



Steve Allsworth dons his spandex pants and does his bit for the ozone layer to bring you the ultimate hair metal track...

ABILITY RATING



Moderate/Hard

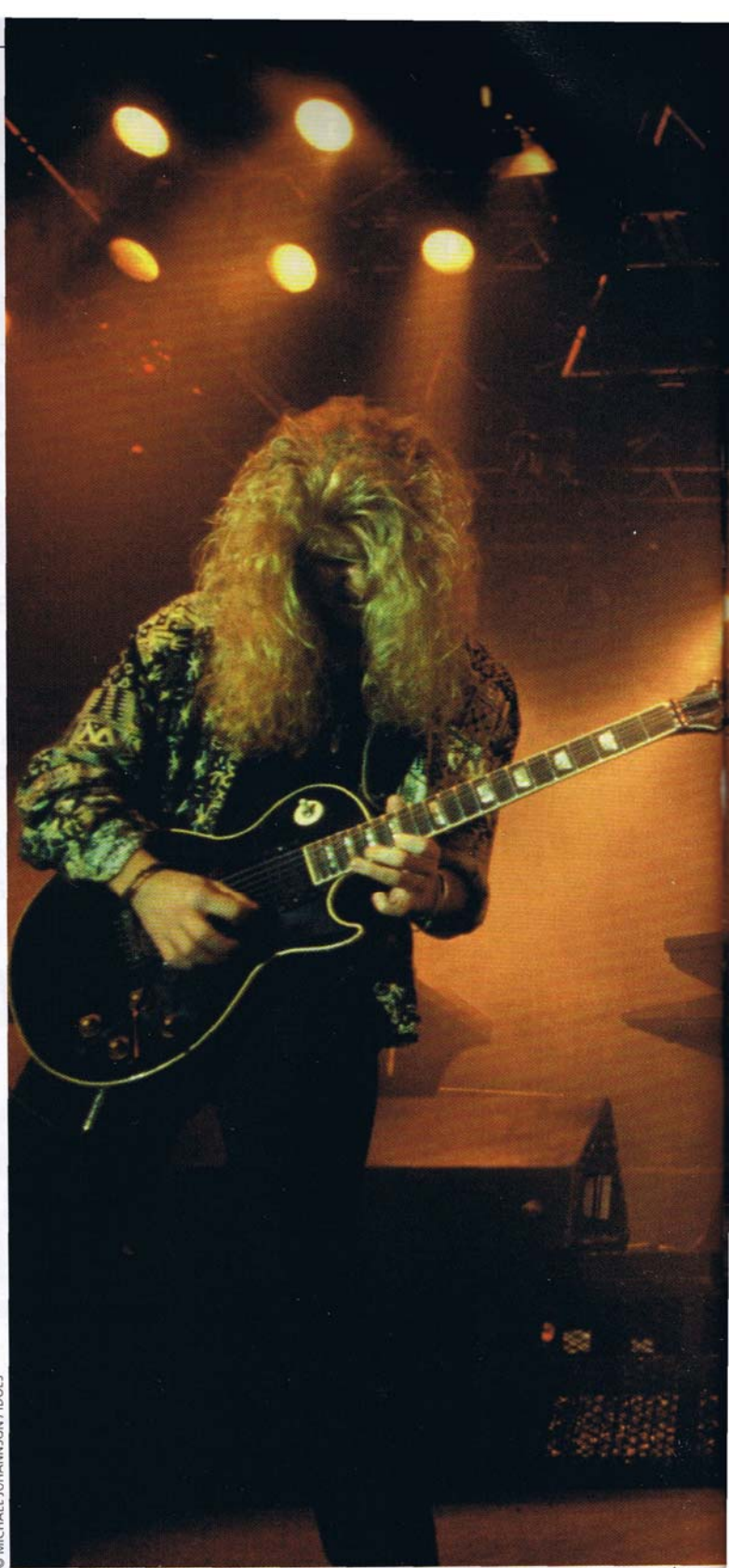
Will improve your:

