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One of the best players around, Richard is adept at most styles but truly excels in the bluesier side of rock. He currently plays with Spandau's Tony Hadley.

**SHAUN BAXTER**

One of the UK's most respected music educators, Shaun has taught many who are now top tutors themselves. His Jazz Metal album is considered a milestone.

**JON BISHOP**

Jon is one of those great all-rounders who can turn his hand to almost any style. No 'Jack of all trades and master of none', he nails every one with ease!

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Phil is a great guitarist who specialises in blues and jazz. He teaches at ICMP in London, writes for GT and Total Guitar and has published 10 top tuition books.

**LES DAVIDSON**

Les has worked with Mick Taylor, Rumer, Jon Anderson, Pete Townshend, Tina Turner & more. He also runs a recording studio and teaches at BIMM London.

**CHARLIE GRIFFITHS**

Guitar Institute tutor Charlie first came to fame in Total Guitar's Challenge Charlie series. He's also one of the UK's top rock, metal and fusion guitarists.

**PHIL HILBORNE**

The UK's original magazine guitar tutor, Phil's something of a legend. A great player, he's currently touring Europe with the Champions Of Rock show.

**PAT HEATH**

BIMM Brighton lecturer, ESP product demonstrator and all-round busy musician, Pat brings you six cool licks each month in 30-Minute Lickbag.

**BRIDGET MERMIKIDES**

Guildhall and Royal Academy trained, Bridget is a Royal College of Music, examiner, a respected classical player and award-winning blues guitarist.

**STUART RYAN**

Head of Guitar at BIMM Bristol, Stu is an acoustic guitar virtuoso who performs throughout the UK. His latest book/CD The Tradition is available now.

**JUSTIN SANDERCOE**

One of the most successful guitar teachers ever, justinguitar.com is a mine of information, and his YouTube channel boasts almost 500,000 subscribers!

**IAIN SCOTT**

For over 25 years Iain has taught in the UK's top schools and academies, as well as a stint at GIT in LA. He can also boast playing with the legend Brian Wilson!

**JOHN WHEATCROFT**

A phenomenal guitarist, John is a master at all styles but a legend in Gypsy Jazz. His new album Ensemble Futur is out now on iTunes and Amazon.

WELCOME

GIVEN THAT AMERICA is so vast it's no real surprise that each state can throw up its own variant of a particular style. Look at the difference between New York and LA jazz – the former is hard edged and mean, whereas the latter is generally smoother (huge generalisation, but you get my drift); and New Orleans, a different kettle of fish altogether (and, of course, the original).

It's the same with blues. Consider the country blues that began in Mississippi. Then compare it to what it transmuted into when those originators migrated up to Chicago and went electric, turning it into the robust and often menacing style of Muddy Waters and Howlin' Wolf. The two couldn't be more different.

Back down in the south west in Texas, they created their own distinct slant on the blues, adding fire and spirit, plus an extra helping of technical flash and visual showmanship. Think of that famous T-Bone Walker pic where he's doing the splits and playing his ES-250 behind his head. Fantastic

stuff! Of course, Chuck Berry (I write this on the great man's 90th birthday!) took a leaf out of Walker's book when it came to his playing and his stage antics.

This month's lead feature is all about the fabulous bluesmen that arose out of the Lonestar State. And what a roster it is: from the aforementioned T-Bone, to the brilliance of Freddie King, the slightly jazzier 'Iceman' Albert Collins; the fire-spitting Johnny Winter and his almost rock and roll blues to, of course, Stevie Ray and brother Jimmie Vaughan. But let's not forget the likes of Billy Gibbons, Chris

Duarte, David Grissom and even the great Eric Johnson.

Jon Bishop examines their styles and more, and provides some fabulous licks to add to your blues repertoire.

Enjoy – and I'll see you next month for another fun-filled GT!

Neville Marten, Editor
neville.marten@futurenet.com

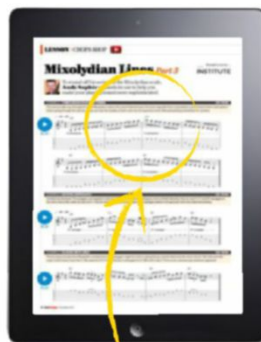


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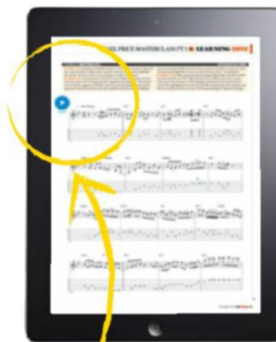
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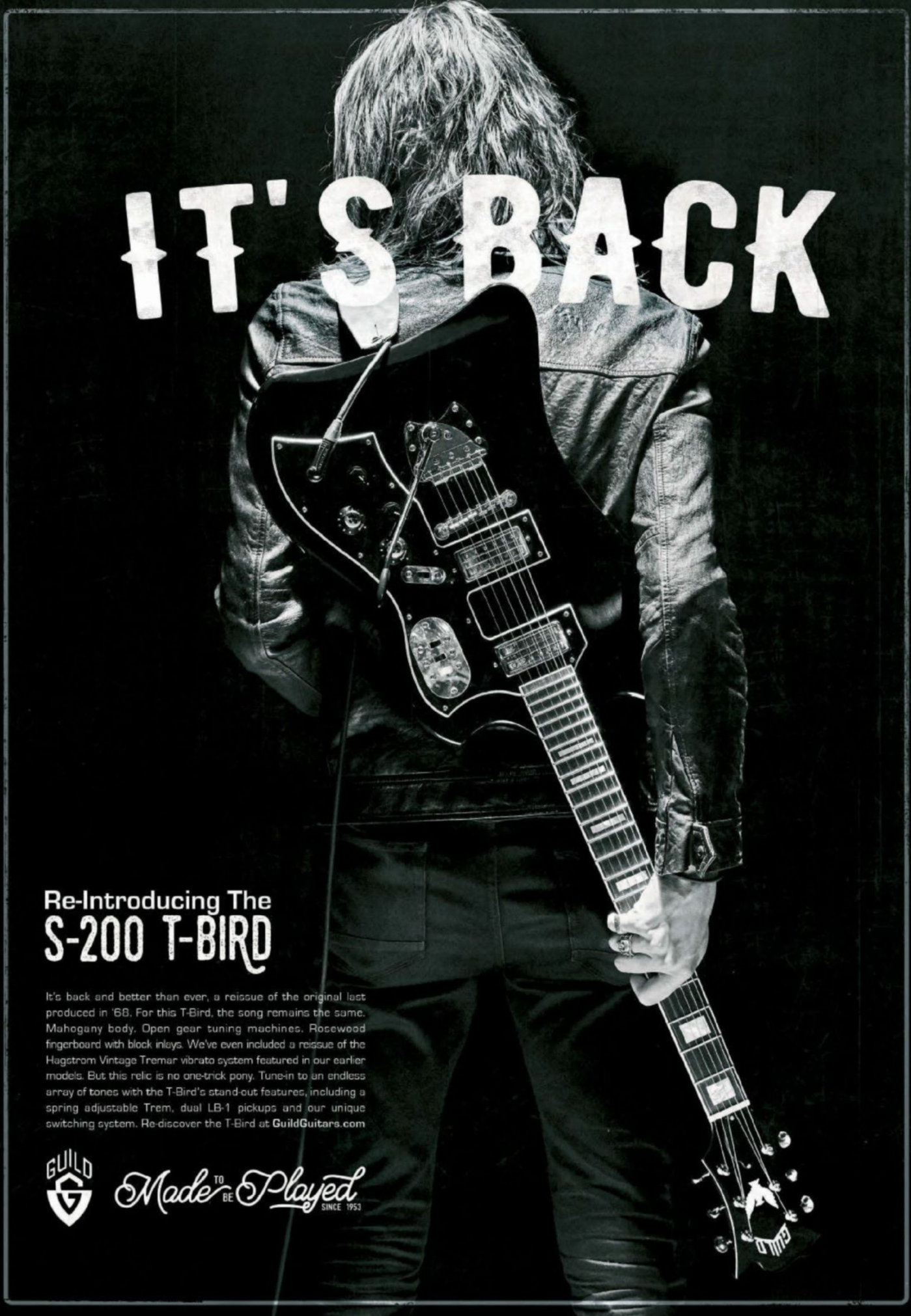
Certain articles have accompanying videos full of useful insight and additional information. Once again, tap the play buttons to enjoy video masterclasses on your iPad or smartphone.

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* PLEASE NOTE: Only the Apple version contains interactive tab and audio. Zinio and others do not.



DISC AUDIO Sometimes the GT CD features some articles' backing tracks as mp3 files due to space. These will be found in a folder on the CD-ROM section of the disc, accessible only via a computer and not a conventional CD player.



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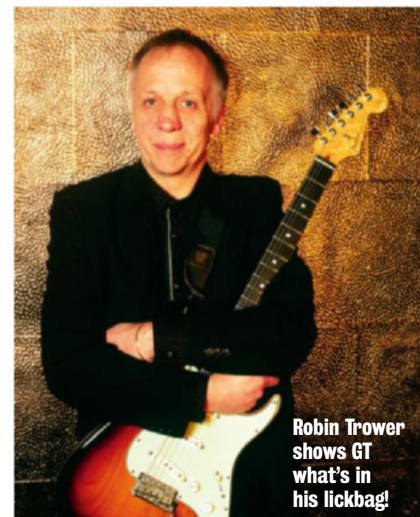
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Robin Trower
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TalkBack

Post Guitar Techniques, Future Publishing, Ivo Peters Road, Bath, BA2 3QS.
Email neville.marten@futurenet.com using the header 'Talkback'.

TAPPING INTO THE SOURCE

Congrats! I love Guitar Techniques. I think it's a must for any serious guitar player. Many, many thanks for the Tim Lerch and Brett Garsed lessons. Talking about Brett, what about an article, transcription or a series of lessons on his former partner in shredding, TJ Helmerich's wonderful tapping technique? Or a combination of various tapping masters like Daniele Gottardo, Scott Mishoe, etc?

Ruben Rosario,
Puerto Rica

Those are names that meant so much back in the days when those advanced techniques were initially being explored and expanded upon by a particular brand of player. Another one, the amazing eight-finger tapper Steve Lynch springs to mind. It was such a joy having Brett and Tim (who's clearly not a shredder!) join GT for a few issues and they were both so accommodating and open to demonstrating how they do all these amazing things, that if we can get to Daniele, Scott and TJ, and they were as willing as Brett, that would be great. We constantly have the feelers out for video contributors but sadly can only include



Procol Harum songs due to copyright, but it would be great if you could have an article on this great band who are still touring, even a sound-alike rhythm and/or lead styles. I have all the copies of GT since 1997, so please keep up the great work.

Ron Couzens

How timely your letter is, Ron, since we have the great Robin Trower offering five of his choicest licks in this very issue. Of course, Robin joined Procol Harum

Hawkwind, Hendrix, Bowie and even Zappa. I think Procol Harum would fall perfectly in such a line-up so I will suggest it again for when an existing series comes to an end. Lots of interesting guitar tones to be explored I would think!

MIXING IT UP

How refreshing to see a cover feature that talks directly about scales and modes, instead of yet another feature on Clapton or Bonamassa [Mixolydian Masterclass, issue 262]. Not that these guys aren't great, but you know what I mean. It's just so rare for a mag to be that direct, and dare to talk about the subject in hand and not

skirt around the edges. I thoroughly enjoyed the feature too, and thought how great it was to show the scale in so many different settings, such as blues, country, jazz and rock. All power to GT!

Mark Knight

Thanks, Mark. It was great for us to be able to do it. We want to separate ourselves from other guitar magazines somewhat, by being more explicit when it seems right to do so. At the same time we are in the business of selling issues so, of course, we'll press the populist button when that too seems appropriate. But as I've said many times, the kind of 'technique/theory' style pieces you get in GT – and at this level – are very rare to find



elsewhere, and what sets us apart from the herd. Glad you enjoyed it, so look out for more in a similar vein.

STEVE KHAN AND STEELY DAN

Great article on the wonderful guitar player Steve Khan in the October Issue (GT216). He has long been part of the fabled NY jazz scene and a veteran, as you mentioned, of many influential groups over the years. I didn't, however, see a mention of his phenomenal work on the Steely Dan album, Gaucho. He's a real standout with his solo on the song My Rival, as well as also appearing on songs like Babylon Sisters, Glamour Profession, Gaucho and Third World Man. Steve's also been wonderfully involved in bridging Latin music and jazz, and he has a wonderful chord-playing technique that harks back to players like Jim Hall and Herbie Hancock. He's

also a wonderful teacher when not recording or travelling and his roster of students is equally impressive! So, thanks again for featuring Steve Khan, I have been a long subscriber and it's great to see recognition to

someone as important as Steve!

Al Irizarry

Funny you mention the Steve Khan piece, Al, since Steve got to see it and contacted John Wheatcroft, who wrote it, with the most delightfully appreciative letter. Yes, of course, we are aware of all the other great work that he has done, but since that was by definition our 'jazz' column the words and music focused specifically on that. What your letter makes plain is how easy it is to pigeon-hole a musician instead of seeing the breadth of what they can do (not that we did that, for the reason stated). I wonder, therefore, if a feature on Steely Dan and the guitarists that have contributed to their amazing body of work, might be worth considering, the ever-present 'copyright mire' notwithstanding.

“WE WANT TO SEPARATE OURSELVES FROM OTHER MAGS BY BEING MORE EXPLICIT ABOUT TECHNIQUE”

one per issue (occasionally two if disc space allows). We'll see if there's a way to include some of these great players some time in the future.

SHADES OF PROCOL

May 12th 2017 will be the 50th anniversary of when A Whiter Shade Of Pale was released. I know the song was covered in GT issue 100 in December 2001 and arranged by Geoff Whitehorn who at that time was a contributor for the magazine, and what a great player he is. Not sure if you are able to provide other

for Homburg, the follow-up to Whiter Shade Of Pale (even though you can see him on the original WSOP film promos). Obviously, his playing came more to the fore on later tracks such as Conquistador, and then as a successful and highly admired blues-rock player in his own right. I've been wanting to do a series on the more psychedelic bands and guitarists of that era, so Traffic and Steve Winwood, Pink Floyd and Syd Barrett, The Doors and Robby Krieger, Jefferson Airplane, Captain Beefheart, Country Joe And The Fish, The Grateful Dead, even The Beatles and Stones, and possibly





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FOOD FOR *thought*

Every month, **Justin Sandercoe** of justinguitar.com lends GT his insight as one of the world's most successful guitar teachers.

This month: conceptual explorations.

In this article I'd like to dig into practice 'concepts' and why they are so important. The transition from practicing *things* to practicing *concepts* seems to be a milestone for many musicians and one that I think can be very rewarding.

Many musicians I admired seemed to talk about concepts they were working on and I often wondered where they got these concepts and how they practised them – were these the magic ingredients that I had been searching for?

So what is a concept? Well a dictionary might define it as an abstract idea representing the fundamental characteristics of what it represents, but how does one apply that to the guitar?

Concepts can take many forms: technical, melodic, visual, rhythmic, harmonic; in fact, you can break down almost any musical idea and find a concept at its root. I've found the most effective and fun concepts have come from trying to find the 'essence' of a musical idea that I really liked and trying to explore it further.

Looking at a few concepts might help you find more of your own and give you some food for thought, which is what this column is all about and I'm sure it's something we'll revisit more in the future.

Technical concepts can take many forms but the most specific ones are usually most effective, so try to make your abstract idea more concrete to get the most out of it. Something as simple as playing a solo with one finger can be fun, effective and productive because it is so specific, while 'working on tapping' is less a concept and more of an idea. To bring it into concept land you might try 'exploring finger tapping patterns using the middle note for string crossing'.

Most melodic concepts I have enjoyed exploring have come from transcribing a solo or lick that I really liked and trying to



Just says exploring 'concepts' rather than 'ideas' is the way forward

experiment with the essence of it. Coltrane's '1235' note pattern concept from his Giant Steps solo is a fun one (playing the scale degrees of each chord change in the order root, 2nd, 3rd, 5th). But it doesn't have to be complex; I've had as much fun 'exploring bends in the BB blues box' or 'exploring the Robben Ford Minor Pentatonic' (replacing the ♭7 degree with the major 6th – it's super cool!).

Visual concepts can be fun, but I found them of limited interest. One I use from time to time came from a friend who played an outrageous 'outside' line in a jam once and, when I asked what he'd done he told me he'd been 'playing the triangles' – he'd imagined triangle shapes on the fretboard and was playing them without fear.

Rhythmic concepts are something you will hear from drummers a lot but, of course, we can steal and explore them too. Could be anything from 'exploring solos and never playing on beat 1' or 'exploring moving between triplets and 16th notes'. There are infinite ideas you can explore here. If you have a chat with a drummer friend and see what ideas you can steal.

Harmonic ideas (relating to harmony or chords) that I have enjoyed exploring are again usually things I have heard on a record and wanted to understand, then incorporated in other ways into my own playing. A couple of ideas that I really enjoyed have been 'exploring inside movements in chord voicings' that I heard in jazz guitarist Martin Taylor's playing

and wanted to work into my own chord melody fumbblings; and 'exploring gospel slide chord shapes in a blues' because I saw Larry Carlton using them all over the neck and I had no idea how he was doing it. Now I do!

You will pick up concepts all over the place if you keep your mind open. I've copped a lot of conceptual ideas from this magazine myself over the years; many I've got from chatting with musicians I admired and asking what stuff they work on. The most valuable ones always seem to come from looking for the essence of a musical idea I liked when transcribing and then attempting to use that essence as a concept to explore and learn from.

Wishing you happy travels on your guitar journey!

“ I’VE COPPED A LOT OF CONCEPTUAL IDEAS FROM THIS MAGAZINE MYSELF OVER THE YEARS ”

Get more info and links to related lessons on all Justin's GT articles at www.justinguitar.com/gtmag

Here's a thing. You dedicate your life to the impossible quest for musical perfection. You put in the hours. You memorise scales and arpeggios. You obsess over guitar, amp, string gauges and plectrum thickness. You sweat over a melting metronome until you can give a passable impersonation of a cat with time, groove and feel.

And then. This happens. You turn up to the TV date, the movie session, the concert. And you can't play. Zilch. Your worst nightmare is made real. You and your Fender appear to have met before, but not recently. Those little black squiggles on the page are clearly written in Aramaic. The MD exhibits symptoms of acute appendicitis when he hears your first attempt where the music states: 'Solo – tasteful overdrive with light chorus and delay'. Your fingers move. But someone else is working them. And that someone doesn't play guitar for a living. In short, WTF?

If I were to suggest that most of this is about egotism and little to do with musical ability, it's likely you'll raise an eyebrow and reprise vocally the subject of this article. But read on and reserve judgement.

The day starts promisingly, even if it's the wrong side of 7am. The coffee hasn't run out and the milk isn't off. Sadly, that is as good as it's going to get today. Two and a half hours later, your 45-minute trip into London is completed. Your Zen-like state is diminished further when your allocated parking space has been gifted to one of the singers. You attempt to find the last pay and



Mitch Dalton's SESSION Shenanigans

The studio guitarist's guide to happiness and personal fulfilment. W – WTF?

display space in southern England. After what seems like an eternity you scramble onstage with 10 minutes to set up. You have been provided with so little space that even Houdini would be pushed for wriggle room. Using a combination of diplomacy and barely concealed

electricity courses through and... Oh, Jesus! Where is that awful hum coming from? You sound about a quarter tone out of tune as a result. That'll be the earth loops, the RF off the music stand lights and the endless runs of cables. You can't see the conductor through the raised

What follows does not come close to you 'giving of your best'. And why should it? You never stood a chance. Most of this has nothing to do with you. So. You do you what you can and drag yourself back home, expunging the horror of the day from your mind.

Next day you turn up on another date and play like a cross between Paganini and Pete Townshend. You're a genius. And are told so by any number of gushing admirers. Only you aren't, of course. Same strings, different day. All else is egotism, one way or t'other. Ignore both states of mind and keep going?

WTF? Or, 'Where's the food?' in David Cameron-speak. Probably.

For more info on Mitch go to: www.mitchdalton.co.uk

“YOU DO WHAT YOU CAN AND DRAG YOURSELF BACK HOME, EXPUNGING THE HORRORS OF THE DAY FROM YOUR MIND”

threats to turn round and go home, a messy compromise with the viola section is reached. Four guitars, two amps, pedals etc are shoehorned into position. But without a power supply. Those over stretched chaps from sound have forgotten you. At the moment that the MD's baton drops onto the first beat of bar one,

piano lid, you can't hear a thing through the in-ear monitor and you can't move for fear of wiping out the £50K fiddle belonging to the young lady sitting next to you. No need to make matters worse. She hates you already. After all, she's a concert artiste and you are an overpaid oik making a racket.

PHIL HILBORNE'S ONE-MINUTE LICK

String skipping arpeggio combination lick

I LOVE STRING-SKIPPING arpeggios and the open intervallic sound they have. This lick is typical of what can be played over Dm7 using Dorian arpeggios from C Major. They are: Dm7 (D-F-A-C); F Maj7 (F-A-C-E); and Am7 (A-C-E-G). These are the arpeggios of the accompanying chord itself plus those built on the 3 (FMaj7) and the 5th (Am7). It's an efficient way to get extended chord sounds into your playing. This can be played with a pick or hybrid. In this latter case the fingers play the notes on the first string only. Watch your timing – it's easy to rush the left-hand slides. This lick has been fingered as straight 16ths, but there are lots of other rhythmic possibilities available – so please do experiment!



Standard tuning $\text{♩} = 128$ **Dm7 (throughout)**

f **Dm7 arpeggio** **Fmaj7 arpeggio**

Am7 arpeggio **Dm7 arpeggio**

INSTRUMENTAL *inquisition!*

Instrumentals have supplied some of music's most evocative and exciting moments. We asked some top guitarists for their take on this iconic movement.

This month: renowned multi-instrumentalist **Mike Keneally**

GT: What is it about guitar instrumentals that appeals to you?

MK: I'm not certain that I have a specific preference for a given instrument to be the lead voice. I certainly enjoy making instrumentals that are keyboard-based. But I absolutely express myself differently on a guitar than I do a keyboard – undoubtedly there are details of articulation, attack and timbre that are only readily available to me on a guitar. And there are emotional aspects to the sound of a guitar, which are very similar to the human voice, so it's really appealing on that front as well. It's like a drug to me.

GT: What can an instrumental provide a listener that a vocal can't?

MK: The ability to impose one's own meaning on the song, rather than having a meaning dictated by lyrics. The mind can wander a lot farther without a singer banging away about something or another.

GT: Any tendencies you aim to embrace or avoid?

MK: I'm never conscious about doing that, other than embracing things that sound good to me, and avoiding things that don't!

GT: How useful is studying a vocalist's approach?

MK: Anything to keep a song from sounding too monolithic, inflexible or inhuman is a good thing; and vocal phrasing, when applied to the guitar, strikes a really nice balance in the ear. It feels familiar and relatable, but intriguing because it's applied to a different sound.

GT: Is there a typical approach or inspiration for you?

MK: On my new album, *Scambot 2* there's an instrumental called *Freezer Burn* that began just as a feeling of organ-dominated open space. I started with a very slow-moving chord progression over a wide-open old-school Pink Floyd type beat. I listened to that for months while imagining what sort of thing might go on top of it, and at one point thought it might end up with lyrics. But then I got a strong feeling that guitar should take the

lead and I recorded three different improvised guitar tracks reacting to the chord progression. Then I ruthlessly edited each of those guitar tracks down to the phrases I really liked, and listened to that for a while, before I finally recorded a lead guitar track that combined the best phrases into one performance.

