down one whole step (low to high, A D G C F). All music for Gtr. 2 and Bass sounds in the key of A, one whole step lower than written.

Gtr. 3 is in standard tuning.

Gtr. 1 (capo 2)
 (5 strings)



Gtr. 2
 (7 strings)



A Intro (0:00)

Freely

Gtr. 1 (elec. w/overdriven tone) *w/pick and fingers* *let ring*

Gtr. 2 (elec. w/overdriven tone)

6 C/E G N.C. C/E G (w/dist.) E/G# B N.C.(B) (w/dist.) (E) (B)

10 C/E G N.C. *let ring*

14 $\text{♩} = 164$ (0:47) N.C.(G) P.M. N.C.(B) P.M.

B

18

22

(E) P.M.

(G) Gtr. 1 P.M.

26

(B) Gtr. 2 P.M.

5-string

7-9

(C) P.M.

30

5-5

(E)

0-2

7-9

B (0:50, 2:50)

(C) (G) (D) (G)

*(w/delay effect)

Riff A

P.M.

end Riff A

5 5 8 5 5 5 8 5 3 0 5 0 3 0 5 0 2 3 5 3 2 3 5 3 2 3 0 (3) 3 4

*Set delay time to approx. 90 ms. to produce 16th-note picking effect (see CD-ROM video). Echo regeneration should occur in dotted eighth-note rhythms, w/one repeat.

(E) (B) (F#) (B)

P.M.

5 5 0 0 0 0 5 5 0 0 0 0 0 0 0 0 /4 2 2 2 2 2 2 2 2 0 0 0 0 0 0 0 0 (7)

1st time: Bass tacet. 2nd time: Bass plays Bass Fig. 1 twice (see bar 44)

(C) (G) (D) (G)

P.M.

5 5 8 5 5 5 8 5 3 0 5 0 3 0 5 0 2 3 5 3 2 3 0 3 (3) 0 0 (3) 3

(E) (B) (F#) (B)

P.M.

5 5 0 0 0 0 5 5 0 0 0 0 0 0 0 0 /4 2 2 2 2 2 2 2 2 0 (0)

-2 1/2

C (1:02, 3:01)

(G)

Gtr. 1

P.M. (repeat previous two bars) 2

0 0 0 0 0 0 0 0 12-14 12-13-15 13 12 //

(B)

Gtr. 2

P.M.

P.M. P.M. P.M.

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

5-string Bass

7 9 6 7 9 7 6 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 //

(C) (G)

P.M.

P.M.

5 5 5 5 5 5 5 5 5 5 5 7 5 6 8 6 5 0 0 0 0 0 0 0 0 12-14 12 13 15 13 12

(E)

(B)

Substitute Fill 1 second time (see next page)

P.M. P.M. P.M. P.M.

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

7 9 6 7 9 7 6 7 7 7 7 7 9 9 7 7 9 6 7 9 7 6 7 7 7 7 7 7 7 7 7 7 7 7 7 7

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34 (D) P.M. (F#) (B) C/E G C/E G

2nd time, skip ahead to [1]

G C/E G C/E G

0-0-0-0-0-0-0-0 15-17 16-17-19 17-16

12 12 12-13 12 12 12 12-12-12 12 12 12 12-13 12 (12) 12 12 12-14 12 12 12 12-14 12 (12)

2 4 6 7 4 7 6 2-2 2 2 2-2 2-2 2-2 2-2 0 0 0 5 0 X 0 0 0 12 0 X 6 7

9 11 8 9 11 9 8 9 9 9 9 9 9 9 7 0 0

Substitute Fill 2 second time (see below)

Substitute Bass Fill 1 second time (see below)

D (1:20) N.C. Gtr. 1 (1:20) N.C. Gtr. 2

12 13 15 12 13 14 12 12 14 (14) 0 1 3 0 1 2 0 0 2

9 6 7 9 6 7 9 (9) 4 5 7 4 5 2 4 0 2 0 0

P.M. P.M. P.M. P.M.

E (1:28) (C) (G) (E) (B)

Gtr. 1 Gtr. 2 Bass

2 0 0 0 0 2 3 5 5 5 8 5 5 5 8 5 3 0 0 3 0 0 5

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

Bass Fig. 1 5 5 5 5 5 5 5 5 0 0 0 0 0 0 0 0

slight P.H. > 1/2

Fill 1 (3:09) Gtr. 2 (E) P.M.