- ✓ Rapid hammer-ons and pull-offs
- ✓ Rock blues playing
- ✓ Gallop rhythms
- ✓ Cheese rating

THE FINAL Countdown, the title track from Europe's 1986 album, epitomises everything that was wonderfully cheesy about the '80s metal movement, but deep down inside we absolutely love it! You only have to witness grown men and women all over the country, shredding their air guitar when it comes on the jukebox, to understand that it is still cool to like this sort of thing (just). The band, consisting of several European musicians (hence the name) had some gravity defying hairdos together with some aesthetically challenging instruments, were musically all about classically inspired chord structures, big keyboard pads, lashings of guitar and some amazingly high vocals.

After the anthemic

opening the main gallop rhythm comes in. If you're used to Iron Maiden and other typically Germanic style metal, this should be pretty easy. Due care should be taken to 'lock in' with the bass guitar however, since it's basically playing in unison to the guitar part throughout. The solo is of course the main party-piece and is fairly typical of the neoclassical style that was around at the time. Guitarist John Norum mixes this classical influence with blues and rock ideas that feature in the second half of the solo. The main scale sequence seen in the first four bars, essentially uses the same pattern, so once you've mastered the basic rhythm the rest should follow. Due to the sheer speed of the original, it's a good idea to slow right down so that the rhythm pattern is stuck in your head. Notice how the basic lick is slightly shorter than one whole beat, which means it feels that it's in a slightly different place in the bar every time you hear it. This is central to a lot of neoclassical ideas that have been pinched from composers such as Vivaldi and Bach. **GT**



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PRO TIP

■ Whenever you have a speedy riff to learn, always slow it right down and then gradually bring things up to speed with a metronome or a digital sequencer drum click. You might feel as if you're moving backwards at first but you'll soon find that a little bit of patience and perseverance will pay dividends!



TECHNIQUE FOCUS CLASSICAL SCALE SEQUENCES

■ John Norum's classically inspired solo could have come straight from the pages of Paganini. A typical scale sequence usually takes a basic group of notes and then moves it in step either up or down. From bar 1-2 and then 3-4, every note of the first shape is moved up to the next degree of the B minor scale. Depending on what part of the scale you are on will determine whether you move a half step or a whole step, so it's obviously

useful to know your scales inside out. This is such a huge feature of super-fast neoclassical runs, but these ideas were first used in violin cadenzas (a long passage of solo work showing off the instrumentalist's ability). It can sometimes sound a bit monotonous and mathematical if you overdo it, so be careful of noodling endlessly. If you want to check out this style of playing further, both Paul Gilbert and Greg Howe are excellent exponents.

Hair Metal Heaven

EUROPE: THE FINAL COUNTDOWN



TRACK RECORD



■ Europe were masters of the power ballad, and there are many of these that nestle between usual rock classics. The definitive album is of course *The Final Countdown* (1986), where the band entertained us with such gems as *Rock The Night* and *Ninja*. *Wings Of Tomorrow* (1984) is perhaps a better example of their pre pop-metal era music, which is generally harder sounding (check out the track *Aphasia* for a John Norum solo workout. *Europe 1982-1992* is probably the most complete compilation if you want to check out their full body of work.

GET THE TONE

■ Most modern recordings have multi-tracked guitars to give a huge sound, but this track surprisingly has the guitar quite low in the mix and is typically awash with bags of reverb (an '80s essential). The sound is highly distorted, so it's likely a distortion pedal was used in conjunction with a valve amp. Select your guitar's bridge humbucker, except for the solo when you should switch to the neck humbucker and aim for a midrange Marshall type distortion for a fat and silky tone.

“I had that riff tucked away for years, found a tempo for it, wrote lyrics and it turned out to be a great opening for that album”
 Joey Tempest

EUROPE THE FINAL COUNTDOWN

▶ **PLAYING TIPS**

[Intro] Although Europe's classic intro was originally played on a synth, we've arranged it for guitar so you have the option of playing it on your axe!