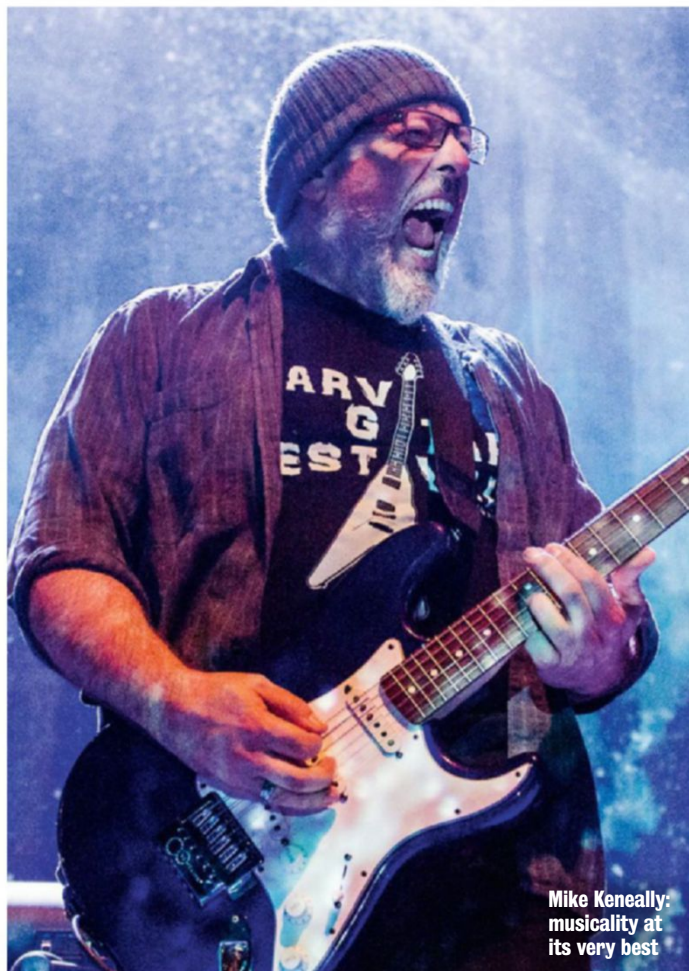
“THE LITERALLY LIMITLESS CHOICE OF CHORDS THAT COULD ACCOMPANY ANY GIVEN NOTE, IS HEAVEN TO ME”

In contrast is a song like *Egg Zooming on Sluggo!*, which was entirely scored out on paper before a note was recorded; or *Pitch Pipe on You Must Be This Tall*, where I had a feeling for a specific kind of crazy guitar melody, and wrote it on the spot with engineer Mike Harris recording phrases as I was writing

them, playing only to a click track. By the time I was done writing the entire four-minute melody, I had the whole lead guitar track recorded; then I wrote chords, bassline and drum track to accompany the guitar melody. Almost every instrumental track has its own peculiar origin story.

GT: Many songs feature a solo that starts low and slow then finishes high and fast. Is this structure useful for instrumental writing?

MK: I would never limit myself to that. I would never turn my nose up at a track that starts in an attention-getting frenzy, then settles down into a more contemplative vibe.



Mike Keneally: musicality at its very best

GT: Any favourite keys or tempos?

MK: No, not really.

GT: Do you find minor or major keys easier to write in?

MK: I've never tried to work out the percentage in my catalogue, but I think it's probably pretty well equally divided between the two. Probably what I really love is to transition smoothly from one to the other, because I'm fascinated by the emotions elicited by different harmonic climates.

GT: Any favourite modes?

MK: I never think modally. I wasn't trained that way and it just never occurs to me. I'm about melody and harmony and I'm happy to follow the muse wherever it goes, and step in and out of different modes at will.

GT: Modulations into new keys?

MK: All the time. I often find it difficult to say what key a song is in, because it'll often shift radically from one section to the next.

GT: Do you view the band in a different way than on a vocal song?

MK: You can get away with being busier when there's no lyrics. I probably allow things to get a bit more freaky than on vocal tracks. But it completely depends on the song. There are acoustic instrumentals on *Wooden Smoke* and *Wing Beat Fantastic* that are so delicate, all the instruments really need to be carefully controlled or else the whole point of the song would be completely capsized.

GT: Harmonising melodies?

MK: That's my playground. I love it. The endless possibilities, the literally limitless choice of chords which could potentially accompany any given note – that's heaven to me. If I could make a living only harmonising melodies I would!

GT: What three guitar instrumentals have inspired you?

MK: *Spider Of Destiny* – Frank Zappa, *The Ocean Is The Ultimate Solution* – Frank Zappa, *Diamond Dust* – Jeff Beck.

Mike Keneally is currently touring North America, playing tracks from his new album, Scambot 2

SIXTY SECONDS *with...*

A minute's all it takes to find out what makes a great guitarist tick. Before he jumped into his limo for the airport we grabbed a quick chat with top British blues guitarist, **Innes Sibun**

GT: Do you have a type of pick that you can't live without?

IS: I use the Gibson big triangle heavy gauge picks because I hit the guitar pretty hard and any thinner and I snap them. I've tried using the smaller ones but I just drop them.

GT: You have to give up all your pedals but three, what will they be?

IS: My most important pedal is my Boss tuner; because I hit the guitar pretty hard and bend strings a lot I have to watch my tuning. The Thorpy Peace Keeper drive pedal is great because the knobs are protected so I don't kick them. Lastly, my Moollon tremolo pedal.

GT: Do you play another instrument well enough to be in a band?

IS: I play mandolin and have played it live and on several tracks on various albums. I also love bass.

GT: If a music chart were put in front of you, could you read it?

IS: No, I wish I could but I'm completely self-taught. I can get by reading chord charts okay but the dots are a mystery to me.

GT: Do guitar cables really make a difference? What make are yours?

IS: I guess the more expensive ones will probably make a difference. I don't know what make mine are; I'm more interested in them being reliable as there is nothing worse than plugging in for a line check at a festival and getting no sound, so you have to check every cable, which can be a blind panic moment.

GT: Is there anyone's playing (past or present) that you're jealous of?

IS: Django Reinhardt was the master; Jimi, Roy Buchanan, Freddie King, Peter Green, Rory Gallagher, the list is endless.

GT: Your house/studio is burning down: which guitar do you salvage?

IS: My '61 ES-335 because she's so comfortable and sounds so sweet.

GT: What's your favourite amp and how do you set it?

IS: I use a Fender Supersonic 22-watt combo on the vintage channel; volume, treble and bass all at 12 o'clock, and I control volume on the guitar. I panic if I'm given an amp with more than three knobs!



Innes Sibun:
currently on
the road with
Sari Schorr

GT: What kind of action do you have on your guitars?

IS: I like a medium action and big frets, but not too low as I like to bend strings up under the others. For slide I'm using an MPL custom guitar with a very high action.

GT: What strings do you use?

IS: Ernie Ball because I seem to break fewer. I use 9-46 on Fender type guitars, 10-46 on the Gibson and 12-54 for slide.

GT: Who was your first influence to play the guitar?

IS: I heard BB King when I was about 12, which changed my life.

GT: What was the first guitar you really lusted after?

IS: A white Strat. I remember drawing pictures of white Strats on my school books and fantasising about playing one, which explains why I did so badly at school.

GT: The best gig you ever did?

IS: The shows with Sari Schorr & The Engine Room have been so inspiring. We played the Leadbelly Festival at the Carnegie Hall a few months ago, which was fun.

GT: And what about your worst playing nightmare?

IS: When I played in Robert Plant's

band we played the Hollywood Rocks festival in Rio at this big stadium and MTV filmed the show. I had food poisoning and darted to the side of the stage to throw up, only to see when I looked up that I had just missed barfing over Steven Tyler and Joe Perry's shoes.

GT: What's the most important musical lesson you ever learnt?

IS: Be true to yourself, play from the heart and remember that 99% of the audience aren't interested in gymnastics; they want to hear guitar that complements the song.

GT: If you could put together a fantasy band with you in it, who would the other players be?

IS: Donny Hathaway on piano and vocals, Willie Weeks on bass, BB King on guitar and vocals, Roger Hawkins from the Muscle Shoals band on drums, with Cornel Dupree and myself on guitar.

GT: Who's the greatest guitarist that's ever lived?

IS: Probably Django Reinhardt, imagine him on a Strat? I have some later recordings of him playing bebop on electric guitar, which are so exciting. He was one of a kind.

GT: Is there a solo you really wish you had played?

IS: The solo on Goodbye To Love by the Carpenters, also the solo in Easy, by The Commodores; every note is an integral part of the song. All of David Gilmour's solos on Dark Side Of The Moon, too.

GT: What's the solo/song of your own that you're most proud of?

IS: I'm pretty proud of our version of Black Betty on the new Sari Schorr album, the solo was the second take using a 335 into a dined AC30. Mind you having Mike Vernon producing you helps quite a lot!

Innes Sibun plays guitar on Sari Schorr's debut album A Force Of Nature, which was released by Manhaton Records on September 2nd. Innes is currently on tour with Sari Schorr & The Engine Room. For more info visit: www.sarischorr.com/the-album

“ I LIKE A MEDIUM ACTION AND BIG FRETTS, BUT NOT TOO LOW AS I LIKE TO BEND STRINGS UNDER THE OTHERS ”

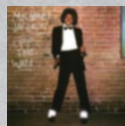
That Was
The Year...

1979

Chet, Michael
and Dean

ALONG WITH OPENING ITS CUSTOM shop division Martin produces solid-body electric guitars! The E-18 and EM-18 are almost identical with the E-18 having two covered DiMarzio humbuckers while the EM-18 has exposed coils and tweaked wiring. The body is a nine section multi-laminate of walnut, maple and rosewood with a natural finish. The rosewood fretboard has simple pearl dot inlays but the headstock has a rosewood veneer.

1979 IS DECLARED AS THE INTERNATIONAL year of the child; Sony introduces the Walkman; the Village People's YMCA tops the UK charts selling over 150,000 copies a day; Queen



are singing Don't Stop Me Now and Michael Jackson releases Off The Wall, his fifth studio album, following his theatrical performance in The Wiz. After a successful run on Radio 4 Douglas Adams' first book of The Hitchhiker's Guide To The Galaxy series is published.

FOLLOWING THE DEATH OF FRED GRETSCH JR Chet Atkins withdraws his longstanding endorsement of Gretsch guitars due to what he feels is a general decline in build quality and parent company Baldwin's unwillingness to pursue his idea of a nylon-stringed electric guitar. Earlier in the 70s, the factory suffered serious problems following a major fire and Gretsch production would cease in 1981 as a result. Gibson went on to make Chet's nylon-string electric.

AS PLUTO CONTINUES ITS OFF-SET ORBIT and moves closer to the sun, for a while Neptune has become the outermost planet in the solar system. Voyager I passes Jupiter and Pioneer II approaches Saturn. NASA's Skylab begins its return to Earth, after being in orbit for over six years.

UNDER THE GOOSEBERRY BUSH WE FIND

Will Young, Sophie Ellis-Bextor, Pete Doherty, Jamie Cullum, Adam Levine (Maroon 5), Daniel Bedingfield, Simon Neil (Biffy Clyro), Pink and Norah Jones. Sadly, returning to the soil are Sid Vicious, Lowell George (Little Feat), Jimmy McCulloch of Wings and Thunderclap Newman, Donny Hathaway, Gracie Fields and bassist Charles Mingus.

FANS ARE DELIGHTED AS STAR TREK:

The Motion Picture is finally released. More sci-fi with Alien, another huge box office hit, and production begins on The Empire Strikes Back and Raiders Of The Lost Ark.

DEAN GUITARS INTRODUCES THE

Cadillac six-string with a distinctive sloped top cutaway and an extended lower body horn. Both the bound body and neck are mahogany and the ebony fingerboard sports 22 frets and pearl block inlays. The three humbucking pickups are selected by a three-way switch but with just a pair of tone and volume controls. It has a Tune-O-Matic bridge, stop tailpiece and three-a-side tuners on the black-faced headstock. All hardware is gold plated including the pickup covers.



JAM TRACKS tips

Use these tips to navigate our bonus backing tracks

1 Blues Ballad (E)

Slow Blues with a BB King inspired feel-good vibe to it. You can try mixing the E Major Pentatonic scale (E-F#-G#-B-C#) with E Minor Pentatonic (E-G-A-B-D) for a great bluesy sound, adding the 5 (B₅) to the mix as well.

2 Jazzy Funk Jam (Cm)

The basic chord progression here is Cm-F, but when practising your rhythm playing I recommend trying out chords like Cm7/Cm9/Cm11 and F7/F9/F13. Start with C Minor Pentatonic scale (C-E_b-F-G-A_b) for your funky riffing and soloing and then move on to C Dorian mode (C-D-E_b-F-G-A_b-B₅).

3 Slow II-V-I Jazz Practice (C)

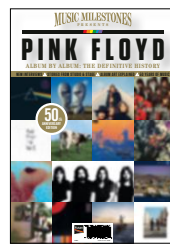
This classic jazz progression goes Dm7 (2), G7 (5), CMaj7 (1). You can essentially use C Major scale (C-D-E-F-G-A-B) throughout, but the jazzy colours don't come out till you start chasing the chord tones – Dm7 (D-F-A-C), G7 (G-B-D-F) and CMaj7 (C-E-G-B) and adding chromatic ideas as well, adding real sophistication.



4 G Dorian Groove Jam

Here, the chords are Gm-B₅-C, which means G Dorian mode (G-A-B₅-C-D-E-F) will work perfectly. You can also simply use G Minor Pentatonic (G-B₅-C-D-F) or get bluesy with the G Minor Blues scale (G-B₅-C-C#-D-F).

Jam tracks by Jacob Quistgaard. For free scale maps and hundreds more tracks, visit www.quistorama.com. You can also subscribe to www.youtube.com/QuistTV to get all the latest tracks and licks. Or find Quist and his jam tracks on Twitter, Instagram and Facebook.



FUN FOR FLOYDIES!

Look out for a fantastic bookazine on Pink Floyd's 50th anniversary, as the first in Future Publishing's Music Milestones series. Released to coincide with the band's CD box set it's full of fantastic pictures, stories and insights, interviews, quotes, retrospective album reviews and so much more. It's on sale in time for Christmas and would make a superb 'muso' gift.

HOT FOR TEACHER

YOUR RGT TEACHER

NAME: Mark Stratton

TOWN: Basingstoke, Hampshire

STYLES TAUGHT: Rock, pop, blues, funk and reggae – general overview of all styles

SPECIALITY: Rock – modern and classic

QUALIFICATION: DipLCM (TD) – Diploma London College of music (Teachers Diploma)

LEVELS TAUGHT: Casual and RGT exam grades if desired; style-based tuition from beginner to advanced

SIGHT-READING: Early grades only

CHARGES: £25 per 1hr lesson, £14 per half hr

SPECIAL: Fully-equipped private soundproof music studio with recording facilities; guitar set-up service.

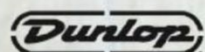
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Texas Blues

10 Texan Titans



Jon Bishop dips his toe into sizzling waters with contrasting pieces in the style of 10 titans of Texas blues guitar. Stuck in a rut? This feature could be just the refresher your playing needs.

ABILITY RATING

Easy to Moderate



Info

Key Various Tempo Various CD TRACKS 4-23

Will improve your...  Finger vibrato and string bending
 Super-charging your tone  General blues vocabulary

Welcome to this titanic Texas blues guitar feature. The aim of this lesson is to take a look at the style of 10 of the biggest blues names to come out of the Lonestar state. Once the techniques of these great players are uncovered you can incorporate the key elements into your own trick bag. Both rhythm and lead guitar ideas are notated and we will be mostly working in the familiar setting of the 12-bar, major blues format. However, to provide variety and stylistic accuracy the tonality and feel of the backing tracks has been tailored to suit.

One of the key rhythmic feels in the Texas blues style is the shuffle. This is epitomised by songs like *Pride And Joy* by Stevie Ray Vaughan and *Tore Down* by Freddie King. In the shuffle, the pulse is divided into quaver triplets. A bar of 4/4 would be counted 1-&-a, 2-&-a, 3-&-a, 4-&-a. In music notation we can save on the triplet brackets and write this with a 12/8 time signature (Examples 2 and 9) or just write it in 4/4 with a note that the quavers are swung (Example 1). Overall, the Texas blues style has more jazz and swing influences in it compared to the other blues styles.

Each of our 10 featured artists has a stylistically appropriate backing track. There are four bars of rhythm and then we turn our

attention to the lead work. Some of the key features of the Texas blues style are a hot tone combined with an aggressive attack and solid technique. Amongst the articulations needed are string bending, hammer-ons and pull-offs, finger slides and finger vibrato.

String bending is a great way to add expression and feeling to your lead playing.

“THE TEXAS BLUES STYLE IS A SPICY MIX OF BLUES VOCABULARY, COMMITTED ATTACK AND A SUPERCHARGED GUITAR/AMP TONE”

By bending a string (pulling down or pushing up while fretting a note) you increase its tension and therefore the pitch rises. The ability to manipulate notes on the fretboard this way is a great asset, and means you can access all those microtonal intervals not available on other instruments like the piano. It's these very traits that make the guitar unique, and which means the tiniest change in approach can create different feels and sounds, and lend each player an instantly recognisable musical fingerprint.

If you want to create an upward glissando (a smooth upward glide in pitch) then simply bend the string up to the desired target note at the desired speed. If you would like to create a downward glide then you can pre-bend the string and then release it. Once the string is bent to pitch you can add finger vibrato to help with intonation, and add interest, feeling and personality.

One of the key problem areas when developing the string bending technique is intonation (bending in tune).

A popular method of developing your ability to bend to pitch is to choose a target tone. E Minor Pentatonic scale provides some familiar territory, so let's choose the notes D and E with which to practise. Fret the note D on the 15th fret of the second string with your third finger. You can place fingers one and two behind the third finger for added strength and support. The E note is the target tone you are aiming for when bending (17th fret on the second string) and it's a sensible idea to fret this before bending, for 'reference'. Now bend the D up (15th fret on the second string) one tone (two frets) until you think you have hit the E. Re-check intonation by playing the fretted E. It's always vital to memorise the pressure it took to achieve the correct pitch, and also the sound of the in-tune E note, if your bending is to become second nature. Use this method for semitone and tone-and-a-half bends, too.

Many thanks to Universal Audio for the loan of the Apollo interface for the recordings. Have fun and see you next time. 



Get the Tone

I used a variety of guitars into the Universal Audio Apollo audio interface and its internal amp models. Pickup and effects settings are notated at the start of each piece. It's important to have a suitable tone for each example so study the notation and use your ears. A good starting point is your guitar's neck pickup and a Fender-style amp tone with light overdrive.

TECHNIQUE FOCUS

String bending: warming up

Just as a singer needs to practice singing all their pitches in tune so does the string bender. Before attempting any bending it's a good idea to warm up. Make sure you stretch out the muscles of the forearms and warm the hands up fully. This will improve performance and help prevent injury.

Billy Gibbons is one of our top 10 titans of Texas tone



TRACK RECORD There are many great recordings that feature guitarists of Texan origin. The 10 guitarists featured in our 10 pieces will be good places to start your listening journey. Anything by Stevie Ray Vaughan is hard to beat and his first album, entitled Texas Flood, features some standout moments.

CD TRACK 4

the picking hand's third and fourth fingers. The solo features a combination of slide and fretted notes. If you place the slide on your fourth finger it is possible to play the opening fretted notes and then transition to the slide. Our track takes inspiration from ZZ Top classics like Tush and Sharp Dressed Man.

CD TRACK 6

notes to start phrases. Check out the tab and you will see how the use of mute strokes helps to heighten the attack of the melody notes. Fingerstyle picking allows for greater facility across the strings and a very expressive tone.

♩. = 58 Slow Blues
1 bar drum intro

Capo 8th fret
Bridge pickup with crunch

C7

F7

11/13

11-8

11-8

10/12-10 8-10

8

EXAMPLE 2 ALBERT COLLINS ...CONTINUED

CD TRACK 6

C7

4

F7

6

C7 **G7**

8

F7 **C7** **F7**

11

C7 **G7** **C**

13

EXAMPLE 3 ERIC JOHNSON

CD TRACK 8

Guitar virtuoso Eric Johnson has cultivated a tasteful style with the emphasis firmly on tone and melody. Our piece combines many of his signature approaches but placed in the familiar blues format. The piece starts with some open-voiced triad inversions played in a simple rhythm over the turnaround

section. Johnson is a master of mixing triads and Pentatonics to produce a colourful soloing style. There is also an 'outside' arpeggio to get your fingers round in bar 9. This E₇ major triad builds tension over A7 and then resolves to D7. Use of pick and fingers will help articulation of the string-skipping elements.

Gibson 335 with an Ibanez Tubescreamer, delay and a neck pickup selection

♩ = 115 Swing 8ths

1 bar drum intro

Chords: E, E/G#, D/F#, D, A/E, A, E5

mf Pick and fingers

Gtr Vol 6 to clean up tone

Chords: A7, D7, A7

f Gtr Vol 10

Chord: D7

Let ring

Chords: A7, E7

1/4

Chords: D/F#, D, A7, E7

Let ring

TEXAS BLUES { 10 TEXAN TITANS

EXAMPLE 4 JIMMIE VAUGHAN

CD TRACK 10

The big brother of Stevie Ray, Jimmie had a similar (if more conventional) style, which was showcased in bands like The Fabulous Thunderbirds. Our piece combines a signature style Pentatonic riffing with typical JV lead phrases. The use of the Leslie speaker sound is something that both Jimmie and Stevie were fond of. The combination of open strings and double-stops are typical Jimmie (and Stevie) Vaughan fare.

EXAMPLE 5 STEVIE RAY VAUGHAN

CD TRACK 12

SRV was a big fan of the neck pickup and if you dig in hard with this setting it's easy to see why. The track opens with some rhythm ideas played over the turnaround section. The turnaround phrases in bars 15 and 16 are an SRV

signature. The track concludes with a standard blues jam style ending and a free time section over which to wig out. In a live setting the final hit would be 'on the nod,' so you may need to listen to the track a few times to nail it.

♩ = 115 Shuffle **Drum Intro**

Dirty Blues, Ibanez Tubescreamer with a neck pickup selection

B7 **A7** **E7**

ff

A7

E7

BU **BU** **BU** **BU** **BU** **BU** **BU** **BU**

BU **BU** **BU**

Stevie Ray
Vaughan: Texas
blues's ultimate
guitar legend?



IDOLS/PHOTOSHOT

EXAMPLE 5 STEVIE RAY VAUGHAN ...CONTINUED

CD TRACK 12

15

B7 A7 E7

BU BU

18

F9 E9 freetime E7#9

EXAMPLE 6 CHRIS DUARTE

CD TRACK 14

This funky semiquaver wig-out is inspired by Chris Duarte who, no doubt, had a listen to songs like *Couldn't Stand The Weather* by SRV. Check out the use of mute strokes that are made by strumming the strings while not holding down a chord. The higher string chord voicings for F9 (bar 10-11) are worth remembering.

1

♩ = 107 Drum Intro

Neck/middle pickup Light Overdrive

C7#9

f

4

»

EBGDAE

G9 F9 Gb9 G9 G7⁹₅ C7^{#9}

E 10 10 8 9 10
 B 10 10 8 9 10
 G 10 10 8 9 10
 D 9 9 7 8 9
 A 9 9 7 8 9
 E 9 9 7 8 9

16

CD TRACK 16

♩ = 115 Shuffle 8ths

F#sus2 **C5** **G5**

Bridge pickup
Overdrive and delay

BU BU BU BD

F#sus2 **C**

BU BU BD

G5 **F#sus2** **C**

BU BU BD BU BU BD

G5 **F#sus2** **C**

BU

Gsus2 **w/bar** **w/bar**

13 (15) 13 (15) 13 11 12-10 12-10 8

17

TEXAS BLUES { 10 TEXAN TITANS

EXAMPLE 8 FREDDIE KING

CD TRACK 18

As a prime influence on Eric Clapton and Duane Allman, Freddie was a vital link between black and white blues. Discard your pick and dig in with the fingers (or use a plastic thumbpick and metal fingerpicks as King himself did). The F#7 (E9) phrase in Bar 15 is a Freddie favourite and a great one to add to your arsenal.

♩ = 115 Shuffle 8ths

Drum Intro

Bridge pickup selection With Wah

mf

Bridge pickup selection Dirty Clean With fingers

BU

7

10

13

16

CD TRACK 20

♩ = 155 Slow Blues
1 bar drum intro

f Bridge Pickup
With light crunch

B♭7 **E♭7**

B♭7 **E♭7**

B♭7 **F7** **B♭7** **E♭7** **B♭7**

E **B** **G** **D** **A** **E**

1 4 7 9 11 13

EXAMPLE 10 T-BONE WALKER

CD TRACK 22

T-Bone set the blues soloing template and was one of the first to bend strings. The bends in bar 10 are the kind of idea that players like Chuck Berry would go on to establish as the cornerstones of rock and roll. The turnaround in bar 14 is

a T-Bone favourite and he would play many variations during a solo. This lick is also the basis of one of SRV's classic licks. SRV would often include the ♭9 (C) to add chromatic interest, but the contour remains similar to T-Bone's formula.

♩ = 155 Shuffle 8ths

Drum Intro

Bridge Pickup Clean

F7

B♭

B♭7

E♭7

F7

B♭

F7

E♭7

B♭7

1

6

10

14

18

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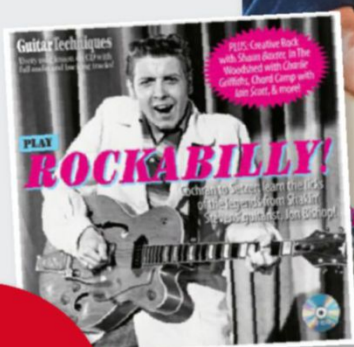
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10 Essential... Fingerpicking patterns



Fingerpicking is a vital technique for today's guitarist, whether electric or acoustic. **Tristan Seume** reveals 10 top patterns with some great playing ideas too.