7 5 7 6 5 7

Fill 2 (3:14) Gtr. 2 (F#)

4 6 3 4 6 4 3

Bass Fill 1 (3:14) (F#)

9 11 8 9 11 9 8 7 7

"DUELING BANJOS"

46

(C) P.M. 2 3 5 3 2 3 5 3 2 3 0 (3) 3 4

(G) (w/Hartman Electronics Octave Fuzz) 5 (5) 5 (12) (12)

(F#) P.M. 2 2 2 2 2 2 2 2 0 0 0 0 0 0 0 7

(B) slight P.H. w/bar -1 -3 -1

*overdub leading to solo (delay off)

end Bass Fig. 1

F Banjo Solo (1:43)

50

(G) -1 1/2 2 12 (12) 10 12 10 12 10 12 10 12 0 10 12 (12) (12) 10 12 10 12 (12) (12) 10 12 13 14 12 12

(B) Rhy. Fig. 1

P.M. (repeat previous bar)

Bass Fig. 2

54

15 12 14 (14) 12 15 12 14 12 14 12 12 15 15 12 13 12 12 14 14 12 10 12 10 10 12 14 12 13 15 12 15 (15) 15 15 (15) (15) 12

P.M. end Rhy. Fig. 1

end Bass Fig. 2

58

Gtr. 1 (12) 12 14 12 13 15 (15) (15) (15) 15 (15) (15) 0 1 2 3 3 2 (2) 3 3 0 5 0 5 3 0 5 3 5

Gtr. 2 repeats Rhy. Fig. 1 (see bar 50)

Bass repeats Bass Fig. 2 (see bar 50)

let ring

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61

63

G 7-string Guitar Solo (2:06)

(E)
Gtr. 2
w/bar

66

Gtr. 1 (w/dist. and delay)
(C)
Rhy. Fig. 2

(E)
Bass
Bass Fig. 3

Gtr. 1 plays Rhy. Fig. 2 four times (see bar 66)

Gtr. 2

70

Bass plays Bass Fig. 3 twice (see bar 66)

Gtr. 2

72

Bass

Bass Fig. 4

Gtr. 1 plays Rhy. Fig. 2 six times; gradually lift palm mute (see bar 66)

Gtr. 2

74

Bass plays Bass Fig. 4 six times (see bar 73)

w/bar -2 1/2

76

80

Gtr. 2 (trem. pick) N.C. dive w/bar

14/16 14 16 14 0 15-17 15-17 17-17-17-17 17 17 17

Gtr. 1

5 5 5 5 5 5 5 5

Bass

17 17-17-17-17 17-17-17-17 17

H (2:34) N.C.

85

Gtr. 1

0 10 12 0 9 12 0 10 12 0 10 12 0 10 12 (12) (12)

Bass

6/7 5 5 5 5 4 3 2

88

Gtr. 2 P.M.

0 4 5 0 4 5 0 4 5 0 4 5 4

Bass

0 10 10 12 10 12 10 12 10 12 10 12

*P "pop" string w/pick-hand index finger

For more bass tips, check out PLAY BASS DVD at www.guitarworld.com/store.

91

Gtr. 2 (trem. pick) 1/2

9 15 16 20 20 20 20 10

Gtr. 1

10 12 10 12 10 15 15 15

Bass

10 12 10 12 10 12 14 7 5 7 5 7

go back to **B**

"DUELING BANJOS"

I (3:17)

Slower $\downarrow = 74$

J "Wah" Solo (3:22)

Let me hear you squeal!

96 Gtr. 3 (elec. w/dist. and wah)

Gtr. 1 G C/E G

(B) Gtr. 2

Bass

99 Gtr. 3

Gtr. 2

Bass

101

"DUELING BANJOS"

102

(D) (A)

*3rd string caught under ring finger

(E) (B)

w/bar -1

105

(E) (F#)

(trem. pick)

let ring ...

107

(A) (B)

rit.

rit.

rit.

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K (4:00)

(gradually bring tempo back up to ♩ = 160)

N.C.

110 (trem. pick)

Gtr. 1

114

Gtr. 3

Gtr. 2 (trem. pick)

L Banjo Outro Lick (4:14)

(♩ = 160)

N.C.(G)

Gtr. 1

118

Gtr. 1

121

G

B5

w/bar (to slack)

Bass

Heh heh heh...