[Bar 21-24] The gallop riff needs a healthy amount of palm muting to prevent the distortion creating a mess. Also, be careful to keep your 'down and up' picks even between the two strings.

SYNTH INTRO

♩ = 118

F#m D Bm E

Synth melody arr. for Gtr.

E B G D A E

1 2, 6

1 F#m 2 F#m E/G# A D5 C#5

E B G D A E

5 9

INTRO 0:41 F#5 D5

♩ = 118

12 12

SYNTH INTRO

PM

E B G D A E

1 13, 17

B5 E5

E B G D A E

15, 19

F#5 E/G# A5 D5 C#5 F#5

E B G D A E

21

* grad.

* Fret-hand slide

[Bars 43-44] The only potentially tricky area is the move from F#5 to E/G#. The first finger should remain in contact with the sixth string and that should allow you to move the fourth finger into position for the E/G# chord.

[Bars 37-42] Use a little palm muting and a light strumming motion for these power chords. For the galloping rhythm (8th note followed by 16ths), use down-down-up.

VERSE

1:14  F#5 A5 B5 N.C. F#5 E/G# A5

E B G D A E
29, 53

D5 E5

E B G D A E
37, 61

A5 E/G# F#5 E5 D5

E B G D A E
39, 63

C#5 E5

E B G D A E
42, 66

CHORUS 1+2

1:47 F#5 D5

E B G D A E
53, 57, 69, 73

EUROPE THE FINAL COUNTDOWN

[Bars 85-86] The position shift from the D shape to the G shape is made easier by the slide at the end of the bar 69. Notice that the repeating lick doesn't carry on right until the end of the bar, although if you're feeling particularly fleet fingered you can try it.

[Bar 83 onwards] Shredsville! This two-string arpeggio isn't too difficult to play once you aim to play the pull-offs faster than the other notes. Additionally, look to where some notes fall on the main beats to structure your performance.

B5 **E5** **D.S.**

E
B
G
D
A
E

47,51,71,75

PRE-SOLO

2:52 **F#5** **E/G#** **A5** **D5** **C#5** **F#5**

E
B
G
D
A
E

77

SOLO

3:04 **Bm** **A**

E
B
G
D
A
E

83

D **G**

(8va) loco

E
B
G
D
A
E

85

Em **A** **Bm**

scoop scoop

scoop scoop

BU

E
B
G
D
A
E

87

[Bars 89-90] This blues lick borrows a G# from the B Dorian scale (the major 6th) and is quite angular, ie it doesn't just descend through the scale. Aim to use outside picking and legato as much as possible to help you achieve a smooth sound at high speed.

[Bars 96-98] A variation on bars 88-90. Make sure the unison bends that finish the solo feature the third finger supported by any spare fingers behind it.

F#m **Bm**
8va

E B B G D A E
90

A **D**
(8va)

E B B G D A E
92

G **Em**
loco

E B B G D A E
94

A **Bm** **C#m**
w/bar

E B B G D A E
96

STABS
3:37

F#5 **C#5** **D5** **B5** **D5** **E5**

E B B G D A E
99, 103

EUROPE THE FINAL COUNTDOWN

ON THE CD  Tracks 9-11

F#5 **E/G#** **N.C.** **D5** **C#5**

E
B
G
D
A
E

107

OUTRO CHORUS

4:01 **F#5** **D5**

PM

E
B
G
D
A
E

111,123,135

B5 **E5**

E
B
G
D
A
E

113,125,137

F#5 **D5**

E
B
G
D
A
E

115,127,139

B5 **E5**

E
B
G
D
A
E

117,129,141

F#5 **E/G#** **N.C.** **D5** **C#5** Play 3 times **F#5**

(GT Ending)

E
B
G
D
A
E

119,131,143

147