ABILITY RATING

Moderate



Info

Key Various Tempo Various CD TRACKS 24-33

Will improve your... ✓ Breadth of fingerpicking styles

✓ Accompaniment creativity ✓ Hand-to-hand co-ordination

The world of fingerstyle guitar can seem overwhelming. So rich is it in stylistic roots, from Brazilian bossa nova, to American singer-songwriters and the folk songs of Britain.

So this feature's aim is to arm you with a wealth of fingerstyle essentials that cover 10 different playing styles including blues, jazz, folk, country and lush-sounding Latin. Even if you already play fingerstyle, I'll bet you'll find something new and interesting here.

I have grouped the patterns roughly into 'families' of approaches to make sense of the learning process. For example, for those new to fingerstyle it is important to begin with a solid foundation – crisp note production and solid timing. The first two patterns will serve you well here as they focus predominantly on playing single notes at a time, looking at arpeggios without any troubling syncopation.

For the more experienced player we move onto thumb independence, introducing the idea of 'pinching' two notes together to create harmony. We explore this through a few styles including folk, country and blues.

Patterns three, four and five in this special fingerpicking feature are indicative of the classic playing of great American pickers, such as Paul Simon and James Taylor who would have shared licks and tricks with their 60s and 70s transatlantic counterparts, Martin Carthy, Bert Jansch and Ralph McTell,

“ THIS FEATURE'S AIM IS TO ARM YOU WITH A WEALTH OF FINGERSTYLE ESSENTIALS THAT COVER 10 DIFFERENT PLAYING STYLES INCLUDING BLUES, JAZZ, FOLK, COUNTRY AND LATIN ”

as they played the folk clubs of London as well as New York.

A vital fingerpicker's technique is the ability to play self-accompanying blues grooves in the vein of the great original bluesmen, Big Bill Broonzy, Muddy Waters or

Robert Johnson. Pattern seven should set you on your way here: it is essential to be able to develop an independent thumb to free your creativity in embellishing the monophonic bassline with Pentatonic phrases in the way that the aforementioned masters did.

Thumb independence was second nature to country and western pickers like Merle Travis and Chet Atkins, whose light-hearted sound and consummate mastery saw them appearing on popular TV and radio shows. The fifth and sixth patterns will get you on the right road to Travis picking mastery.

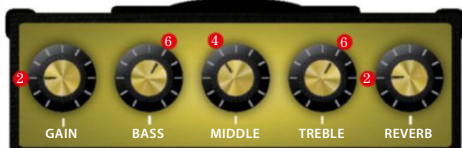
Finally, there are three patterns that follow a more chordal approach, with syncopated rhythms: pattern nine takes a bossa nova rhythm and offsets it with a steady bass, in the style of Brazilian legends João Gilberto or Carlos Antônio Jobim; and the final pattern marries chords to a walking bassline, as performed such great jazzers as Martin Taylor, Tuck Andress and Joe Pass.

With patience and practise you might find the foundational exercises allow you to become a more versatile and diverse player, or even a specialist in whichever particular style inspires you most! 

TECHNIQUE FOCUS

Getting a good tone

A common problem I find is that students may have the right motor skills regarding note order and co-ordination, but have a poor tone due to how they address the string with their picking hand. A good, balanced tone is found by plucking the string at roughly a 45° angle, preferably with a combination of well-polished fingernail (for attack) and flesh (for warmth). Playing near the bridge will give a more brittle, trebly sound, while towards the neck will yield a mellower one. Hovering over the soundhole provides a good balance of frequencies: experiment to taste and always listen to your sound. Readers of Bridget's excellent Classical column will be well aware of the conventions for naming the picking fingers. Nevertheless, in the interests of completeness, they are as follows: thumb: pulgar (p), first finger; index (i); second finger (m) midular; and third finger, annular (a). This guide will help you to use the correct fingers when reading the tab.



Get the Tone

There are no real rules for which style or size acoustic you should use for fingerstyle. But different genres tend to favour different guitar types. Folk players prefer OM or 000 styles for their well-balanced tonal properties. Merle Travis favoured the enormous Gibson Super 400, while Jerry Reed played nylon string. Bossa nova sounds great on a nylon, and for James Taylor, Ralph McTell and Paul Simon accompaniment a US style dreadnought is the way.

10 ULTIMATE { FINGERPICKING PATTERNS

Legendary singer-songwriter and fine guitarist, James Taylor and his Olson



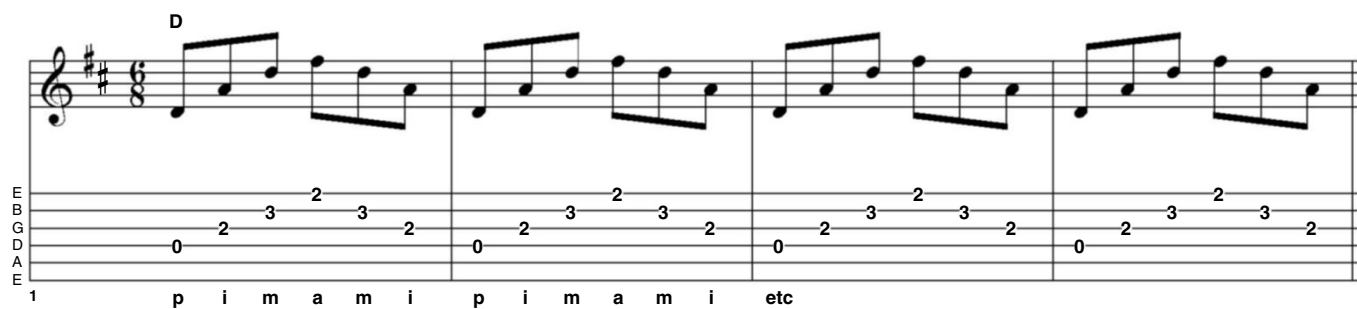
TRACK RECORD For a varied library of fingerstyle albums, the following are real heavyweights: jazz legend Joe Pass' *Virtuoso*; folk maestro, Martin Simpson's *Prodigal Son*; Chet Atkins' duet album with Jerry Reed, *Me & Jerry* and, by the king of ragtime, *The Best Of Blind Blake*. For classic fingerstyle accompaniment you can't go wrong with a James Taylor 'greatest hits', and don't underestimate Ralph McTell's delightful style.

PATTERN 1 6/8 ARPEGGIOS

CD TRACK 24

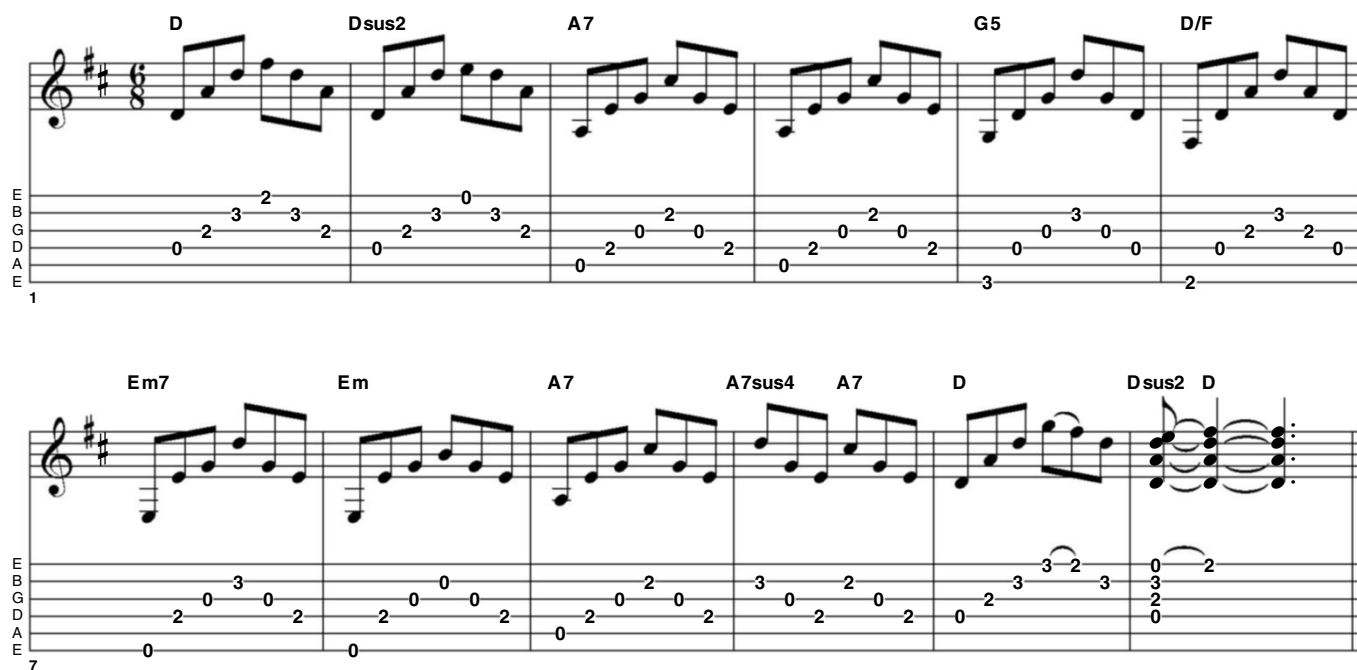
Songs like REM's *Everybody Hurts* and The Manic Street Preachers' *Design For Life* lend themselves to this style of open-sounding arpeggio, providing a

rolling effect within a lilting 6/8 time feel. Let those notes ring, and be careful of stray finger flesh muting by accident.



1 p i m a m i p i m a m i etc

EXAMPLE 1 Although the pattern is simple enough, take care to allow all the strings to ring freely, creating that all-important wash of sound.



7



Clive Carroll:
one of the
world's finest
finger stylists

10 ULTIMATE { FINGERPICKING PATTERNS



PATTERN 2 ROLLING ARPEGGIOS

This gentle, backward rolling arpeggio pattern gives a rhythmically displaced feel that cuts across the straightforward 4/4 time to create a mellow and lilting

effect. It's a simple technique that brings momentum to what is otherwise a pretty basic groove. Hear it on Jack Johnson's version of John Lennon's Imagine.

CD TRACK 25

EXAMPLE 2: Notice how by moving a C chord shape up and down the neck we can create some very pretty chord voicings – Johnny Marr is a master at this.

Dm11 G13 Dm7 F G7/F C

E 0 0 0
 B 6 0 6
 G 0 0
 D 5
 A
 E

E 0 0 0
 B 6 0 6
 G 0 0
 D 5
 A
 E

E 1 1 1
 B 1 2 1
 G 2 2
 D 0
 A
 E

E 1 1 1
 B 1 2 1
 G 2 2
 D 3
 A
 E

E 3 3 3
 B 0 0 0
 G 0 0
 D 3
 A
 E

E 3 1 0
 B 2 0
 G 3
 D
 A
 E

PATTERN 3 ALTERNATING BASS

CD TRACK 26

The alternating bass style is great for self-accompaniment, as it beefs up the bottom end and helps to give the impression of more than one guitarist playing at once. This pattern will help get you up to speed with using your

thumb as a metronome, but without any awkward syncopation to trip over. Aim for an even attack between the thumb and fingers, and take heed of the picking fingers.

Sheet music for Pattern 3: Alternating Bass. The music is in 4/4 time, key of D major. The treble clef staff shows a melody of eighth notes. The bass clef staff shows a bass line with alternating bass notes (D, A, D, A) and fingerings (3, 2, 3, 2). The bass line is labeled with 'p i p m p i p m etc'.

EXAMPLE 3: Alternating the bass string yields various chord inversions in which the lowest note is not necessarily the chord's root. These are written as slash chords and add another level of interest to the overall harmony – Lennon's picking style and bass note choices in Julia and Dear Prudence are cases in point.

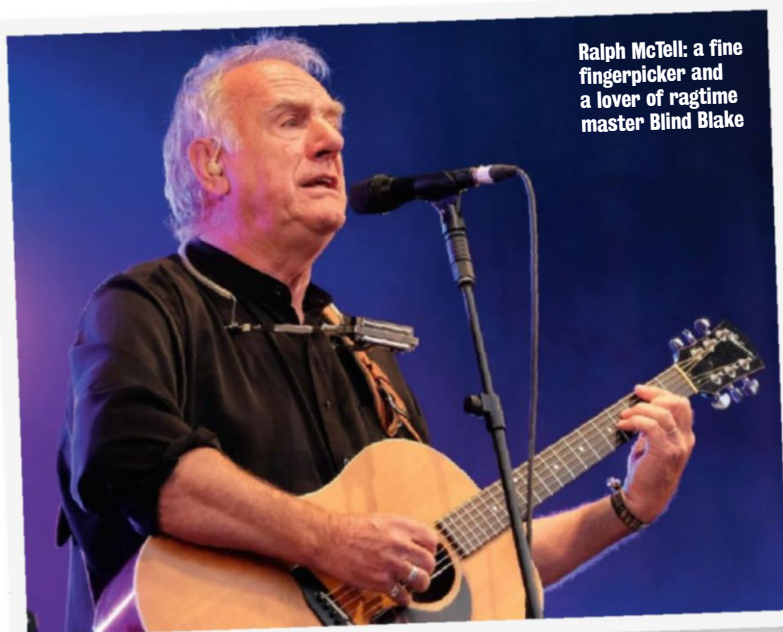
Sheet music for Example 3: Alternating the bass string. The music is in 4/4 time, key of D major. The treble clef staff shows a melody of eighth notes. The bass clef staff shows a bass line with alternating bass notes (D, A, D, A) and fingerings (3, 2, 3, 2). The bass line is labeled with 'D D/A D D/A F/C Bm D'.

Sheet music for Example 3: Alternating the bass string. The music is in 4/4 time, key of D major. The treble clef staff shows a melody of eighth notes. The bass clef staff shows a bass line with alternating bass notes (D, A, D, A) and fingerings (3, 2, 3, 2). The bass line is labeled with 'G5 A7sus4 Em7 A7 D D/A D'.



Martin Simpson:
consummate in all
traditional styles

10 ULTIMATE { FINGERPICKING PATTERNS



Ralph McTell: a fine fingerpicker and a lover of ragtime master Blind Blake

PATTERN 4 THE PINCH

CD TRACK 27

Pick with the thumb alternately on its own and with a finger, 'pinching' two strings together, to provide simple accompaniment in the style of Elizabeth

Cotten or John Fahey. Don't dismiss this simple approach as mastering this pattern fully is essential for developing trickier, syncopated ones.

Musical notation for Pattern 4: The Pinch. The notation is in 4/4 time and consists of four measures. The first measure is in C major, the second in G7/B, the third in C major, and the fourth in G7/B. The notation shows the melody in the treble clef and the guitar strings (E, B, G, D, A, E) in the bass clef. The fret numbers are indicated below the strings. The picking pattern is indicated by letters below the strings: 'a' for thumb, 'p' for pick, 'm' for middle finger, 'i' for index finger, and 'p' for pick. The pattern is: a p p p m p p p, a p p p i p p p, etc.

EXAMPLE 4: Your thumb plays every note having a downstem; your first, second and third fingers are assigned to the third, second and first strings respectively.

Musical notation for Example 4. The notation is in 4/4 time and consists of two systems of three measures each. The first system has measures in C, G, and Am. The second system has measures in F, C, and G/B, Am. The notation shows the melody in the treble clef and the guitar strings (E, B, G, D, A, E) in the bass clef. The fret numbers are indicated below the strings. The picking pattern is indicated by letters below the strings: 'a' for thumb, 'p' for pick, 'm' for middle finger, 'i' for index finger, and 'p' for pick. The pattern is: a p p p m p p p, a p p p i p p p, etc.

PATTERN 5 FOLKY FINGERSTYLE

CD TRACK 28

To learn the style of Paul Simon, Ralph McTell, James Taylor this pattern is pretty much the meat and potatoes. Often incorrectly termed 'clawhammer' (which, in fact, a banjo technique involving only downstrokes), the style is more akin to

Travis picking. Make sure the first, second and third fingers are assigned to the third, second and first strings respectively and keep a close eye on your 'rhythm guy': your thumb must maintain its metronomic duty on the bass notes.

Example 1: A basic folk fingerstyle pattern in C major.

Example 5: A folk chord pattern in Streets Of London vein. Try alternating the bass notes between the fifth and sixth strings, to take the pattern further.

Example 5: A folk chord pattern in Streets Of London vein. Try alternating the bass notes between the fifth and sixth strings, to take the pattern further.



10 ULTIMATE { FINGERPICKING PATTERNS



PATTERN 6 TRAVIS PICKING

CD TRACK 29

This pattern is akin to how country and western star, Merle Travis played. So influential was his style that the term 'Travis picking' was coined to describe this

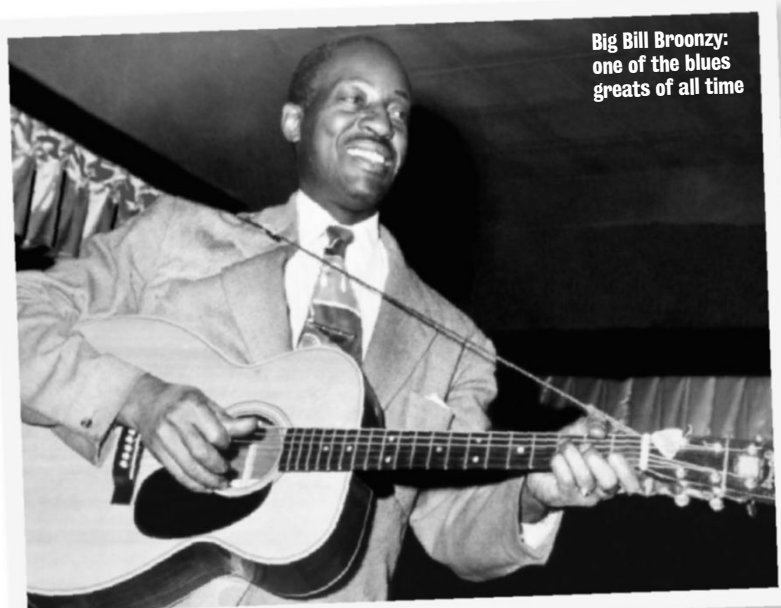
technique of playing an alternating thumbed bass while the fingers syncopate a melody. Practise on an open A chord, as below, before moving on.

Sheet music for Pattern 6: Travis Picking, showing a 4-measure sequence on an open A chord. The notation includes a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody is written in the treble clef, and the bass is written in the bass clef. The bass line consists of alternating eighth notes: A (open), E (2nd fret), A (open), E (2nd fret). The melody consists of eighth notes: A (open), G# (1st fret), F# (1st fret), E (open), A (open), G# (1st fret), F# (1st fret), E (open). The picking pattern is indicated by letters below the bass line: a m p i p a m i p a m i p.

EXAMPLE 6: In truth, Travis' style was influenced by jazz as well as country, which showed in his chord voicings, some of which are here.

Sheet music for Example 6, showing a 6-measure sequence. The notation includes a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody is written in the treble clef, and the bass is written in the bass clef. The bass line consists of alternating eighth notes: A (open), E (2nd fret), A (open), E (2nd fret). The melody consists of eighth notes: A (open), G# (1st fret), F# (1st fret), E (open), A (open), G# (1st fret), F# (1st fret), E (open). The picking pattern is indicated by letters below the bass line: a m p i p a m i p a m i p a m i p.

Sheet music for Example 6, showing a 6-measure sequence. The notation includes a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody is written in the treble clef, and the bass is written in the bass clef. The bass line consists of alternating eighth notes: A (open), E (2nd fret), A (open), E (2nd fret). The melody consists of eighth notes: A (open), G# (1st fret), F# (1st fret), E (open), A (open), G# (1st fret), F# (1st fret), E (open). The picking pattern is indicated by letters below the bass line: a m p i p a m i p a m i p a m i p.



Big Bill Broonzy:
one of the blues
greats of all time

PATTERN 7 MONOPHONIC BASS BLUES

CD TRACK 30

This generic blues pattern is great for practising the art of players including Howlin' Wolf, Big Bill Broonzy and Willie Brown (as mentioned in Crossroads). The tricky part is at the end of bar 1, where you slide up from the 2nd fret,

because at the precise moment of arrival at the 4th fret, your thumb picks the bass note, which can feel a little counter intuitive to begin with. Practise slowly, thinking of this as no more than a series of events that need aligning in order.

EXAMPLE 7: Here, the pattern is applied to a 12-bar sequence, implying 7th chords with passing notes in the bass to link the changes.

10 ULTIMATE { FINGERPICKING PATTERNS

PATTERN 8 PERCUSSIVE BACKBEATS

CD TRACK 31

A good way to add a gently percussive element to a chord pattern is to place a picking-hand string slap on the backbeats (beat 2 and 4). This also has the effect of displacing the chord changes to the offbeats, which adds a little

movement. Think of Extreme's classic hit, More Than Words, where guitarist Nuno Bettencourt added these percussive backbeat slaps to really bring the piece to life.

G5

E B G D A E

3 3 X 3 3 X 3 3 X 3 3 X 3 3 X 3 3 X 3 3 X 3

3 3 X 3 3 X 3 3 X 3 3 X 3 3 X 3 3 X 3 3 X 3

1 3 3 X 3 3 X 3 3 X 3 3 X 3 3 X 3 3 X 3 3 X 3

EXAMPLE 8: This progression features a couple of diminished chords, which sound great when used as passing chords between two others whose root notes are a tone apart (eg C-C#dim-D). This can add a touch of James Taylor-ish sophistication.

G5 Em7 Csus2 G/B Am7 F m7^b5 B5 B/D Em D

E B G D A E

3 3 X 3 3 X 3 3 X 3 3 X 3 3 X 3 3 X 3 3 X 3

3 3 X 3 3 X 3 3 X 3 3 X 3 3 X 3 3 X 3 3 X 3

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

G5 Em7 Csus2 G/B Am7 C5 C dim D Dsus4 D

E B G D A E

3 3 X 3 3 X 3 3 X 3 3 X 3 3 X 3 3 X 3 3 X 3

3 3 X 3 3 X 3 3 X 3 3 X 3 3 X 3 3 X 3 3 X 3

5 3 3 X 0 0 X 3 2 X 0 0 X 3 3 X 3 3 X 2 2 X 3 2 X 3 2 X 3

Csus2 Em D7sus4 B7/D Em D Csus2 G/B G

E B G D A E

3 3 X 3 3 X 3 3 X 3 3 X 3 3 X 3 3 X 3 3 X 3

3 3 X 3 3 X 3 3 X 3 3 X 3 3 X 3 3 X 3 3 X 3

9 3 3 X 3 3 X 0 0 X 3 2 X 3 0 X 0 3 X 3 3 X 3 3 X 3 3 X 3

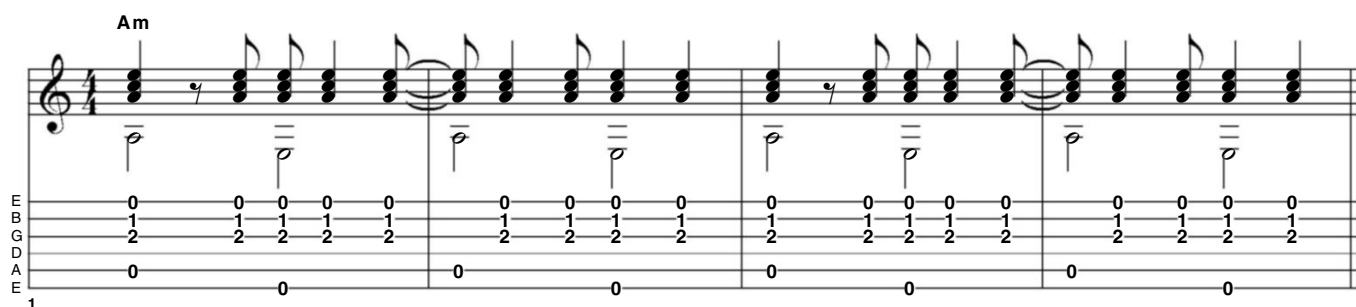
PATTERN 9 BOSSA NOVA

CD TRACK 32

Originally popularised by Antônio Carlos Jobim and Brazilian guitarists such as João Gilberto, this style is the staple accompaniment technique for soft,

Latin playing. The chordal emphasis is mostly on the off-beat, with the thumb maintaining a sense of place in the bar by highlighting beats 1 and 3.

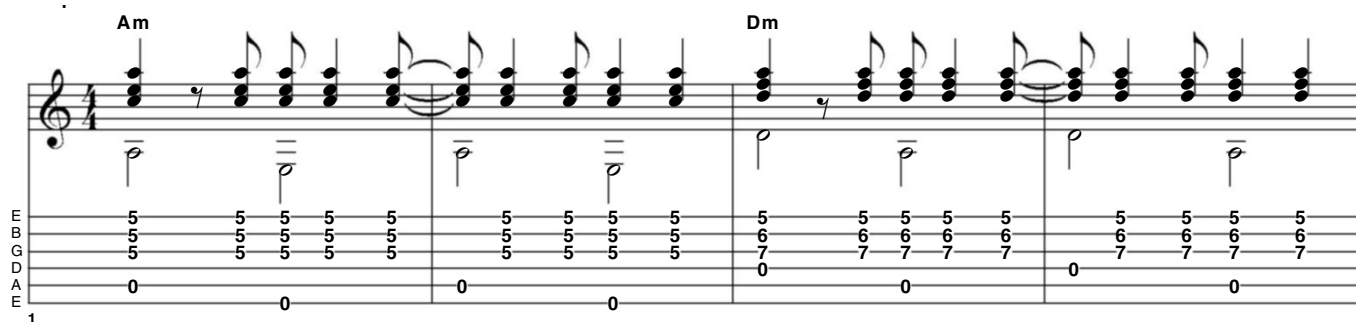
Am



1

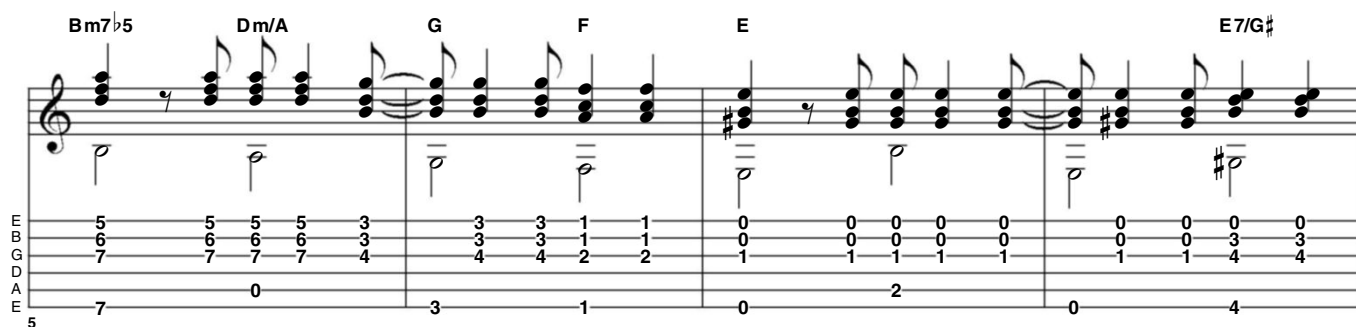
EXAMPLE 9: Notice the high-voiced chords on the top strings. These triad shapes are useful in a variety of situations, and should be noted for future reference.

Am **Dm**



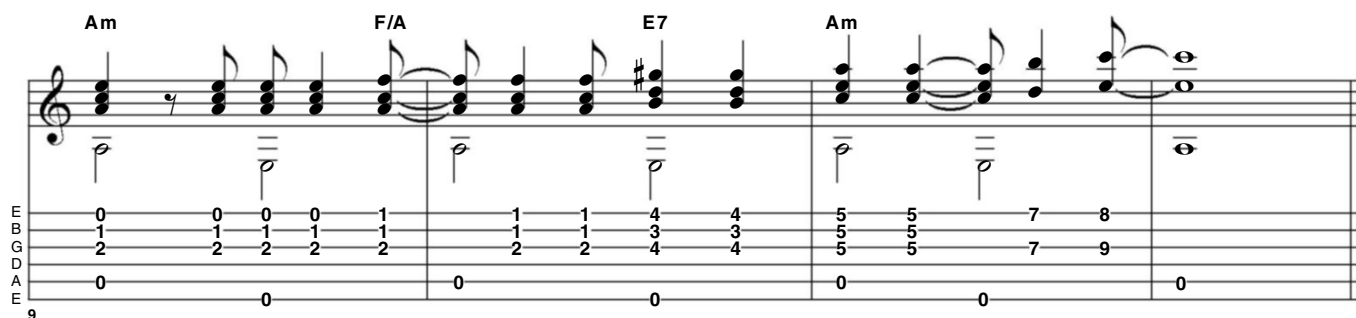
1

Bm7 $\flat$ 5 **Dm/A** **G** **F** **E** **E7/G $\sharp$**



5

Am **F/A** **E7** **Am**



9

10 ULTIMATE { FINGERPICKING PATTERNS



PATTERN 10 WALKING BASSLINES

CD TRACK 33

This classic jazz accompaniment technique is a great way of providing both harmony and bass at the same time. Remember to keep the chords stabs short and sharp, and use some palm muting for the bass notes, maintaining a nice

swing feel. Players like Martin Taylor and Tuck Andress are two masters of this style, but it's becoming more and more popular with acoustic and electric players of all types.

Am7

E 0 0
B 1 1
G 0 0
D 0 0
A 0 0
E 0 0

1

EXAMPLE 10: Try the pattern over this classic jazz progression, taking note of the chord voicings which avoid open strings. The benefits of avoiding open strings are twofold: firstly, transposing to other keys is simpler, as the shapes are moveable, and secondly, muting the strings is much easier too.

Dm7 G7 Cmaj7 Fmaj7 Bm7^b5 E7

E 6 6
B 5 5
G 7 7
D 5 5
A 5 5

1

Am7 Dm7 G7 Cmaj7

E 0 0
B 1 1
G 0 0
D 0 0
A 0 0

7

Robin Trower Masterclass



Want some soulful new phrasing in your lickbag? Then let power trio superstar Robin Trower show you his 'fave five'. **Jon Bishop** is your guide.



Procol Harum and power trio guitar legend, Robin Trower

ABILITY RATING

★★★★★ Moderate

Info

Key: Various

Tempo: Free time

CD: CD-ROM

Will improve your

- ✓ String-bending flair
- ✓ Adding of 'flavour' notes
- ✓ Use of the blues 'rake'

We were lucky to grab some time to sit down with guitar legend Robin Trower. Among other things, he was kind enough to share five signature licks with GT. Robin first came to prominence in Procol Harum, a band famous for such classics as *Conquistador* and *A Whiter Shade Of Pale*. He has been involved in other side projects with Cream's Jack Bruce (BLT) and his own power trio (The Robin Trower Band).

For his early work Robin played mostly Gibson guitars but shifted his allegiance to the Fender Stratocaster following a chance encounter with one during a Jethro Tull soundcheck. Robin has his own Custom Shop signature Strat featuring a C-shaped maple neck and old school 'big' headstock as pictured on the video.

You may notice that when you first have a play along to the video that Robin is down-tuned a tone on all the strings. This full step down-tuning provides the following tuning notes from low to high (D-G-C-F-A-D). Down-tuning is pretty much standard practice by blues guitarists like Stevie Ray Vaughan and no doubt was inspired by Jimi Hendrix who used to down-tune a semitone to E₇. The many benefits of down-tuning include a fatter tone, reduced string tension and it also makes the classic guitar keys of E A and D easier to sing over. Due to the reduced string tension, heavier gauge strings can be fitted, which is said to further bolster the tone and feel.

NEXT MONTH *The first in a series of masterclasses with blues maestro Aynsley Lister*



Get the Tone

Robin Trower is most closely linked to the Fender Stratocaster and he has his own custom shop model. He also uses Fulltone effects and Marshall amps. The key to the tone used for these examples is the combination of down tuning by a full step and digging in hard. The neck pickup selection and a cleanish tone is the icing on the cake.



TRACK RECORD Robin Trower's astounding guitar playing is featured on the first five Procol Harum albums. For his solo exploits start your journey with the 1974 album *Bridge Of Sighs*. This is probably his best-known and the title track features some most excellent Roto-Vibe orientated guitar work and a gritty vocal tone.

We've transcribed the five examples at concert pitch and tabbed them in the positions seen in the video to reflect the down-tuning of the strings. Obviously, if you work from the notation in standard tuning you will be in tune with the video but your fingers will be two frets down from where Robin's are. If you play from the tab you will need to down-tune by a tone on each string for it to sound the same as Robin's video performance. As these licks were performed free time with no pulse we have approximated the rhythms and simplified them to make the digestive process easier. In reality you will most probably take the core concepts here

“I’VE ALWAYS BEEN THE FIRST TO ADMIT THAT JIMI WAS A VERY BIG INFLUENCE ON MY EARLY STUFF” Robin Trower

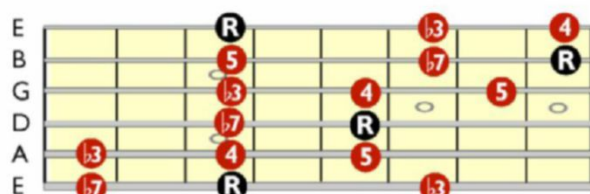
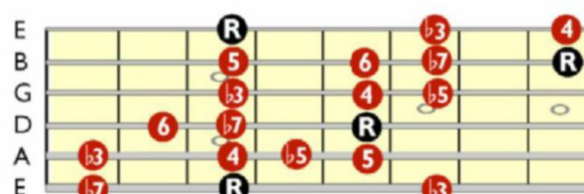
and make them your own when playing with your band or over a backing track.

The main scale in use here is the Minor Pentatonic scale and Robin's licks will work equally well over a minor 7 chord or a 7#9 (Hendrix chord). To help out we have included a couple of scales boxes so you can

see how the lines are constructed. The first diagram, (Figure 1) outlines a classic minor Pentatonic fingering for this style. The root note fits neatly on the sixth string and you can simply shift this around the fretboard to the desired key as Robin does in the video.

The second diagram (Figure 2) adds in some flavour tones such as the diminished (b5) or major 6th that Robin uses in the licks. Using the Minor Pentatonic as a foundation and then adding in target tones is a sound and popular strategy and one that frees up creativity while retaining musicality.

So tune down that guitar and get cracking, five-signature licks coming up! 

DIAGRAM 1 MINOR PENTATONIC

DIAGRAM 2 MINOR PENTATONIC WITH ADDED b5 & 6

EXAMPLE 1 JIMI HENDRIX STYLE PHRASING
CD TRACK CD-ROM

A little bit of Hendrix flavour is always a good thing and is a foundation of Robin's early style. Here the lines are played using the B minor Pentatonic shape (remember that due to Robin's down-tuning this sounds as A minor Pentatonic). Dig in hard with the pick and go for a strong finger vibrato as directed in the tab. The strings are pre-bent as directed to get that signature descending pitch on the third string.

Neck pickup with clean tone
Tune all strings down one tone
Freetime, all rhythms approx

mf

3 rake . . .

A7#9

BU BU BU

10 (12) 10 (12) 10 (12)

9 7 7 10

Tuning : D G C F A D

PB 9 BD

PB 9 BD

PB 7 BD

7 7 10 9 (11) (9) 7 10

(11) (9) 7 9 9 X 9 7 9 7

(9) (7) 9

3

EXAMPLE 2 THE BLUES RAKE

CD TRACK CD-ROM

This lick uses the ever-effective 'rake' technique. This idea is the same as sweep picking (playing notes on adjacent strings with a single stroke) only more percussive. The notes in the rake don't necessarily need to be fretted cleanly to get the desired effect. Guitarist like Stevie Ray Vaughan, Mark Knopfler and Albert Collins are all fond of the rake sound and, if used judiciously, adds energy to the last note of the rake.

Neck pickup with clean tone
Tune all strings down one tone
Freetime, all rhythms approx

mf rake ... BU BU

D7#9

PB 14 BD BU

12-15 15-17 15-17

12-14 12-15 14-16

Tuning : DGCFA D

1

BD rake ... rake ... BU

15-14-12 14-12-14 12-14 14-12-11 (12) 12-12-12-12-14

4

EXAMPLE 3 SIGNATURE DOUBLE-STOP BENDS

CD TRACK CD-ROM

The Hendrix-style double-stop bend is something that is evident in all five licks and is a favourite idea. Several different ways to articulate this are demonstrated here. The basic concept is to pre-bend the third string and then let this descending pitch clash with a note that proceeds on the second string. Check out the video for how Robin fingers and articulates these in each lick. As mentioned each one is slightly different.

Neck pickup with clean tone
Tune all strings down one tone
Freetime, all rhythms approx

mf BU BU rake ... BU PB 7 BD BU

G7#9

1/4

8-(10) 5 8-(10) 8 7 5 5 8 5 5 7-(8) (8)-(7) 7 5 7 4/5

Tuning : DGCFA D

1

BU PB 8 BD BU

(7) 10 7 8-(10) (9) (7) 10 7 9-(10) 7 7

4

EXAMPLE 4 USING DOUBLE STOPS

CD TRACK CD-ROM

Using double-stops is a core idea in rock and roll soloing and something that guitarists like Eric Clapton used to fill out the sound and kick a solo up a gear. Here the double-stop ideas sound very effective.

C7#9

Neck pickup with clean tone
Tune all strings down one tone
Freetime, all rhythms approx

mf BU

1/4 1/4 1/4 1/4

3 rake ...

Tuning : DGCFA D

Cm7

3 rake ...

3

EXAMPLE 5 ADDING SOME FIRE

CD TRACK CD-ROM

This final lick uses the ideas we have already looked at, but adds even more fire! Dig in hard with the pick and make sure the fingering is clear and clean.

Cm

Neck pickup with clean tone
Tune all strings down one tone
Freetime, all rhythms approx

mf BU

10 10 10 12 (13) 10 10 10 13 10

3 rake ...

Tuning : DGCFA D

BU

10 13 (15) 13

3 rake ...

BU

10 10 10 10 12 (13) 10 10 12 (13)

PB 12 BD BU

(13) (12) 10 13 (15)

3

Sergei Rachmaninov

Vocalise



Here's a treat for guitarists with a penchant for the sophisticated, as **Bridget Mermikides** transcribes a piece that requires a balance between capturing melody and managing complex chords.

ABILITY RATING

Moderate/Advanced ★★★★★

Info

Key Em Tempo 42 bpm CD TRACK 34-35

Will improve your... ✓ Melodic phrasing

✓ Melody/accompaniment separation ✓ Fretting hand stretches

Sergei Rachmaninov (1873-1943) was a Russian composer and virtuoso pianist, whose music is characterised by rich, widely spaced chords and ferociously technical yet highly-expressive melodies. This makes him one of the greatest composers of the 20th century but means his work is a challenge to translate adequately to the solo guitar. Fortunately, with some work, there are pieces that are within our grasp.

Vocalise (Opus 34 No 14) is one such piece. Composed in 1915 for the Russian opera star Antonina Nezhdanova, it is the last in the set

of 14 songs for piano and voice and it has inspired countless performances, recordings and a huge range of solo and ensembles.

Unusually the vocalist is instructed in the score to sing the melody not with lyrics but on a vowel of their own choosing. When Nezhdanova complained the composer replied: "What need is there for words, when you will be able to convey everything better and more expressively than anyone could with words by your voice and interpretation?". In fact, the lack of lyrics on this sumptuous melody might help explain its universal

appeal, as well as why it is adopted so successfully by such a wide range of instruments. Not only the traditional 'classical' instruments but also electric guitar and band (courtesy of none other than Slash). It is also a seminal piece for the theremin instrument with its ethereal sound that you'll recognise from early sci-fi movies and, of course, Good Vibrations by The Beach Boys.

“THE VOCALIST IS INSTRUCTED TO SING THE MELODY NOT WITH LYRICS BUT WITH A VOWEL OF THEIR OWN CHOOSING”

The challenge of this arrangement is to allow the guitar to play the melody smoothly and expressively while maintaining a balanced chordal support underneath. To achieve this it is important to fully understand and absorb the melody (listening to several versions as well as mine will help), as well as having the technical control to execute it. This might take some time with the score, my recording and the tab captions, but it's worth all the effort so that you can perform this beautiful work by one of the greatest composers of the last century. 

NEXT MONTH Bridget arranges and transcribes the beautiful *Serenade* by **Franz Schubert**



Rachmaninov:
virtuoso pianist
and composer

TECHNIQUE FOCUS

Free stroke

When playing solo classical guitar pieces the majority of notes will be plucked 'free stroke'. This means it is essential to develop and work on your free stroke tone quality. Work on nail shape and spend some time plucking open strings with each finger individually with the goal of achieving a consistent tone and volume on each.



TRACK RECORD A classic recording can be found on Dame Kiri Te Kanawa's *The Essential Kiri* (Sony 1992), but I suggest checking out a range of versions by such diverse artists as the violinist Itzhak Perlman (from *A La Carte* EMI 1996), Slash on *A Tribute To Les Paul* (Immergent 2008) and virtuoso thereminist Clara Rockmore (*The Art of the Theremin* (1997 Delos)).

VOCALISE { **SERGEI RACHMANINOV**

PLAYING TIPS

[Bars 1-12] Keep a consistent soft volume on the accompaniment and give a little more volume on the melody to allow it to stand out. Aim to play this very sensitively and with as much sustain on the melody as possible. On the third

beat of bar 4 hold onto the F# in the bass for the whole beat and angle the first finger back to the 1st fret to get the C melody note – like a barre across two frets. Two upper voices interweave at bar 12 so try to project this clearly.

CD TRACK 35

Musical score for guitar, featuring a melody line and a bass line with fret numbers. The score is divided into four systems, each with a key signature change indicated by a sharp sign (#) on the F line of the treble clef. The tempo is marked "Adagio" and the time signature is 4/2. The score includes various chords and fret numbers for both hands.

System 1: Chords: Em, Em/D, Cmaj7, D/C, Bm7, G/B, Am7. Fret numbers: 0, 2, 3, 4, 5.

System 2: Chords: Em/G, F#m7b5, F7#11, E7sus4, E7, Am9, D7, Em, F/A, Em/B, B7. Fret numbers: 0, 1, 2, 3, 4, 5, 7.

System 3: Chords: Em, Em6, F#7#5, Bm. Fret numbers: 0, 1, 2, 3, 4.

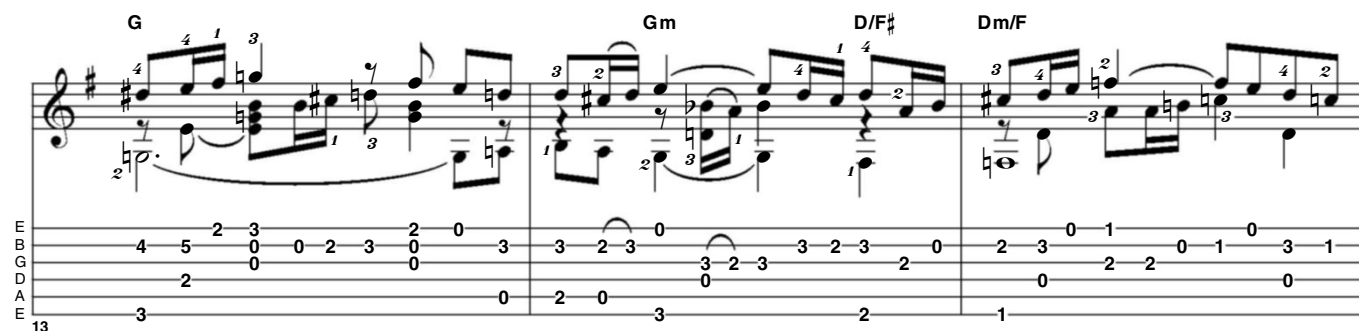
System 4: Chords: Bm6, Bm6/A, F#m/A, Am6, E/G#. Fret numbers: 0, 1, 2, 3, 4.

PLAYING TIPS

CD TRACK 35

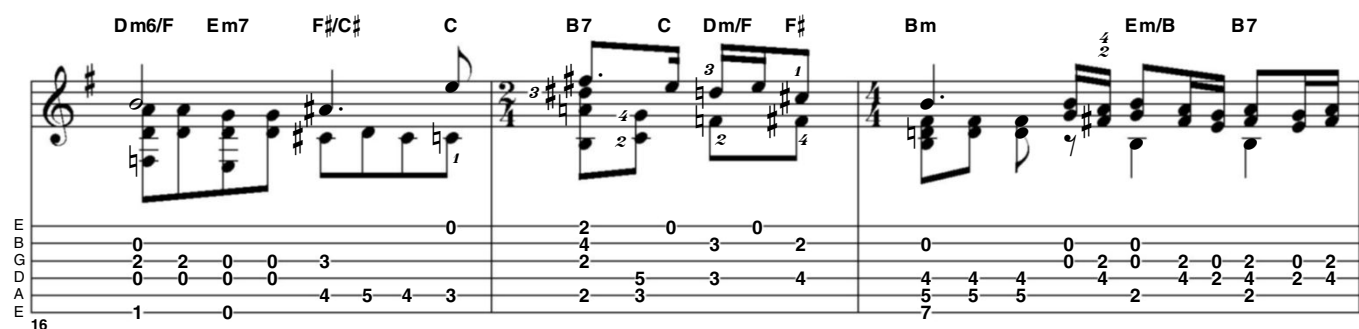
[Bars 13-24] From bar 13 to 15 there is more interplay in the upper voices. Be aware of the lengths of the bass notes and be sure to allow them to sustain for their correct values. There is plenty of fretting-hand fingering here to help. After some slightly stretchy 3rds at bar 18, the opening theme is repeated at bar 19.

Chords: G, Gm, D/F#, Dm/F



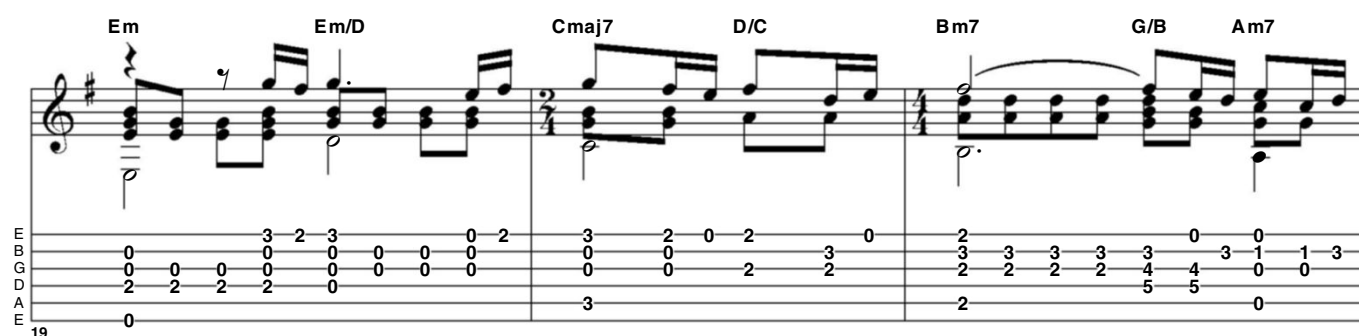
13

Chords: Dm6/F, Em7, F#C#, C, B7, C, Dm/F, F#, Bm, Em/B, B7



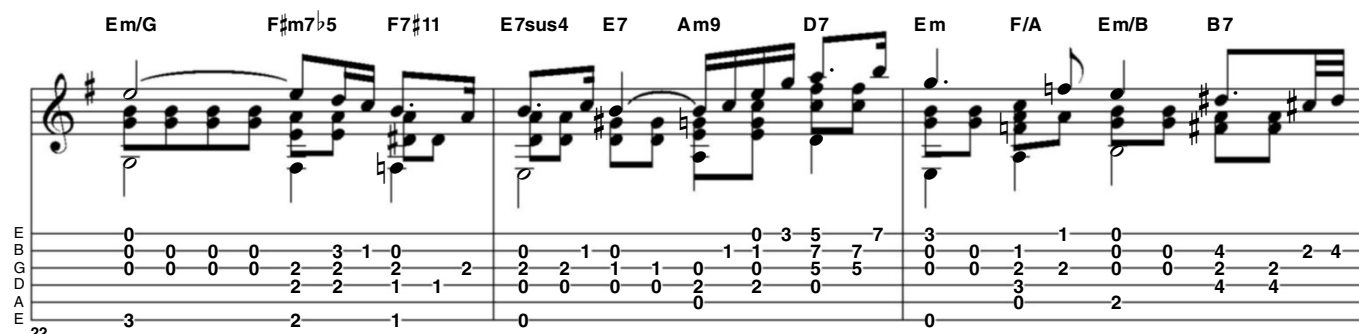
16

Chords: Em, Em/D, Cmaj7, D/C, Bm7, G/B, Am7



19

Chords: Em/G, F#m7b5, F7#11, E7sus4, E7, Am9, D7, Em, F/A, Em/B, B7



22

PLAYING TIPS

CD TRACK 35

[Bars 25-36] This whole page is a repeat of the earlier material so, once you have the various figures under your fingers, work on dynamics and colours. The main thing is to never lose sight of the melodic flow and to allow notes to sustain where necessary – one of the piece's many challenges.

Em Em6 F#7#5 Bm

25

Bm6 C#7b9/A F#m/A Am6 E/G#

28

Em/G Asus4 Bm A Gm D/F# Dm/F F

31

Dm6/F Em7 F#C# C B7 C Dm/F F# Bm Cdim7

34

PLAYING TIPS

CD TRACK 35

[Bars 37-48] Here we have a new section involving the dramatic C diminished 7th chords so give them some emphasis and enjoy the resolution as we move through the sequence of minor and dominant 7th chords, which take us back to Em at bar 40. At bar 43 an exquisite chord sequence begins – once this is under your fingers push forward and keep the musical momentum going here. This can relax at bar 48 and slow down as it arrives at the next section.



Bar 37: B7, Cdim7, B7, Am7, D7, Bm7, B7 (4 3 4)

Bar 38: B7, Cdim7, B7, Am7, D7, Bm7, B7 (4 3 4)

Bar 39: B7, Cdim7, B7, Am7, D7, Bm7, B7 (4 3 4)

Bar 40: Em, Em6, Am/E C/E (3 1 2)

Bar 41: Em, Em6, Am/E C/E (3 1 2)

Bar 42: Em, Em6, Am/E C/E (3 1 2)

Bar 43: Em, C7/D, C7, Fmaj7, F7, B7/F#

Bar 44: Em, C7/D, C7, Fmaj7, F7, B7/F#

Bar 45: Em, C7/D, C7, Fmaj7, F7, B7/F#

Bar 46: Em, C7/D, C7, Fmaj7, F7, B7/F#

Bar 47: Em, C7/D, C7, Fmaj7, F7, B7/F#

Bar 48: Em, C7/D, C7, Fmaj7, F7, B7/F#

PLAYING TIPS

CD TRACK 35

[Bars 49–60] This whole page is a repeat of previous material. Practise everything slowly at first for maximum accuracy and fluency. That way the musical side of your performance will flow more easily; and you will learn how to build in dynamics and delivery throughout the piece.

[illegible]

52

The image displays a musical score for the song "The Sound of Silence" by Simon & Garfunkel. It includes a guitar part (top staff) and a bass part (bottom staff). The guitar part features a treble clef and a key signature of one sharp (F#). The bass part features a bass clef and a key signature of one sharp (F#). The score is divided into three measures, each with a chord diagram above the guitar staff and fret numbers below the bass staff. The chords are Am/E, Em, C7/D, C7, Fmaj7, F7, and B7/F#. The fret numbers are: Measure 1: 0, 2, 2, 2, 1, 0, 1, 5, 3, 2, 0, 3; Measure 2: 0, 2, 3, 0, 1, 0, 3, 3, 3, 3, 1, 3; Measure 3: 5, 5, 4, 3, 4, 0, 0, 5, 2, 1, 2, 2, 4, 4, 4, 4, 2.

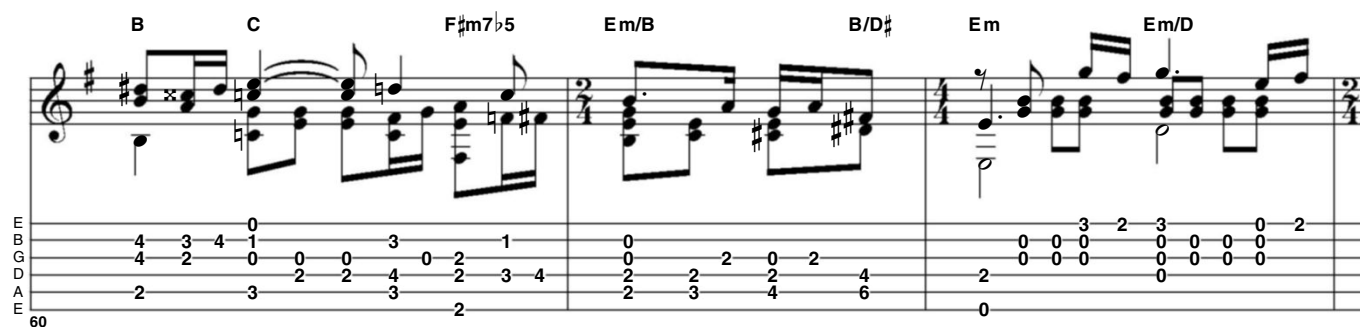
58

PLAYING TIPS

CD TRACK 35

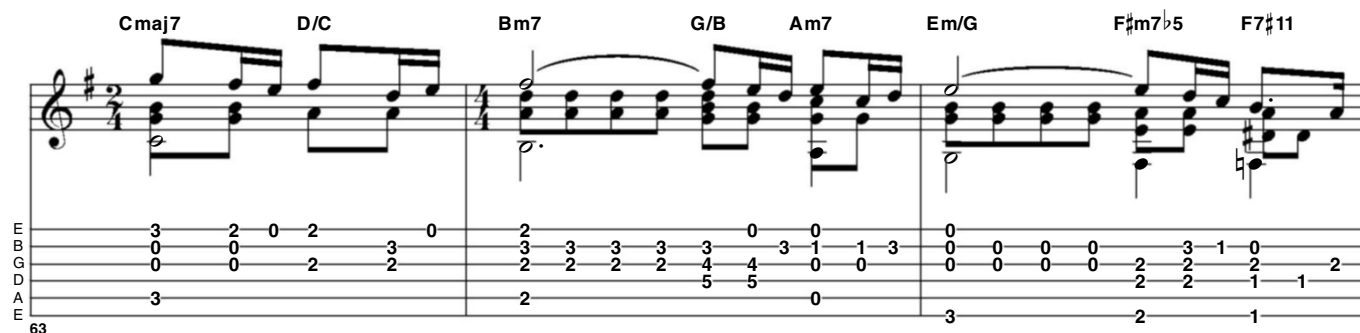
[Bars 61-70] After the rit in bar 60, we arrive at the final rendition of the opening melody. After the previous dramatic material this should sound very poignant and sensitive so take time and let it breathe. After a brief moment in C Major with moving bass line (bar 68) we resolve back to Em, before dying away to nothing.

Chords: B, C, F#m7b5, Em/B, B/D#, Em, Em/D



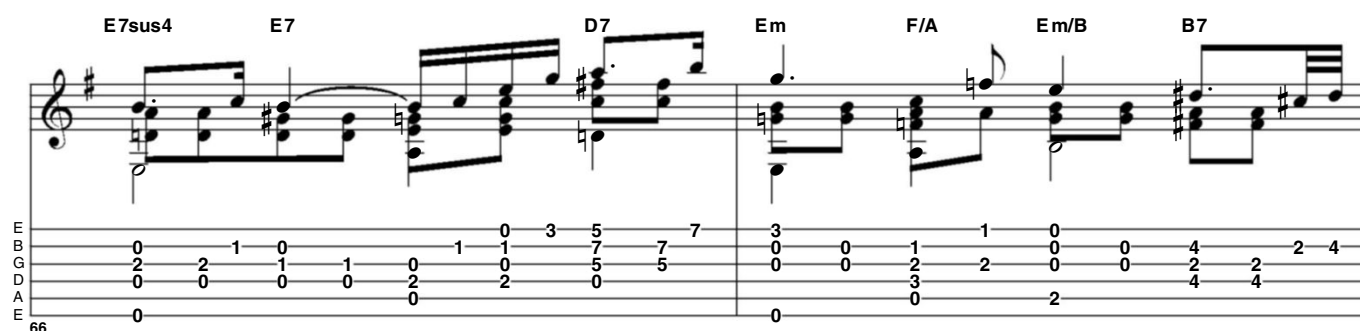
60

Chords: Cmaj7, D/C, Bm7, G/B, Am7, Em/G, F#m7b5, F7#11



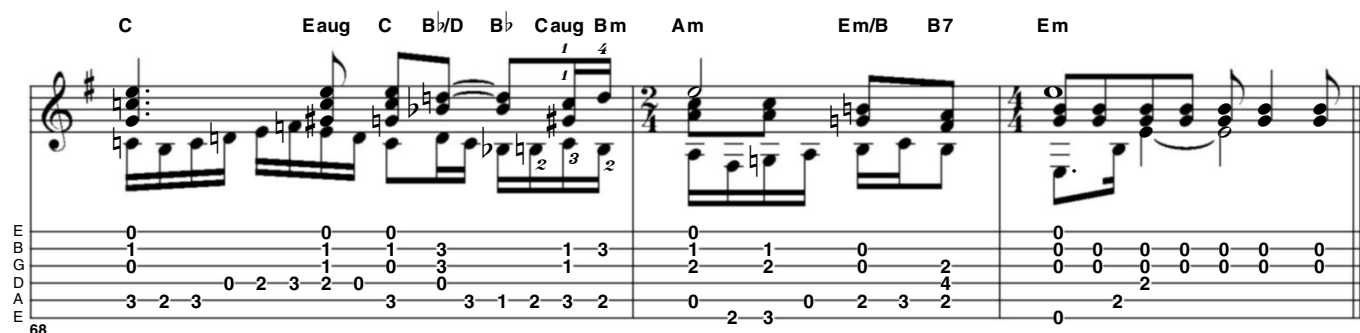
63

Chords: E7sus4, E7, D7, Em, F/A, Em/B, B7



66

Chords: C, Eaug, C, Bb/D, Bb, Caug, Bm, Am, Em/B, B7, Em



68



LEARNING ZONE

Lessons from the world's greatest teachers and schools...

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Welcome to GT264's lessons section where the playing requirements vary considerably and more quickly. While the front end is filled with great tutorials and music, here we blend pastiche, technique, theory and more into a staggering buffet of musical fun!

If time is tight during the week, try out 30-Minute Lickbag (page 54), which covers Nirvana string drones, George Benson funk rhythm and Dick Dale riffing. The Blues column (page 58) features two solos in the style of the great blues guitarist, Robben Ford. The first solo alone is filled with great licks ready to learn and then use in your own playing; arpeggios, slides, trills, 6th licks and chromaticism aplenty. The funky Lenny Kravitz comes under the spotlight in Rock (page 62), where low string riffs and 16th-note chords meet Pentatonic lead licks. If you want to rock harder, check out the guide to Warrant on page 66 – lots of palm muting, harmonics and syncopated rhythms with a busy picking and tapping solo to end!

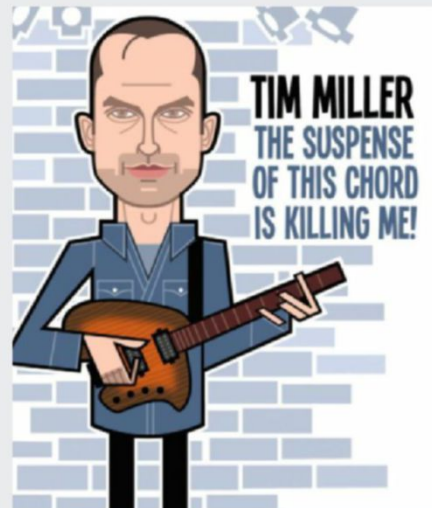


Next up is Jazz (page 72) featuring the guv'nor of jazz soloing, Charlie Christian; impressive lead lines that dart around the fretboard while navigating the chord changes – stimulating stuff for all guitarists. While not often associated with the acoustic guitar, we turn our focus on page 78 to one of the UK's most iconic rhythm players, Johnny Marr. With his love of capo and open-string droning, the example piece will prove a lot of fun to learn.

The final three articles should really keep your chops busy; Creative Rock (page 82) covers suspended arpeggios within the Mixolydian mode (check out Shaun's tapping outro!); Chord Camp (page 88) is crammed with loads of sophisticated slash chords; while the wonderful world of pinch harmonics awaits in this month's Woodshed (page 92). Enjoy another packed issue!

Jason

IN LESSONS GT#264



CREATIVE ROCK **82**
Shaun Baxter replaces the 3rd of each triad with a 4th for a modern, ear-catching variation that will inject a different flavour into your solos.



BLUES **58**
With his exquisite approach, Robben Ford often proves that simplicity plus style and musicality wins every time, says Les Davidson.

bimm *brighton***CD TRACK 36**

♩ = 120

N.C.

mf

0 0 0 0 0 0 0 5 0 0 0 0 0 0 0 9

5 5 5 5 5 5 5 5 9 9 9 9 9 9 9 9

etc

CD TRACK 36

The musical score for 'The Rose Tree' is presented in a system with five staves. The first staff is a treble clef with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. The tempo is marked as $\text{♩} = 120$. The second staff is a bass clef with a key signature of one flat (Bb) and a 4/4 time signature. The tempo is marked as $\text{♩} = 120$. The third staff is a bass clef with a key signature of one flat (Bb) and a 4/4 time signature. The tempo is marked as $\text{♩} = 120$. The fourth staff is a bass clef with a key signature of one flat (Bb) and a 4/4 time signature. The tempo is marked as $\text{♩} = 120$. The fifth staff is a bass clef with a key signature of one flat (Bb) and a 4/4 time signature. The tempo is marked as $\text{♩} = 120$. The score includes a variety of musical notations, including notes, rests, and dynamic markings such as *mf* and *sim*. The piece is in 4/4 time and features a key signature of one flat (Bb).

INTERMEDIATE LICKS EXAMPLE 3 **GEORGE BENSON**

CD TRACK 36

George is a very exploratory player, with an extraordinarily deep understanding of jazz harmony. But the minimalist 70s and 80s background riffs using palm muting and sitting percussively and neatly between the drums and bass, are also important – and very influential within the poppier side of his work.

$\text{♩} = 125$

N.C.

mf
PM

INTERMEDIATE LICKS EXAMPLE 4 **CARLOS SANTANA**

CD TRACK 36

This is not the Dorian-based lead lick you would associate with Santana (usually his staple soloing mode), but a triadic I-IV-V groove that gives a nice Latin feel to this progression. The 11th in the V chord leads up nicely to the 3rd of the I chord.

$\text{♩} = 115$

G Cm

mf

1 B $\flat$ G

2 B $\flat$ G

CD TRACK 36

The image displays a musical score for the song "The Sound of Silence" by Simon and Garfunkel. The score is written for guitar and bass, with a tempo of 180 beats per minute. The key signature is D major (two sharps).

First System:

- Tempo:** $\text{♩} = 180$
- Chords:** G#5, G5, G#5, G5, G#5, F#5.
- Guitar Part:**
 - First measure: Rest.
 - Second measure: *mf* (mezzo-forte), PM (palm mute), G#5 chord.
 - Third measure: PM, G5 chord.
 - Fourth measure: PM, G#5 chord.
 - Fifth measure: PM, G5 chord.
 - Sixth measure: PM, G#5 chord.
 - Seventh measure: PM, G5 chord.
 - Eighth measure: PM, G#5 chord.
 - Ninth measure: PM, G5 chord.
 - Tenth measure: PM, G#5 chord.
 - Eleventh measure: PM, G5 chord.
 - Twelfth measure: PM, G#5 chord.
 - Thirteenth measure: PM, G5 chord.
 - Fourteenth measure: PM, G#5 chord.
 - Fifteenth measure: PM, G5 chord.
 - Sixteenth measure: PM, G#5 chord.
 - Seventeenth measure: PM, G5 chord.
 - Eighteenth measure: PM, G#5 chord.
 - Nineteenth measure: PM, G5 chord.
 - Twentieth measure: PM, G#5 chord.
 - Twenty-first measure: PM, G5 chord.
 - Twenty-second measure: PM, G#5 chord.
 - Twenty-third measure: PM, G5 chord.
 - Twenty-fourth measure: PM, G#5 chord.
 - Twenty-fifth measure: PM, G5 chord.
 - Twenty-sixth measure: PM, G#5 chord.
 - Twenty-seventh measure: PM, G5 chord.
 - Twenty-eighth measure: PM, G#5 chord.
 - Twenty-ninth measure: PM, G5 chord.
 - Thirtieth measure: PM, G#5 chord.
 - Thirty-first measure: PM, G5 chord.
 - Thirty-second measure: PM, G#5 chord.
 - Thirty-third measure: PM, G5 chord.
 - Thirty-fourth measure: PM, G#5 chord.
 - Thirty-fifth measure: PM, G5 chord.
 - Thirty-sixth measure: PM, G#5 chord.
 - Thirty-seventh measure: PM, G5 chord.
 - Thirty-eighth measure: PM, G#5 chord.
 - Thirty-ninth measure: PM, G5 chord.
 - Fortieth measure: PM, G#5 chord.
 - Forty-first measure: PM, G5 chord.
 - Forty-second measure: PM, G#5 chord.
 - Forty-third measure: PM, G5 chord.
 - Forty-fourth measure: PM, G#5 chord.
 - Forty-fifth measure: PM, G5 chord.
 - Forty-sixth measure: PM, G#5 chord.
 - Forty-seventh measure: PM, G5 chord.
 - Forty-eighth measure: PM, G#5 chord.
 - Forty-ninth measure: PM, G5 chord.
 - Fiftieth measure: PM, G#5 chord.
- Bass Part:**
 - First measure: Rest.
 - Second measure: 6 4 0 0 5 3 0 0 6 4 0 0 0 5 3 0 0 5 3 6 4 2
 - Third measure: 6 4 0 0 5 3 0 0 6 4 0 0 0 5 3 0 0 5 3 6 4 2
 - Fourth measure: 6 4 0 0 5 3 0 0 6 4 0 0 0 5 3 0 0 5 3 6 4 2
 - Fifth measure: 6 4 0 0 5 3 0 0 6 4 0 0 0 5 3 0 0 5 3 6 4 2
 - Sixth measure: 6 4 0 0 5 3 0 0 6 4 0 0 0 5 3 0 0 5 3 6 4 2
 - Seventh measure: 6 4 0 0 5 3 0 0 6 4 0 0 0 5 3 0 0 5 3 6 4 2
 - Eighth measure: 6 4 0 0 5 3 0 0 6 4 0 0 0 5 3 0 0 5 3 6 4 2
 - Ninth measure: 6 4 0 0 5 3 0 0 6 4 0 0 0 5 3 0 0 5 3 6 4 2
 - Tenth measure: 6 4 0 0 5 3 0 0 6 4 0 0 0 5 3 0 0 5 3 6 4 2
 - Eleventh measure: 6 4 0 0 5 3 0 0 6 4 0 0 0 5 3 0 0 5 3 6 4 2
 - Twelfth measure: 6 4 0 0 5 3 0 0 6 4 0 0 0 5 3 0 0 5 3 6 4 2
 - Thirteenth measure: 6 4 0 0 5 3 0 0 6 4 0 0 0 5 3 0 0 5 3 6 4 2
 - Fourteenth measure: 6 4 0 0 5 3 0 0 6 4 0 0 0 5 3 0 0 5 3 6 4 2
 - Fifteenth measure: 6 4 0 0 5 3 0 0 6 4 0 0 0 5 3 0 0 5 3 6 4 2
 - Sixteenth measure: 6 4 0 0 5 3 0 0 6 4 0 0 0 5 3 0 0 5 3 6 4 2
 - Seventeenth measure: 6 4 0 0 5 3 0 0 6 4 0 0 0 5 3 0 0 5 3 6 4 2
 - Eighteenth measure: 6 4 0 0 5 3 0 0 6 4 0 0 0 5 3 0 0 5 3 6 4 2
 - Nineteenth measure: 6 4 0 0 5 3 0 0 6 4 0 0 0 5 3 0 0 5 3 6 4 2
 - Twentieth measure: 6 4 0 0 5 3 0 0 6 4 0 0 0 5 3 0 0 5 3 6 4 2
 - Twenty-first measure: 6 4 0 0 5 3 0 0 6 4 0 0 0 5 3 0 0 5 3 6 4 2
 - Twenty-second measure: 6 4 0 0 5 3 0 0 6 4 0 0 0 5 3 0 0 5 3 6 4 2
 - Twenty-third measure: 6 4 0 0 5 3 0 0 6 4 0 0 0 5 3 0 0 5 3 6 4 2
 - Twenty-fourth measure: 6 4 0 0 5 3 0 0 6 4 0 0 0 5 3 0 0 5 3 6 4 2
 - Twenty-fifth measure: 6 4 0 0 5 3 0 0 6 4 0 0 0 5 3 0 0 5 3 6 4 2
 - Twenty-sixth measure: 6 4 0 0 5 3 0 0 6 4 0 0 0 5 3 0 0 5 3 6 4 2
 - Twenty-seventh measure: 6 4 0 0 5 3 0 0 6 4 0 0 0 5 3 0 0 5 3 6 4 2
 - Twenty-eighth measure: 6 4 0 0 5 3 0 0 6 4 0 0 0 5 3 0 0 5 3 6 4 2
 - Twenty-ninth measure: 6 4 0 0 5 3 0 0 6 4 0 0 0 5 3 0 0 5 3 6 4 2
 - Thirtieth measure: 6 4 0 0 5 3 0 0 6 4 0 0 0 5 3 0 0 5 3 6 4 2
 - Thirty-first measure: 6 4 0 0 5 3 0 0 6 4 0 0 0 5 3 0 0 5 3 6 4 2
 - Thirty-second measure: 6 4 0 0 5 3 0 0 6 4 0 0 0 5 3 0 0 5 3 6 4 2
 - Thirty-third measure: 6 4 0 0 5 3 0 0 6 4 0 0 0 5 3 0 0 5 3 6 4 2
 - Thirty-fourth measure: 6 4 0 0 5 3 0 0 6 4 0 0 0 5 3 0 0 5 3 6 4 2
 - Thirty-fifth measure: 6 4 0 0 5 3 0 0 6 4 0 0 0 5 3 0 0 5 3 6 4 2
 - Thirty-sixth measure: 6 4 0 0 5 3 0 0 6 4 0 0 0 5 3 0 0 5 3 6 4 2
 - Thirty-seventh measure: 6 4 0 0 5 3 0 0 6 4 0 0 0 5 3 0 0 5 3 6 4 2
 - Thirty-eighth measure: 6 4 0 0 5 3 0 0 6 4 0 0 0 5 3 0 0 5 3 6 4 2
 - Thirty-ninth measure: 6 4 0 0 5 3 0 0 6 4 0 0 0 5 3 0 0 5 3 6 4 2
 - Fortieth measure: 6 4 0 0 5 3 0 0 6 4 0 0 0 5 3 0 0 5 3 6 4 2
 - Forty-first measure: 6 4 0 0 5 3 0 0 6 4 0 0 0 5 3 0 0 5 3 6 4 2
 - Forty-second measure: 6 4 0 0 5 3 0 0 6 4 0 0 0 5 3 0 0 5 3 6 4 2
 - Forty-third measure: 6 4 0 0 5 3 0 0 6 4 0 0 0 5 3 0 0 5 3 6 4 2
 - Forty-fourth measure: 6 4 0 0 5 3 0 0 6 4 0 0 0 5 3 0 0 5 3 6 4 2
 - Forty-fifth measure: 6 4 0 0 5 3 0 0 6 4 0 0 0 5 3 0 0 5 3 6 4 2
 - Forty-sixth measure: 6 4 0 0 5 3 0 0 6 4 0 0 0 5 3 0 0 5 3 6 4 2
 - Forty-seventh measure: 6 4 0 0 5 3 0 0 6 4 0 0 0 5 3 0 0 5 3 6 4 2
 - Forty-eighth measure: 6 4 0 0 5 3 0 0 6 4 0 0 0 5 3 0 0 5 3 6 4 2
 - Forty-ninth measure: 6 4 0 0 5 3 0 0 6 4 0 0 0 5 3 0 0 5 3 6 4 2
 - Fiftieth measure: 6 4 0 0 5 3 0 0 6 4 0 0 0 5 3 0 0 5 3 6 4 2

Second System:

- Chords:** F5, E5.
- Guitar Part:**
 - First measure: F5 chord.
 - Second measure: F5 chord.
 - Third measure: F5 chord.
 - Fourth measure: F5 chord.
 - Fifth measure: F5 chord.
 - Sixth measure: F5 chord.
 - Seventh measure: F5 chord.
 - Eighth measure: F5 chord.
 - Ninth measure: F5 chord.
 - Tenth measure: F5 chord.
 - Eleventh measure: F5 chord.
 - Twelfth measure: F5 chord.
 - Thirteenth measure: F5 chord.
 - Fourteenth measure: F5 chord.
 - Fifteenth measure: F5 chord.
 - Sixteenth measure: F5 chord.
 - Seventeenth measure: F5 chord.
 - Eighteenth measure: F5 chord.
 - Nineteenth measure: F5 chord.
 - Twentieth measure: F5 chord.
 - Twenty-first measure: F5 chord.
 - Twenty-second measure: F5 chord.
 - Twenty-third measure: F5 chord.
 - Twenty-fourth measure: F5 chord.
 - Twenty-fifth measure: F5 chord.
 - Twenty-sixth measure: F5 chord.
 - Twenty-seventh measure: F5 chord.

CD TRACK ??

♩ = 107

N.C.

mf Let ring Let ring Let ring Let ring Let ring Let ring

Let ring Let ring Let ring

G



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With his exquisite approach, Robben Ford often proves that simplicity plus style and musicality wins every time, says **Les Davidson**.



Robben Ford
with his 1960
Fender Tele

ABILITY RATING

★★★★★ Moderate

Info

Key: Various

Tempo: Various

CD: TRACKS 37-40

Will improve your

- ✓ Jazz-blues soloing
- ✓ Ability to think less is more
- ✓ General touch and feel

Blending sophisticated and subtle note placement with a punchy tone and jazz influences, Robben Ford encapsulates a fresh take on American blues.

Born in 1951 in Woodlake, California, Robben taught himself how to play guitar

aged 13, having had his ears opened to the blues by Michael Bloomfield of the Paul Butterfield Blues Band and Electric Flag.

Alongside his two brothers, Mark and Patrick, the three siblings formed the Charles Ford Blues Band (named after their guitar toting father). Having cut their teeth playing the usual circuit of high school dances and clubs, Robben and Patrick took a step up to work with harmonica legend Charlie Musslewhite. Robben was subsequently hired by blues giant Jimmy Witherspoon followed by gigs with George Harrison, Joni Mitchell, Bob Dylan and Bonnie Raitt, among many

other level one artists – sealing his reputation as a top-notch session musician.

Alongside his stellar sideman career, Ford also established himself as an artist in his own right, forming The Yellowjackets in 1977, alongside Russell Ferrante (keyboards), Ricky Lawson (drums) and Jimmy Haslip (bass). He spent six years with the band before taking time out to tour with Miles Davis in 1986, and two periods with Sadao Watanabe after which he set up his ongoing outfit, the Blue Line. He came to many guitarists' attention with his 1988 release, *Talk To Your Daughter*, which blended stunning blues-jazz guitar with an extraordinary rock tone and feel.

However, Ford's willingness to dabble in other genres has seen his guitar style break blues boundaries and successfully encompass

“ALONGSIDE A STELLAR SIDEMAN CAREER, FORD ALSO ESTABLISHED HIMSELF AS AN ARTIST IN HIS OWN RIGHT”

jazz, pop and rock. This, alongside his prolific output, has brought his music to a wider audience and he has enjoyed many high-profile gigs including as Larry Carlton's special guest on his *Live In Tokyo* and other shows around the world. He has been nominated for five Grammys and continues to record and tour with a selection of different line-ups depending on his musical direction.

Your focus on the examples this month should be on making every note count; think less about the scales involved (although be aware of the harmony) and concentrate on note placement and tone. **1**

NEXT MONTH *Les examines the beautifully bluesy and incredibly musical side of Joe Walsh*

6

6

7

5

3

GAIN
BASS
MIDDLE
TREBLE
REVERB

Get the Tone

Robben has been associated with a variety of Gibson and Fender guitars throughout his career, including a 1960 Telecaster, 1957 Les Paul Goldtop and Epiphone Riviera. Amps are either Dumble or (when on tour) Fender Hot Rod Deville. Go for medium gain with a modicum of reverb. I'm using a Gibson 335 on Ex 1 and a Fender Telecaster on Ex 2.



TRACK RECORD Robben Ford is a prolific composer and with well over 30 albums in his back catalogue to choose from, you could spend many years exploring his variety of works. Start your Ford journey with *Talk To Your Daughter* (1988) and follow it up Yellowjackets' self-titled 1981 debut for a slice of Ford in funk mode.

EXAMPLE 1 ROBBEN FORD STYLE

CD TRACK 37

Example 1 is also based around a II-V (in this case Dm7 to G7) chord sequence. I'm using D Minor Blues (D-F-G-G#-A-C), D Dorian (D-E-F-G-A-B-C) and G Mixolydian scales (G-A-B-C-D-E-F) with a few chromatic approach notes

thrown in to sew the lines together. Also on bar 9 you'll notice a C Major, C# Diminished and G7 arpeggios – essentially this is the soloist hinting at a more complex turnaround over simple chords, and is typical of Robben's approach.

♩ = 105

System 1 (Measures 1-3):

- Chords: Dm7, G7, Dm7, G7, Dm7, G7
- Scale runs: 4-7-6-5, 8-5-6-7-4-7-6-5-8-5-6-7, 6-5-7-4-8-7-5-7

System 2 (Measures 4-7):

- Chords: Dm7, G7, Dm7, G7, Dm7, G7, Dm7, G7
- Scale runs: 5-7-(9)-7-(9), 7-8-7-12, 12-13-15-14-13, 12-16
- Other: BU BU

System 3 (Measures 8-10):

- Chords: Dm7, G7, Dm7, G7, Dm7, G7
- Scale runs: 13-10-13-11-12, 10-12-10, 8-5-8-6-5-8-6, 7-8-6-7, 9-10, 8-9-8-9-8-9-8-9
- Other: tr

System 4 (Measures 11-13):

- Chords: Dm7, G7, Dm7, G7, Dm7, G7
- Scale runs: 8-7-6-5-3, 8-9-8-7-5-3, 8-6, 7-10-8-7-10-7-8-7-10-9-7-9-10

System 5 (Measures 14-16):

- Chords: Dm7, G7, Dm7, G7, Dm7, G7
- Scale runs: 7-10-9, 7-10, 7-8-9-10-7-8, 6-7-8-7-6, 8-5, 12-13-14-15, 11-12-13-14-15, 11-12

EXAMPLE 2 ROB BEN FORD STYLE

CD TRACK 39

This example is more of a strict blues approach (Robben's Michael Bloomfield influence). Robben loves to play simply, but it's his superb touch and note placement that gives it such a sophisticated air. I'm using predominantly A minor Pentatonic (A-C-D-E-G), but incorporating the occasional 5 (E/D#) and 6th (F#).

$\text{♩} = 82$

Am7 D/A Am7 D/A Am7 D/A

E B G D A E

1

Am7 D/A Am7 D/A Am7 D/A

E B G D A E

4

Am7 D/A Am7 D/A Am7 D/A

E B G D A E

7

Am7 D/A Am7 D/A Am7 D/A

E B G D A E

11

Am7 D/A Am7 D/A Am7 D/A

E B G D A E

14

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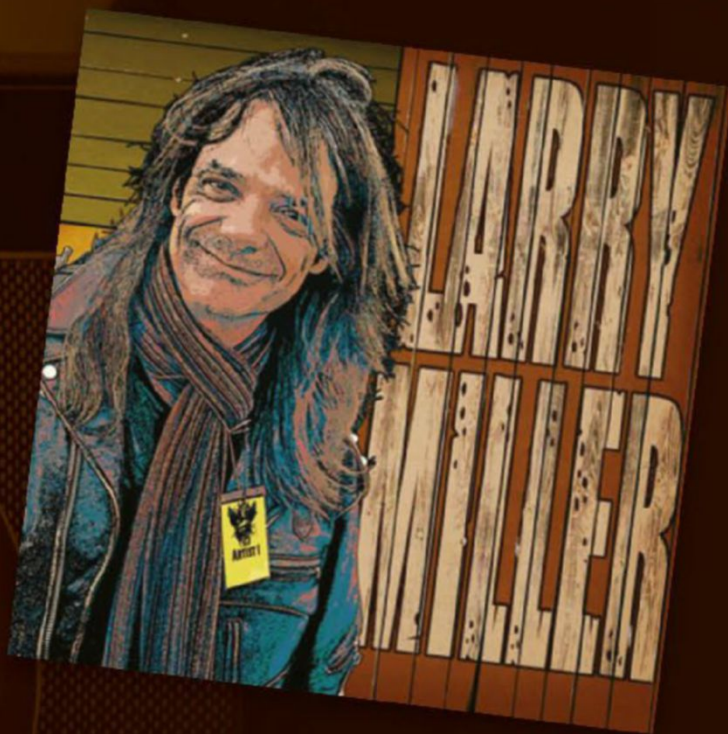
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Lenny Kravitz



This month **Martin Cooper** checks out the bluesy-rock and funky groove of multi-platinum-selling, Grammy-winning star, Lenny Kravitz.



Lenny Kravitz:
multi-talented
musician and
songwriter

Brought to you by...



himself; one of his early recordings included Let Love Rule, now one of his signature songs. After the album of the same name was released he toured as opener for Tom Petty & The Heartbreakers and Bob Dylan.

Success really began to arrive after the release of Mama Said, and a succession of global hits and sold-out tours followed. He writes, produces and performs the majority of his albums by himself. He has playing huge gigs, including joining Katy Perry for the 2015 Super Bowl show in Arizona. He has also carved out a successful acting career, including a role in The Hunger Games films.

“A MULTI-PLATINUM, GRAMMY-WINNING ARTIST LENNY KRAVITZ WRITES, PRODUCES AND PERFORMS THE MAJORITY OF HIS ALBUMS BY HIMSELF”

The track this month is written in the key of E minor (E-F#-G-A-B-C-D) but also includes a bluesy flat 5 (B_b) and an E Dorian mode note (C#) in the rhythm guitar parts. These notes are typical of this type of classic rock that also features a funk edge. The lead part uses the E Minor Pentatonic scale (E-G-A-B-D), and both the backing and solo parts feature a lot of syncopated, off-beat phrases and a lot of space. You'll need to watch your timing this month more than most, as Lenny is a master of groove, so check out the playing tips for further information. **1**

NEXT MONTH Martin examines the Latin-based blues-rock style of the great **Carlos Santana**

ABILITY RATING

☆☆☆☆☆ Moderate

Info

Key: Em

Tempo: 90 bpm

CD: TRACKS 41-42

Will improve your

- ✓ Rhythm playing
- ✓ Timing and groove
- ✓ Blues-rock soloing

Born in New York in 1964 Lenny Kravitz' career spans nearly 30 years. His music features a blend of rock, blues, rhythm and blues, funk and psychedelic traits, and his appeal straddles many different genres and age ranges. Perhaps best known for the classic track Are You Gonna Go My Way and the Number 1 hit Fly Away, Lenny Kravitz has also written for artists such as

Aerosmith and produced music for the likes of Madonna.

Lenny began playing drums and guitar as a boy and became a fan of music when he saw The Jackson 5 perform at Madison Square Garden at the age of 7. As a child he was also exposed to high-level jazz since his father was a promoter of jazz artists including Ella Fitzgerald. While at school his listening began to include The Rolling Stones, Led Zeppelin, Kiss and Pink Floyd; one of his classmates was Slash, who went on to perform on Lenny's Mama Said album.

One of the drawbacks to such a wide listening base was that Kravitz was told his music was neither black enough nor white enough, so he decided to begin recording



TRACK RECORD Lenny's second album from 1991, Mama Said, features Always On The Run and It Ain't Over 'Til It's Over. Follow up album Are You Gonna Go My Way from 1993 features the title track and Believe. There is also a compilation album from 2000, Greatest Hits, which also includes Fly Away and Rock & Roll Is Dead, alongside many other hits from Lenny.

EXAMPLE 1

CD TRACK 41

The rhythm and lead parts all need a lot of attention paid to the timing and space involved. Make sure that you don't hold any notes longer than they should be and clip the staccato notes nice and short for a funky edge to proceedings. Use whichever combination of down and upstrokes with the pick you feel most comfortable with – probably a blend of both is best to aim for as a starting point.

$\text{♩} = 90$ N.C.

Play 4 times

E B G D A E

1, 3, 5, 7

D5 E5 D5 E5 G5 A5

9, 11 0 7 5 7 7 6 5 3 5 6 0 0 7 5 7 5 7 6 5 3 5 3

E B G D A E

7 9 9 9 5 7 7 7 0 7 5 7 7 9 9 9 5 7 7 7 0 7 9 12 2 2 0

13

B5 N.C.

E B G D A E

4 4 2 0 0 7 5 7 5 7 6 5 3 5 6 0 0 7 5 7 5

14

Em A Em

Play 4 times

E B G D A E

12 12 12 12 12 12 12 12 12 12 12 12 14 14 14 12 14 14 14 12 14

17, 19, 21, 23

D5 E5 D5 E5 D5 E5 G5 N.C.

E B G D A E

7 9 9 9 5 7 7 7 0 7 9 5 7 7 9 9 9 5 7 7 7 0 9 12 5 7 0

25, 27, 29, 31 33

EXAMPLE 2 SOLO

CD TRACK 41

The parts are generally played with some authority, but don't make it sound too over the top in terms of 'rock' guitar – it's a blend of cool rock, funk and blues that we're aiming for. Go for a loose feel, but stay in time and definitely don't rush ahead of the beat – this is anathema to any kind of 'groove' playing.

♩ = 90

24

D5 E5

D5 E5

D5 E5

G5

BU

15 (17)

15 12 14 15 12 14 15 12 14 15 12 14 15 (17)

25

D5 E5

D5 E5

D5 E5

G5

BU BD

BU BD

BU BD

12 14 12 14 14 (16) (14) 12 14 14 (16) (14) 12 14 14 (16) (14) 12 14 14 12 14 12 14 12 14

27

D5 E5

D5 E5

D5 E5

G5

BU

12 12 12 12 14 15 (17) 15

29

D5 E5

D5 E5

D5 E5

G5

N.C.

BU

BU BD

17 (19) 17 15 17 17 (19) (17) 15 17 15 12 15 12 15 12 15 12 14 12 14 12 14

31



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Joey Allen
of Warrant:
pre-grunge hair
metal kings!

Warrant



Charlie Griffiths enters a Dog Eat Dog world and gets a slice of Cherry Pie as he takes a look at Erik Turner and Joey Allen of Warrant.

ABILITY RATING

☆☆☆☆☆ Moderate

Info

Key: Various
Tempo: Various
CD: TRACKS 43-54

Will improve your

- ✓ 16th-note riffing
- ✓ Natural harmonics
- ✓ Scale sequences

Guitarist Erik Turner formed Warrant in 1984 and worked the LA club scene for years. Joey Allen completed a guitar partnership that would take the scene by storm. Their first demo was recorded in 1987 at Prince's Paisley Park, and one of the tracks, Game Of War, was used in Bill & Ted's Excellent Adventure. In 1988 Dirty Rotten Filthy Stinking Rich became an instant hit on

the metal scene and contained some excellent guitar playing. 1990's Cherry Pie and its title track became a bona fide rock anthem with its singalong chorus, driving riff and slinky solo (actually played by Poison's CC DeVille). In this period the band enjoyed world tours with Poison, Mötley Crüe and David Lee Roth. 1992's Dog Eat Dog was heavier and darker and a big critical hit, although commercial success was waning due to the rise of grunge and a loss of interest in hair metal. This would also be the final album to feature the original line-up. In 1994 Joey Allen quit to work as a software engineer, and Rick Steier appeared on the 1995 release Ultraphobic. The album reflected the times with a grungier sound, drop D riffs and grittier tones. Steer appeared

on three more releases, but was replaced by Quiet Riot's Billy Morris for 2006's Born Again, only for Allen to return for Rockaholic in 2011. Warrant continues to this day despite the death of lead singer Jani Lane in 2011.

We have five examples, the first typical of the playing on Cherry Pie, which starts with some AC/DC-style open chords and a descending lick on the lowest two strings. Joey Allen and Erik Turner play with attitude and energy; the notes are picked confidently and vibrato is expressive.

The next two riffs are inspired by tracks from Dirty Rotten Filthy Stinking Rich. First is a Mixolydian riff (1-2-3-4-5-6-7) but with added 3rd; it has a lot of forward momentum due to the constant 16th-note phrasing. The next riff incorporates natural harmonics, produced by lightly touching the string over

“THEY RECORDED THEIR FIRST DEMO AT PRINCE'S PAISLEY PARK: THE TRACK, GAME OF WAR, APPEARED IN BILL AND TED'S EXCELLENT ADVENTURE”

the fretwire and lifting off as you pick. Riff 4 takes on the band's more progressive influence; in two parts it uses the same harmony and chords but played in two different styles; first as ballad-esque clean chords, then as a heavy metal style riff. Our final example harks back to Ultrasonic's grungier sound and is in drop D tuning.

The solo is a collection of techniques used by Joey Allen, with blues licks, wide stretch Pentatonics, scale sequences and tapping. Practice each lick slowly and carefully before joining them all together for the full solo. **T**

NEXT MONTH Charlie looks at the devastating hard rock style of **Yngwie Malmsteen**



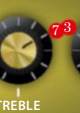
GAIN



BASS



MIDDLE



TREBLE



REVERB

Get the Tone

Joey and Erik used BC Rich guitars on the debut album and switched to Ibanez RG565s for the Cherry Pie era. Joey's pickup choice was a Seymour Duncan Hot Stack in the neck and JB in the bridge. The JB provides a hot rodded tone perfect for bringing out those harmonics and sustained vibrato notes. Any humbucker guitar will do but too much gain is a tone killer.



TRACK RECORD The first three albums: Dirty Rotten Filthy Stinking Rich, Cherry Pie and Dog Eat Dog will provide you with the classic Warrant sound. Although released between '89 and '92 at the tail end of the genre's heyday the guitar playing and songwriting was as fresh and creative as ever. Ultraphobic released in 1995 was a departure from the core sound, showcasing heavier and more grungy riffs.

EXAMPLE 1 RIFF 1

CD TRACK 43

Strum the first three chords with quick, sharp downstrokes. Let the G5 chord sustain while cutting off the first and third chords with your fretting hand to mute during the rests. Keep muting the strings with your fretting fingers and strum an upstroke to produce the muted sound, followed by a G5. In the second bar use the first, second and third fingers for the pull-offs and then slide down the strings.

$\text{♩} = 90$ E5 G5 A5 G5 N.C.

E B G D A E

1 3

EXAMPLE 2 RIFF 2

CD TRACK 45

This riff is based around an open A5 chord played with your first finger at the 2nd fret. After playing the chord keep your first finger in position at the 2nd fret and use your remaining three fingers to play the single notes at the 3rd, 4th and 5th frets.

$\text{♩} = 90$ A5

E B G D A E

1 3

EXAMPLE 3 RIFF 3

CD TRACK 47

Play the open E5 powerchords with a down, then an upstroke followed by a series of natural harmonics at the 5th and 7th frets. Position your first and third fingers over the 5th and 7th frets and lightly touch the strings directly over the fretwire. As you pick the strings lift off your fingers to produce the harmonics.

$\text{♩} = 100$ E5 *8va* *Loco* *8va* *NH*



E B G D A E

1 0 0 2 2 2 7 5 7 5 7 5 7

2 2 2 7 5 7 5 7 5 7

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

Loco *8va* *NH* D5 *Loco* A/C# A5 G5

E B G D A E

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

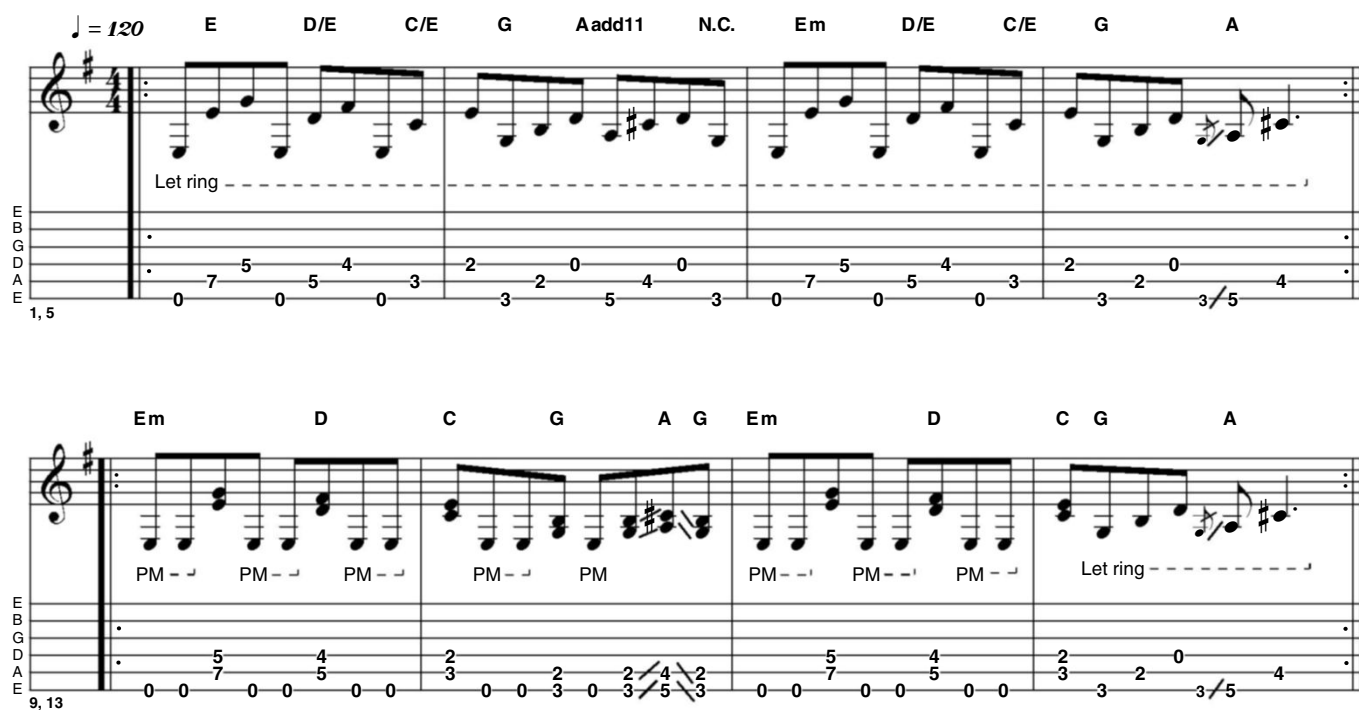
7 5 7 4 x 5 3 x x 3

EXAMPLE 4 RIFF 4

CD TRACK 49

This riff is first played with a clean tone using two-note chords over a low E drone. Allow all the notes to ring together as much as possible as you use your pick to play the arpeggios. In the second half switch to a distorted tone and play the double-stops as chords while palm-muting the open sixth string.

$\text{♩} = 120$ E D/E C/E G Aadd11 N.C. Em D/E C/E G A



E B G D A E

1, 5 0 7 5 5 4 0 3 2 3 2 0 5 4 0 3 0 7 5 5 4 0 3 2 3 2 0 3/5 4

Em D C G A G Em D C G A

E B G D A E

9, 13 0 0 7 0 0 5 0 0 2 3 0 0 2 3 4 2 0 0 7 0 0 5 0 0 2 3 3 2 0 3/5 4

EXAMPLE 5 RIFF 5

CD TRACK 51

This riff is played in dropped D tuning (D-A-D-G-B-E from low to high). Play the first two powerchords by barring with your first finger and sliding from 2nd to 3rd fret, then play the open D5 powerchord followed by another an octave higher at the 5th and 7th frets. Repeat this three times with various single-note licks and for the final bar descend the sixth string while letting the fourth string ring.

$\text{♩} = 80$ E5 F5 D5 E5 F5 D5 N.C. E5 F5 D5 E5 F5 D5 N.C.

E5 F5 D5 E5 F5 D5 N.C. F5

Let ring

EXAMPLE 6 SOLO

CD TRACK 53

Use your third finger to bend the 7th fret in bar 1; hold it in bar 2 while tapping at the 19th fret with your picking hand. In bar 4 hold the note at the 7th fret, third string then tap directly over the 19th fret for a tapped harmonic. Then climb up to the 12th fret and ascend the strings using a three-notes-per-string position. Bars 9 and 10 are a two-handed tapping lick (one note picking hand, three notes fretting hand). Finish by descending through Dorian mode (A-B-C-D-E-F#-G).

$\text{♩} = 130$ Am7 G5

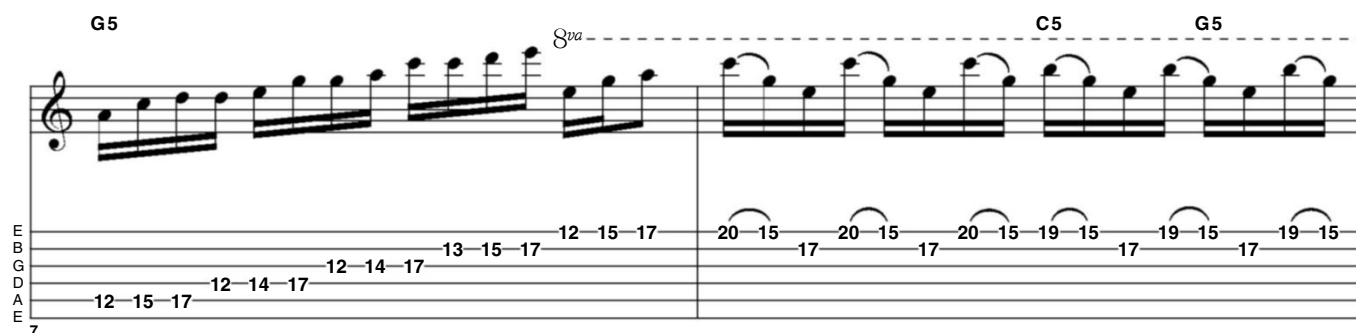
BU BU BD BU PB 19 Hold bend BD BU

C5 G5 Am7 TH 19 PM PM PM

EXAMPLE 6 SOLO ...CONTINUED

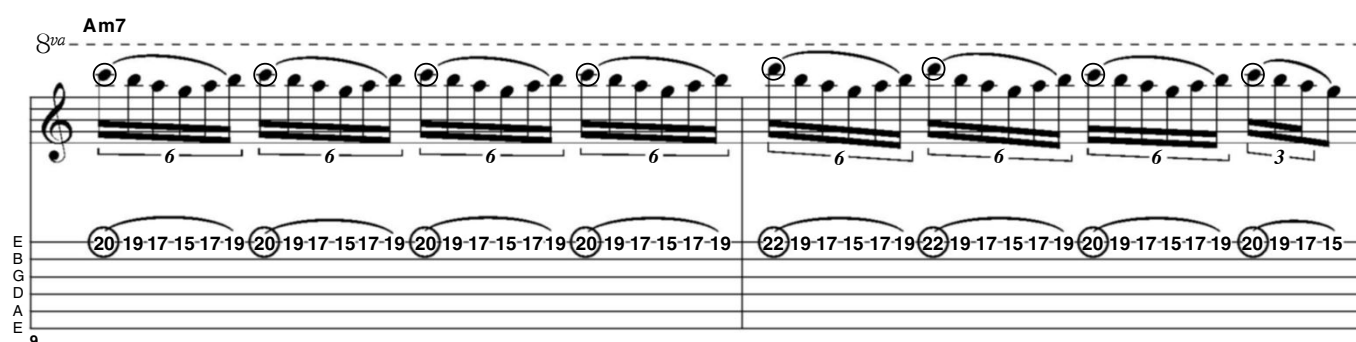
CD TRACK 53

G5 *Sva* **C5** **G5**



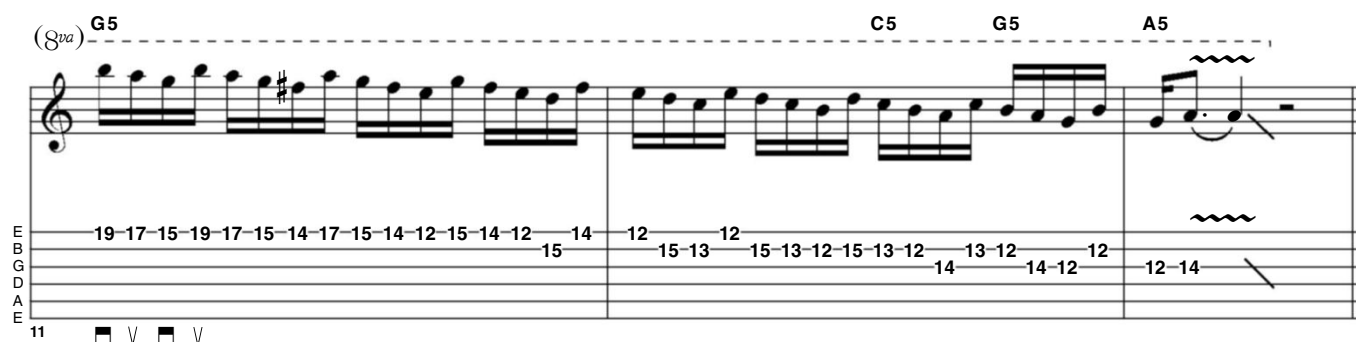
E B G D A E

Sva **Am7**



E B G D A E

(Sva) **G5** **C5** **G5** **A5**



E B G D A E

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Charlie Christian



Join **John Wheatcroft** as he waxes lyrical about the father of electric jazz guitar soloing, that legendary genius, Charlie Christian.



Charlie Christian: this style of Gibson bar pickup still bears his name

ABILITY RATING

★★★★★ Moderate/Advanced

Info

Key: Various

Tempo: Various

CD: TRACKS 55-72

Will improve your

✓ Sense of swing

✓ Use of arpeggios in soloing

✓ Blues-based jazz vocabulary

Charlie Christian found acclaim with the Benny Goodman Sextet And Orchestra and is widely acknowledged as the first significant musician to embrace the electric guitar. One can only imagine what Christian would have achieved had he not died of tuberculosis in 1942 at the tragically young age of 25. In an incredibly short time the Texas-born virtuoso set the music world alight, inspiring generations of guitarists to

amplify their 'boxes' and explore exactly what this new instrument had to offer.

Christian was one of the first to challenge the horn's position of lead line dominance, and he proved to be a more than equal match with his melodic invention, rhythmic intensity and a beautiful clarity to his phrasing – never a wasted note; it was all there for a reason.

Miles Davis famously stated that it was Christian, not Monk, Parker or Gillespie, who was responsible for instigating the movement that went on to become bebop, one of the rawest, hippest and most demanding forms of contemporary music that the world had seen.

While undoubtedly taking influence from saxophonists such as Lester Young, Charlie was no mere copycat. His playing had it all, with great tone, endlessly invention, supreme

note selection and effortless swing. Christian defined the blueprint for electric jazz guitar and, rather like his acoustic guitar-playing contemporary Django Reinhardt in France, his playing still sounds fresh and unbelievably exciting. If you're unfamiliar with his style, check out Charlie's solos on Benny's Bugle or Solo Flight and you'll be blown away.

There are nine examples to learn, based around lines that Charlie might play in an improvised scenario. An often-overlooked aspect of his playing is that he was also an excellent rhythm guitarist, so make sure you check out his recordings first hand. There's a wealth of ideas to be gleaned from studying Christian's playing and due to his clean execution and clearly rhythmically defined note placement, his playing is just about the best place to get started with developing your transcribing skills.

Consider using some form of slow down software (such as Transcribe), get yourself

“IF CHARLIE WERE ALIVE TODAY, WE'D STILL BE TAKING LESSONS FROM HIM”

Herb Ellis

some decent headphones or speakers, find a phrase that you like and get stuck in. Try your best to make the connection between the note selection and the underlying harmony. Don't get too attached to a particular fingering until you're sure that you've selected the most appropriate location on the fretboard, as it's difficult to unlearn a fingering once you've 'programmed it in' incorrectly. To keep you going in the meantime, here are the licks I prepared earlier. As always, enjoy. 🎸

NEXT MONTH John introduces the amazing playing of the equally incredible **Pat Metheny**







Get the Tone

Charlie was a Gibson man, notably using ES-150 and ES-250 models (costing \$150 and \$250 with matching amp), and an L-5 for acoustic duties. To get close to his sound you'll need flatwound strings, the heavier the better and definitely with a wound third. Charlie's was a small valve amp, so the tone can be ever so slightly driven when he played hard, but we're essentially thinking clean with a tiny amount of bite if you dig in.



TRACK RECORD Live Sessions At Minton's Playhouse (Jazz Anthology 1995) is fantastic. Hunt it down without delay. There are plenty of mid-priced compilations that feature most of Christian's best-known recordings. For those wanting to look a bit deeper you should get hold of The Genius Of The Electric Guitar (Sony 2002), a four-CD set with wonderful liner notes and beautifully documented and presented audio.

EXAMPLE 1 SWINGING BLUESY 2-BAR PHRASES

CD TRACK 55

Our first example is derived from a combination of E_b Major and E_b Minor Pentatonic scales (R-2-3-5-6 and R-_b3-4-5-_b7 respectively). While this is an important consideration, I'd like to draw your attention to the rhythm and

phrase length. Each motivic idea fits neatly into two bars and notice where each phrase begins to create a rhythmic pattern of on, on, off, off in relation to the downbeat on beat one of each odd numbered bar.

♩ = 170 Swing

Chords: E_b6, E_b6/D_b, A_b/C, B_b7, E_b6, E_b6/D_b, A_b/C, B_b7

1

6

EXAMPLE 2 PERPETUAL DOMINANT BRIDGE LINES

CD TRACK 57

Christian was a master at creating sophisticated flowing lines over rapid moving sequences of dominant chords – just as the great sax players had done – and this example illustrates how he might approach a typical jazz sequence in E_b, moving through a I7-IV7-II7-V7 progression. These lines mainly follow

a decorated arpeggio theme, so make sure you know which notes belong to which chord. There is a cool B_b whole-tone idea in bar 8 (B_b-C-D-E-F_b-A_b), creating an extra sense of tension and release as the harmony prepares to return to home following bar 9.

♩ = 170 Swing

Chords: E_b7, A_b7, F7, B_b7^{#5}, B_b7

1

6

EXAMPLE 3 CYCLIC 7TH LINES #1

CD TRACK 59

This example continues with the dominant 7th theme, although this time we're placing Christian's lines against a cyclic sequence moving through a pattern of perfect 4th intervals, as you might find in the bridge section of

literally hundreds of jazz standards. The F7 in the final bar breaks the pattern but brings us back to our initial B $\flat$ minor tonality via a V7-I cadence. These lines are really worth learning as they can be used in many, many situations.

B $\flat$ m6 B $\flat$ 7 E $\flat$ 7

E
B
G
D
A
E

1

A $\flat$ 7 D $\flat$ 6 F7

E
B
G
D
A
E

6

EXAMPLE 4 CYCLIC 7TH LINES #2

CD TRACK 61

And here's another one. I could have filled this article with this type of idea alone, such was Charlie's creativity. The ascending arpeggio in bar 7 (G-C-E-F-D $\flat$) is a Christian trademark and you should definitely commit this shape to memory. While economy picking makes the most sense from a mechanical

standpoint, Christian would frequently alternate pick arpeggios to achieve greater punch and volume and also to help with maintaining the underlying swing feel that is so crucial to his style. However, we will see some controlled sweeping in a moment.

$\text{♩} = 210$ Swing B $\flat$ 7 E $\flat$ 7

E
B
G
D
A
E

1

A $\flat$ 7 D $\flat$ 6 F9 B $\flat$ m6

E
B
G
D
A
E

5

EXAMPLE 5 STATIC MINOR LINES

CD TRACK 63

Although Charlie made mincemeat out of rapid moving changes, he was never stuck for ideas when improvising against a static tonality either. Here, we see how he might approach an extended vamp against a B $\flat$ minor chord. Notice how he adds colour to the basic chord tones by adding both major 6th (G) and

major 7th (A) intervals, implying the 'jazz' Melodic Minor scale (R-2- $\flat$ 3-4-5-6-7), while a little later on he switches to the Aeolian mode (Natural Minor scale), by switching to both $\flat$ 6th (G $\flat$) and $\flat$ 7th (A $\flat$). Imagine hearing this stuff for the first time, as jazz lovers would have done all those years ago. Amazing!

$\text{♩} = 210$ Swing $\text{B}\flat\text{m}$

E
B
G
D
A
E

1

6

$\text{E}\flat\text{m}$

EXAMPLE 6 BLUES IN C

CD TRACK 65

You may be intrigued by Charlie's choice of major 7th interval (B) against our underlying harmony in the opening bar of this bluesy example in the key of C. It's quite probable to assume that Christian would consider this from a 'decorated arpeggio' perspective, rather than being conceived from scalar

origins. Compare the notes with the underlying harmony as these connections are the secret to mastering jazz improvisation from this era and beyond. Start by following the hammer-ons explicitly but by all means you can select to pick each note with great success, albeit with a subtly different bounce and swing.

$\text{♩} = 200$ Swing

C6 Dm7 G7 $\flat$ 9 C6 C7

E
B
G
D
A
E

1

6

F7 C7 G7

CD TRACK 67

interest on a single note. The origins of this device in jazz can be traced back to saxophonists such as Lester Young (check out his solo in Count Basie's *Lester Leaps In*); horn players refer to this technique as 'false fingerings'.

EXAMPLE 8 DISPLACED RHYTHMIC PEDAL-TONE AND SWEEPING IDEA **CD TRACK 69**

There are two main areas of consideration here: first, the bouncing rhythmic motif based around a root pedal and an ascending and descending melodic figure that moves chromatically between the major 3rd (E) and 5th (G). Secondly, in bar 6 we see that 13th (no 11) arpeggio, although this time it's against a G7 (B-D-F-A-E) and technically we're executing this flurry of notes with a downward sweep.

The image displays a musical score for the song "The Sound of Silence" by Simon & Garfunkel. It includes a guitar part (top staff) and a bass part (bottom staff). The guitar part is written in standard notation with a key signature of one sharp (F#) and a 4/4 time signature. The bass part is written in standard notation with a key signature of one sharp (F#) and a 4/4 time signature. Chord diagrams are provided for both parts, showing fingerings for the left hand. The guitar part includes chords: C6, G7/D, C6, and G7/D. The bass part includes chords: C/E, E|dim, Dm7, G7b9, and C6. The score is divided into two systems, with the first system ending at measure 4 and the second system starting at measure 5. The guitar part is marked with a "1" at the beginning of the first system, and the bass part is marked with a "5" at the beginning of the second system.

CD TRACK 71

each repetition is completed with a shifting high note moving chromatically from the 3rd (E) all the way up to the 5th (G). I hope you've enjoyed this look at one of guitar's true innovators.

1

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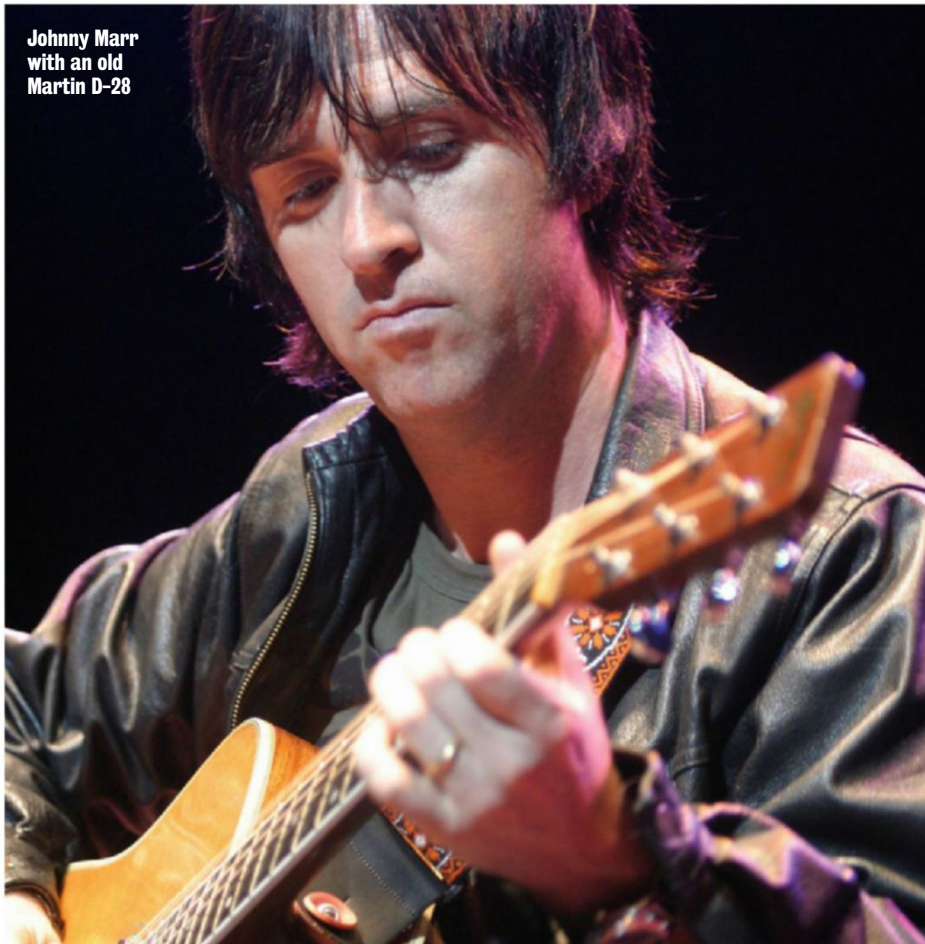
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Johnny Marr



Join **Stuart Ryan** as he explores the acoustic style of indie hero Johnny Marr, with his inventive chord work, capo use and tight rhythms.



Johnny Marr with an old Martin D-28

ABILITY RATING

☆☆☆☆☆ Moderate

Info

Key: C/E

Tempo: 134 bpm

CD: TRACKS 73-74

Will improve your

- ✓ Acoustic rhythm playing
- ✓ Using sus and 6th chords
- ✓ Embellishing chords

Born in Manchester in October 1963, Johnny Marr's guitar style is perhaps the very definition of 'indie' playing at the highest level. Think of Marr's classic guitar parts with The Smiths and you probably conjure words like 'jangly', 'textured', 'layered' and 'rich'. Although often bashed by players of a technical or lead-focused bent, Marr is a fantastically inventive

guitarist whose parts combine a wide range of influences to produce something distinctive and memorable. Like that other great player from the 1980s, Andy Summers, here we are dealing with a guitarist who eschewed lead playing for complex, layered rhythm parts and bright, sparse rhythm figures that belie a distinct rockabilly influence. Indeed, take a careful listen to Marr's playing with The Smiths and you will hear everything from rock and roll style parts dripping with tremolo (How Soon Is Now), jaunty rockabilly (What Difference Does It Make) and even African Highlife (This Charming Man). Johnny Marr's early influences were Keith Richards, The Velvet Underground and T-Rex. However, he has also been influenced by

jazz-fusion legend John McLaughlin and funk man Nile Rodgers.

Marr's early band work consisted of Thin Lizzy and Stones covers. His first group, White Dice, also included fellow future Smiths-man Andy Rourke. Soon after this he met Steven Morrissey and The Smiths were born. The bright, jangly sound of Marr's Telecaster and Rickenbacker were the perfect foil for Morrissey's mournful vocals and The Smiths were rightfully heralded as one of the era's most interesting and inventive bands.

His electric guitar work is well documented but his acoustic parts are just as interesting. Although the acoustic commonly forms a bedrock to bolster the rhythm section on Smiths tracks there are plenty of times where it comes more to the fore and showcases Marr as a tight and confident chordal guitarist.

“WHILE THE ACOUSTIC COMMONLY FORMS A BEDROCK TO THE RHYTHM SECTION ON SMITHS TRACKS, OFTEN IT COMES TO FORE”

Tracks like There Is A Light That Never Goes Out showcase this inventiveness while This Charming Man displays his layered approach with up to 15 parts in place to build the track.

This month's study shows how Marr creates tight, strummed rhythm parts using a range of decorated chords to play through what may otherwise be a standard progression. However, he is also a great fingerpicker so delve into The Smiths and you'll hear a unique and inventive player and essential study for anyone looking to develop their acoustic style within a band context. 

NEXT MONTH Stuart delves into the interesting chord work of 12-string lover **David Bowie**



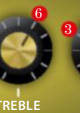
5
GAIN



6
BASS



6
MIDDLE



6
TREBLE



3
REVERB

Get the Tone

Johnny Marr used a Martin D-28 dreadnought with The Smiths – both the six and 12-string versions. A larger bodied guitar is best for this punchy, strumming style – even better when played on a 12-string! I used a Gibson J-35 Collector's Edition for this recording, but if you dig in and play with confidence any steel-string acoustic will work fine.



TRACK RECORD To hear some great Marr fingerpicking check out Back To The Old House (the live version on the John Peel radio show is well worth hearing). To hear how he uses the acoustic as the bedrock of a track check, out There Is A Light That Never Goes Out. It's also worth pointing out that many of Marr's electric parts also sound fantastic on an acoustic – try them on a 12-string if you have one.

EXAMPLE 1 CAPOING UP**CD TRACK 73**

[Bar 1] Don't forget to capo up at the 4th fret! Using a capo is a great creative device and is certainly a contributing factor to Marr's rich guitar parts. The move from major to major 7th chord is a typical Marr device and a good example of how he moves the top line to create more interest in the part.

[Bar 2] This add9add11 chord is common in Marr's work. Although just a simple

C Major shape shifted up two frets Marr displays his skill as a songwriter in where he chooses to use this chord for dramatic effect.

[Bar 4] Note how that add9add11 chord reappears with a different note on the first string. Again, this is a really clever device for adding interest and melody to acoustic rhythm parts.

Capo fret 4

Bar 1: A/E (F/C), A maj7/E (Fmaj7/C), C#9sus4 (A9sus4), F#add9 add11 (Dadd9add11), C#9sus4 (A9sus4). Tempo: ♩ = 127.

Bar 2: A/E (F/C), A maj7/E (Fmaj7/C), C#9sus4 (A9sus4), F#add9 (Dadd9), C#9sus4 (A9sus4).

Bar 3: A/E (F/C), A maj7/E (Fmaj7/C), C#9sus4 (A9sus4), F#add9 add11 (Dadd9add11), C#9sus4 (A9sus4).

Bar 4: A/E (F/C), A maj7/E (Fmaj7/C), C#9sus4 (A9sus4), Bsus4 (Gsus4), G#m11 (Em11).

Bar 5: C#m7 (Am7), C#m11 (Am11), E (C), C#m11 (Am11), Bsus4 (Gsus4), G#m11 (Em11).



EXAMPLE 2 SUS CHORDS AND ARPEGGIOS

CD TRACK 73

[Bar 10] Marr will also use a variety of sus chords in his playing and writing, which all give character to the standard chord progressions found in rock and pop.

[Bar 16] Timing is one of Marr's great strengths, and arpeggiating chords at

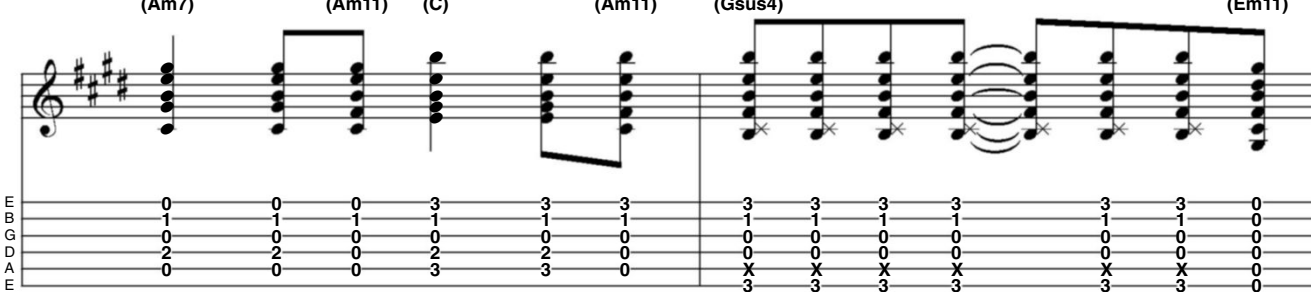
mid-to-high tempos can be a real challenge so work on using the 'cross-picking' technique to ensure you can play passages like this cleanly and in time.

A maj7/E (Fmaj7/C) **C#9sus4 (A9sus4)** **F#add9 add11 (Dadd9add11)** **C#9sus4 (A9sus4)**



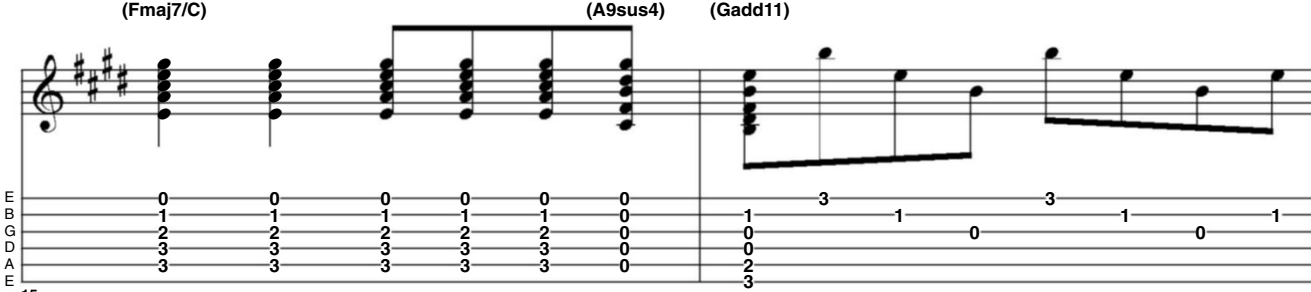
11

C#m7 (Am7) **C#m11 (Am11)** **E (C)** **C#m11 (Am11)** **Bsus4 (Gsus4)** **G#m11 (Em11)**



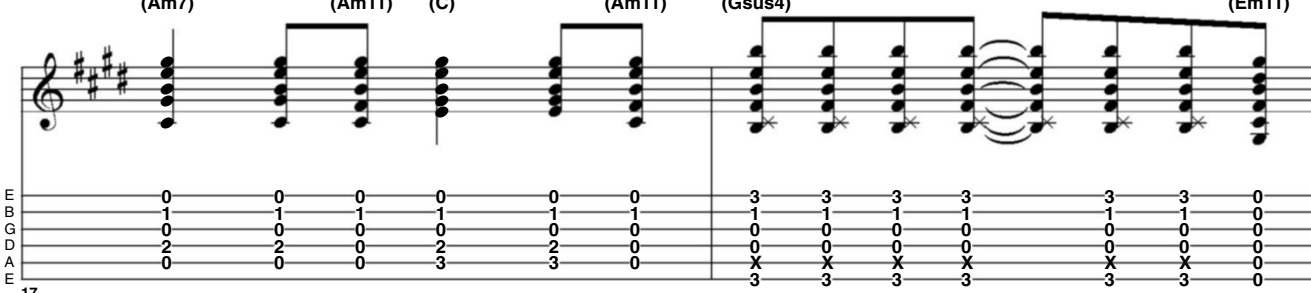
13

A maj7/E (Fmaj7/C) **C#9sus4 (A9sus4)** **Badd11 (Gadd11)**



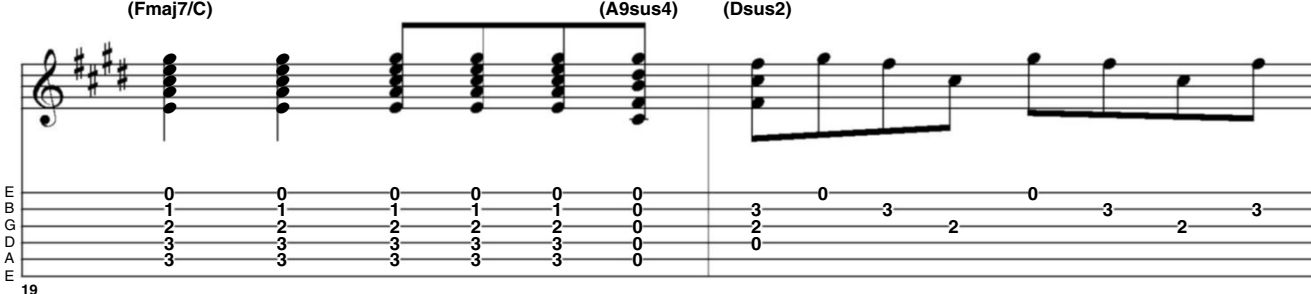
15

C#m7 (Am7) **C#m11 (Am11)** **E (C)** **C#m11 (Am11)** **Bsus4 (Gsus4)** **G#m11 (Em11)**



17

A maj7/E (Fmaj7/C) **C#9sus4 (A9sus4)** **F#sus2 (Dsus2)**

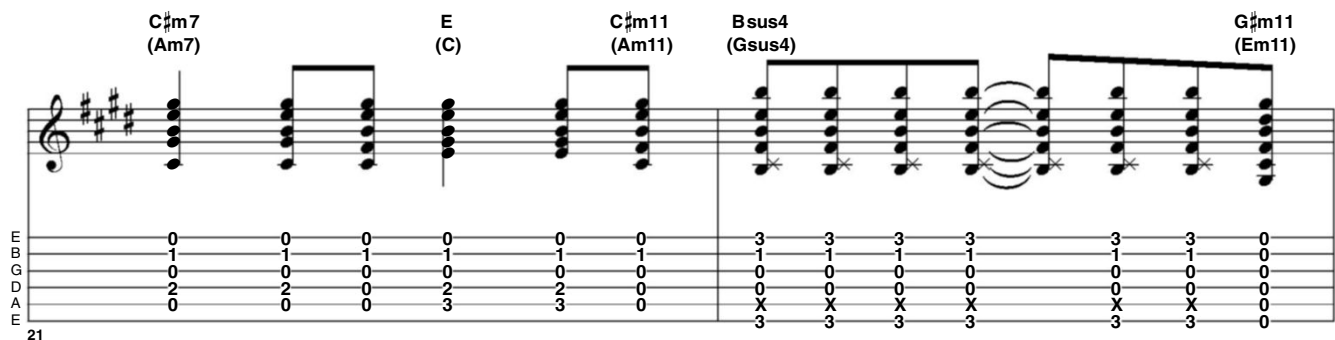


19

EXAMPLE 3 ADDING THE MAJOR 6TH**CD TRACK 73****[Bar 27]** Another slightly less common chord, this time the major 6, which gives a different sound to a standard major chord – rather Beatle-y, too.

Chord progression for bars 21-22:

- Bar 21: C#m7 (Am7), E (C), C#m11 (Am11), Bsus4 (Gsus4), G#m11 (Em11)

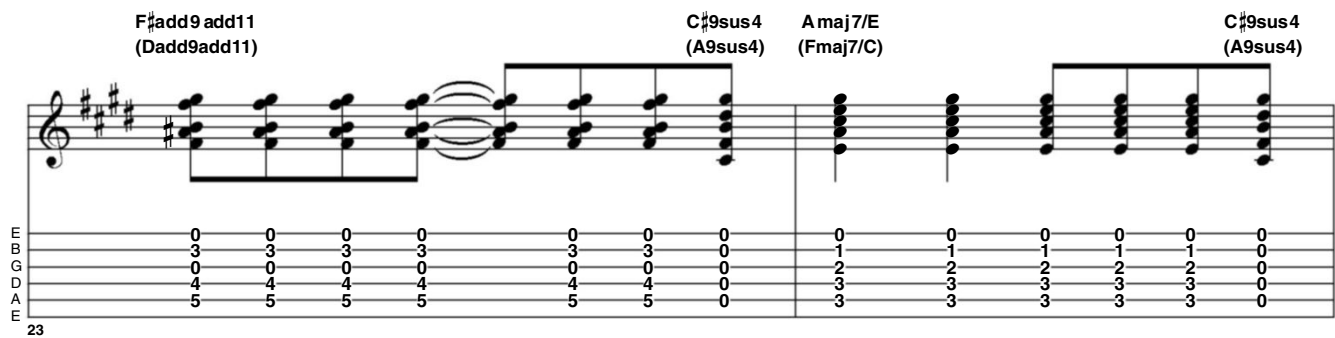


Fingerings (E B G D A E):

Bar	1	2	3	4	5	6	7	8	9	10	11	12
21	0	0	0	0	0	0	3	3	3	3	3	0
22	1	1	1	1	1	1	1	1	1	1	1	0
23	0	0	0	0	0	0	0	0	0	0	0	0
24	2	2	0	2	2	0	0	0	0	0	0	0
25	0	0	0	3	3	0	X	X	X	X	X	0

Chord progression for bars 23-24:

- Bar 23: F#add9 add11 (Dadd9 add11), C#9sus4 (A9sus4), A maj7/E (Fmaj7/C), C#9sus4 (A9sus4)

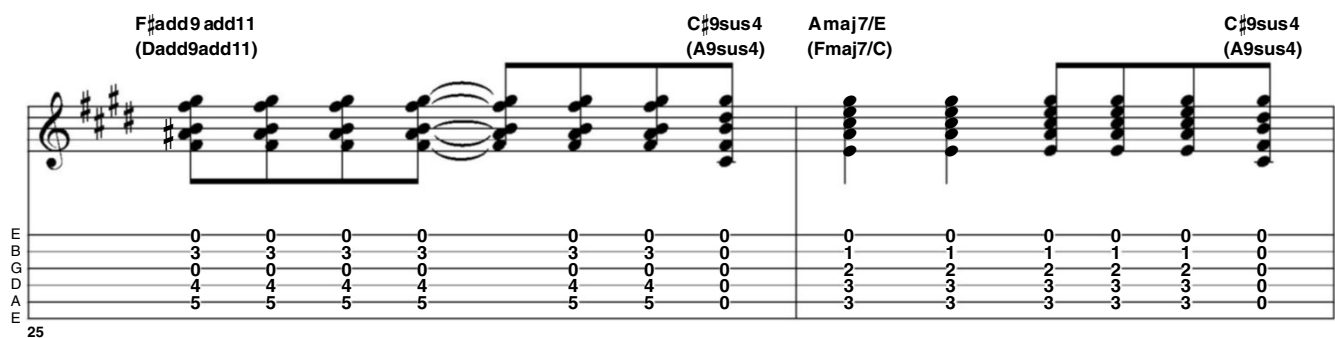


Fingerings (E B G D A E):

Bar	1	2	3	4	5	6	7	8	9	10	11	12
23	0	0	0	0	0	0	0	0	0	0	0	0
24	3	3	3	3	3	3	0	0	0	0	0	0
25	0	0	0	0	0	0	0	0	0	0	0	0
26	4	4	4	4	4	4	0	0	0	0	0	0
27	5	5	5	5	5	5	0	0	0	0	0	0

Chord progression for bars 25-26:

- Bar 25: F#add9 add11 (Dadd9 add11), C#9sus4 (A9sus4), A maj7/E (Fmaj7/C), C#9sus4 (A9sus4)

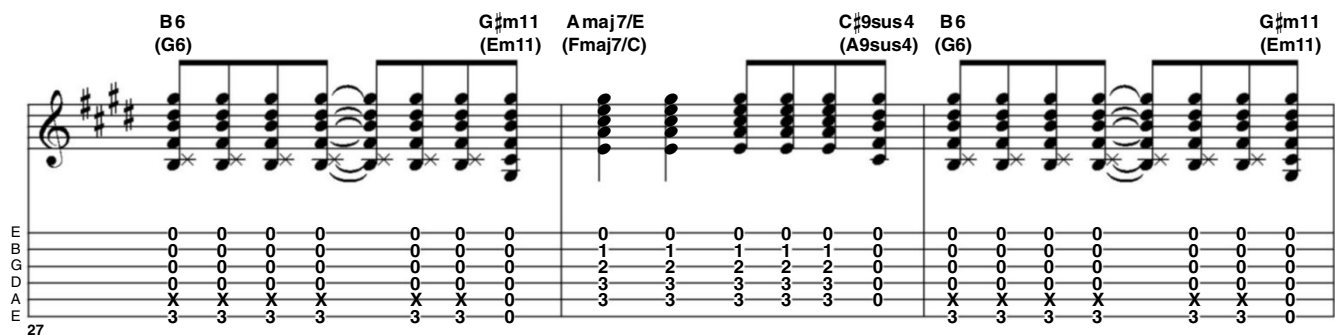


Fingerings (E B G D A E):

Bar	1	2	3	4	5	6	7	8	9	10	11	12
25	0	0	0	0	0	0	0	0	0	0	0	0
26	3	3	3	3	3	3	0	0	0	0	0	0
27	0	0	0	0	0	0	0	0	0	0	0	0
28	4	4	4	4	4	4	0	0	0	0	0	0
29	5	5	5	5	5	5	0	0	0	0	0	0

Chord progression for bars 27-28:

- Bar 27: B6 (G6), G#m11 (Em11), A maj7/E (Fmaj7/C), C#9sus4 (A9sus4), B6 (G6), G#m11 (Em11)

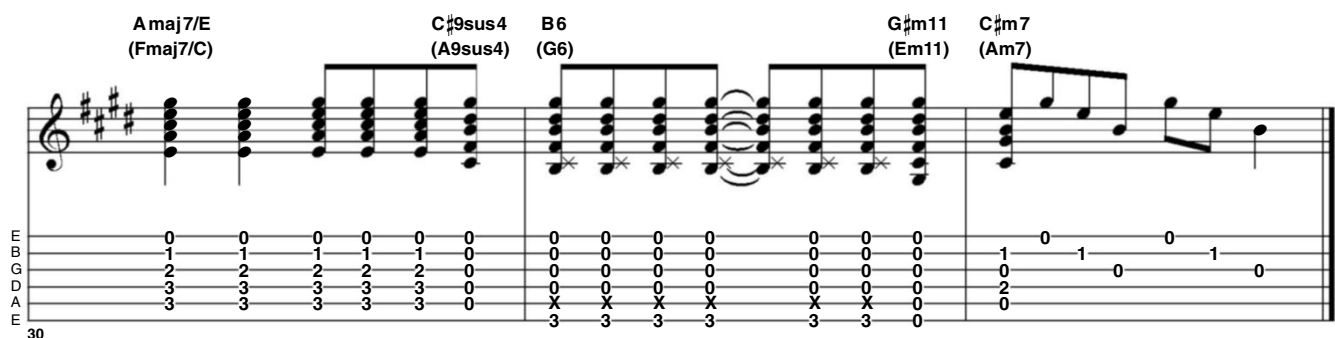


Fingerings (E B G D A E):

Bar	1	2	3	4	5	6	7	8	9	10	11	12
27	0	0	0	0	0	0	0	0	0	0	0	0
28	0	0	0	0	0	0	0	0	0	0	0	0
29	0	0	0	0	0	0	0	0	0	0	0	0
30	0	0	0	0	0	0	0	0	0	0	0	0
31	X	X	X	X	X	X	0	0	0	0	0	0
32	3	3	3	3	3	3	0	0	0	0	0	0

Chord progression for bars 29-30:

- Bar 29: A maj7/E (Fmaj7/C), C#9sus4 (A9sus4), B6 (G6), G#m11 (Em11), C#m7 (Am7)



Fingerings (E B G D A E):

Bar	1	2	3	4	5	6	7	8	9	10	11	12
29	0	0	0	0	0	0	0	0	0	0	0	0
30	1	1	1	1	1	0	0	0	0	0	0	0
31	2	2	2	2	2	0	0	0	0	0	0	0
32	3	3	3	3	3	0	0	0	0	0	0	0
33	3	3	3	3	3	0	X	X	X	X	X	0

Suspended 4th Triads *pt1*

Vertical motion



Shaun Baxter replaces the 3rd of each triad with a 4th for a modern, ear-catching variation that will inject a different flavour into your solos.

ABILITY RATING

★★★★★ Moderate/Advanced

Info

Key: A (A7)

Tempo: 128 bpm

CD: TRACKS 75-77

Will improve your

- ✓ Use of sus 4 triads in a scale
- ✓ Recognition of sus 4 triads
- ✓ Sus 4 triad-based lines

So far in Creative Rock, we've looked at ways of deriving triads from A Mixolydian and using them as the basis for new ideas: an approach that can be duplicated for all other scales too.

Triads can introduce harmonic propulsion into your single-note lines by implying chord motion; producing results that sound both ear-catching and powerful. In this new series, we will explore the use of a contemporary-sounding variation where the 3rd note of each

triad is replaced by a fourth in order to create a suspended 4th triad.

It is called suspended because, when played as a chord, it sounds like it's hanging in the air, needing to resolve. For example, if you play Asus4 (A-D-E) it sounds like the D note needs to resolve to a C# or C in order to create a 'stable' A triad (A-C#-E) or A minor (A-C-E).

Because they sound ambiguous (no 3rd to state major or minor), suspended chords are used a lot in modern styles like jazz-fusion, which tend to be more abstract in nature. Let's start by establishing the list of suspended 4th triads available to us within A Mixolydian:

A Mixolydian A-B-C#-D-E-F#-G

1-2-3-4-5-6- $\flat$ 7

Asus4 A-D-E

1-4-5

[same notes as Dsus2]

Bsus4 B-E-F#

1-4-5

[same notes as Esus2]

C#dim sus4 C#-F#-G

1-4-5

[same notes as F#sus2]

Dsus4 D-G-A

1-4-5

[same notes as Gsus2]

Emsus4 E-A-B

1-4-5

[same notes as Asus2]

F#sus4 F#-B-C#

1-4-5

[same notes as Bsus2]

Gsus#4 G-C#-D

1-#4-5

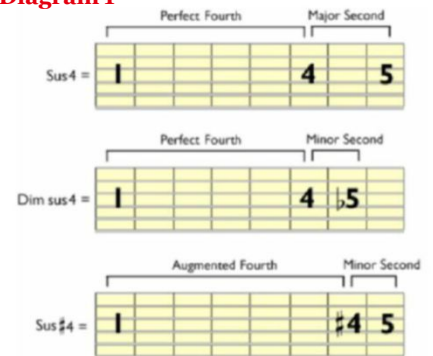
[same notes as C#dim sus2]

As with many of the concepts that we've explored, it is important that you separate the academic deliberation involved in the 'research and development' process from the more instinctive use of the shapes that you have established

through that study. In other words, although useful in establishing your theoretical options at the start, it's important to reduce the information down to familiar shapes as soon as possible, rather than being overtly aware of the name of each particular triad being played in the heat of the moment. To do this, it is useful to break sus4 triads into their component parts so that we can learn to recognise what they look like on the guitar. A sus4 triad comprises an interval of a 4th from root to 4th, followed by an interval of a 2nd from the 4th to the 5th.

Within any mode of the Major scale (such as Mixolydian), there are three possible forms of suspended 4th triad (see Diagram 1), depending from which note of the scale you are constructing the triad.

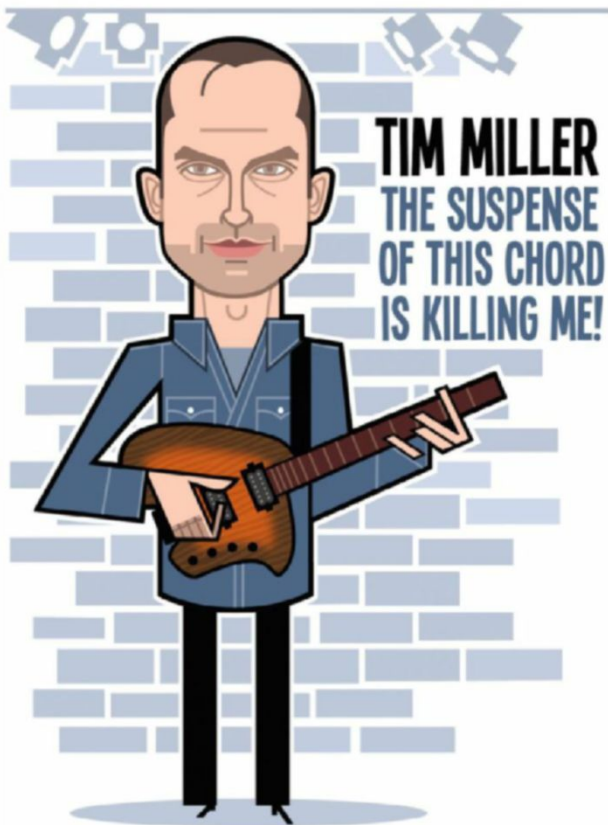
Diagram 1



Now, let's look at transferring this information on to the guitar, so that we can start to recognise what it actually looks like on the fretboard. Start with your first finger on any note of A Mixolydian on the second string. In your mind's eye (if you know the scale properly), you should be able to see if there is a scale note on the second string within the same fret (perfect 4th) or a fret higher (augmented or sharp 4th).

If the first interval is a perfect 4th, then the following interval will be either a semitone or a tone higher on the first string (again, you should be able to see this in your head if you know the scale well enough). If the first interval is an augmented 4th, then the following interval will always be a semitone.

For example, if you place your first finger on the D note at the 3rd fret of the second string (root of our triad), your next note in the scale will be within the same fret on the first



TRACK RECORD US fusioner Tim Miller whose fluid approach is reminiscent of Holdsworth but with a delicate sensibility. He has worked with jazzers such as Mick Goodrick, George Duke and Randy Brecker, as well as releasing his own albums. He teaches at Berklee, has released tuitional books and videos and runs his own online tuition service. Head to www.timmillermusic.com/#home for more.

string (G, which is acting as a perfect 4th in our sus triad). The final note will be on the 5th fret of the first string (A, the perfect 5th of our sus triad). The resultant triad is Dsus4 and we have arrived at it merely by seeing the notes from the scale: taking any note, playing a scale 4th higher, then a scale 2nd higher.

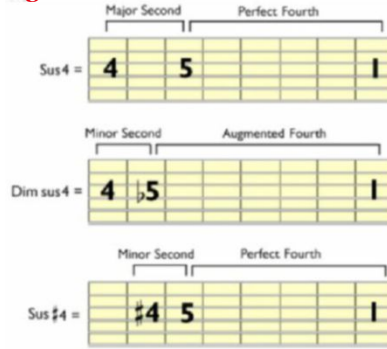
Here, we have laid out the triad in a 1-2 configuration, whereby we have one note on the first string and two notes on the string directly above it. If we continue to work up from each note of the scale on the second string, we will get E-A-B (Esus4), F#-B-C# (F#sus4), G-C#-D (Gsus4) etc.

Continue with this process from each note on the second string, then try it from the sixth string, then the fifth, then the fourth, then the third. Note that, with the third string, you'll have to allow for the refraction zone between the fourth and third strings (which are only a major 3rd apart, not a 4th like the others). In other words, you will always have to move everything a semitone higher on the second string in order to stay in key.

Next, we need to look at the first inversion, whereby the notes of each triad are arranged 4-5-1, instead of 1-4-5 (see Diagram 2 above).

To apply a purely visual approach to this inversion, you should start again with your first finger on the second string. This time, because we are starting with the 4th degree of the triad, the interval to the following note (5th degree) will be either a tone (major 2nd)

Diagram 2



or a semitone (minor 2nd) depending on what scale note you see in your mind's eye.

Each time that you start with a tone, the final note (root) will be within the same fret on the sixth string directly above it (perfect fourth interval); whereas, if the initial interval is a semi-tone, the following will either be a perfect fourth or an augmented fourth, again, depending upon which scale note you start.

For example, if we start with our first finger on D at the 3rd fret of the second string again, our three notes will be D-E-A (A sus4), then, if we start with our first finger on E, the notes will be E-F#-B (Bsus4) etc.

Here, note that we are following a 2-1 configuration whereby we have two notes on the first string, and only one note on the one directly above it.

As before, once you have completed this process along the top two strings, try the

same approach stemming from each of the notes of A Mixolydian on every other string.

Once you have been through this process, you will have done the groundwork required to get the most out of this lesson's various musical examples. Finally, note that there is also a second inversion of each sus4 triad (5-1-4), but these are more difficult to finger than the previous two inversions, so we are going to leave them for a later date and another tutorial.

I hope that with this lesson you gain new insight into these modern sounding ideas. **LEARNING ZONE**

NEXT MONTH Shaun continues his new *Creative Rock* series on stacking **sus4 triads**



DIAGRAM 1 CAGED SHAPES FOR A MIXOLYDIAN

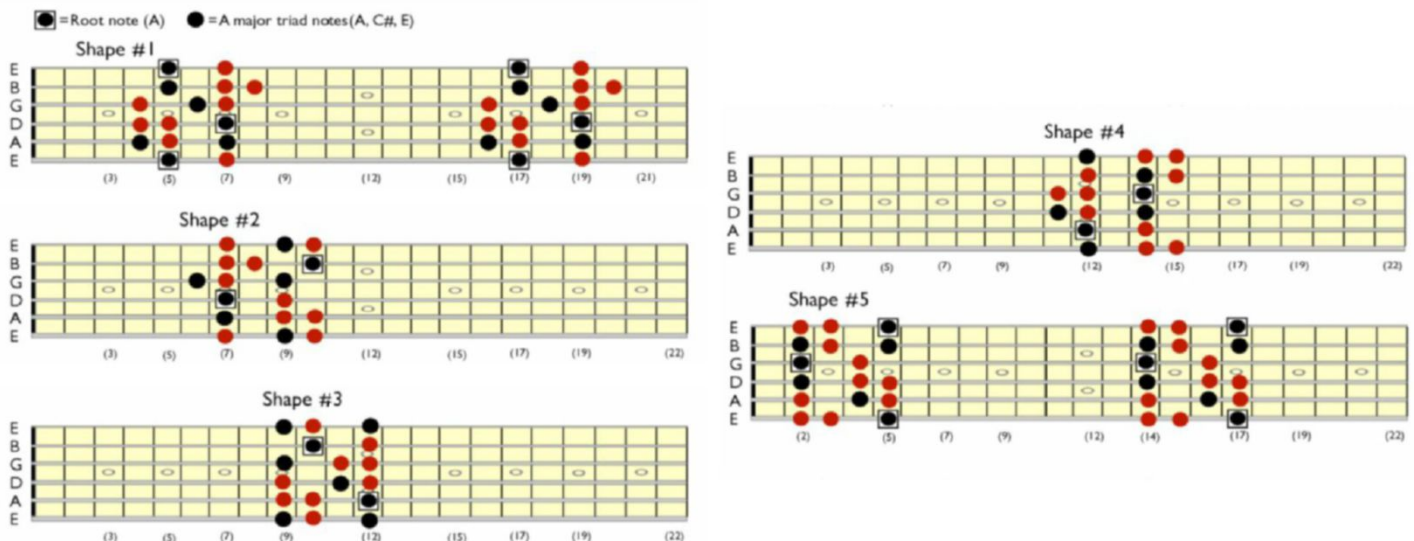
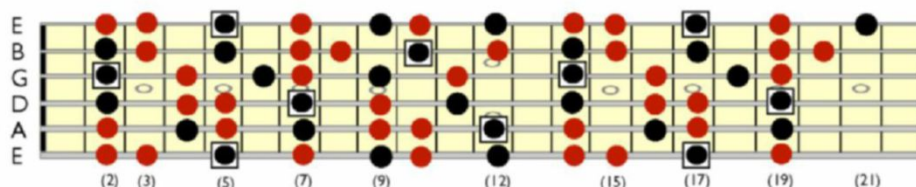


DIAGRAM 2 HOW ALL THE CAGED SHAPES LINK, FOR A MIXOLYDIAN



EXAMPLES 1-3

CD TRACK 76

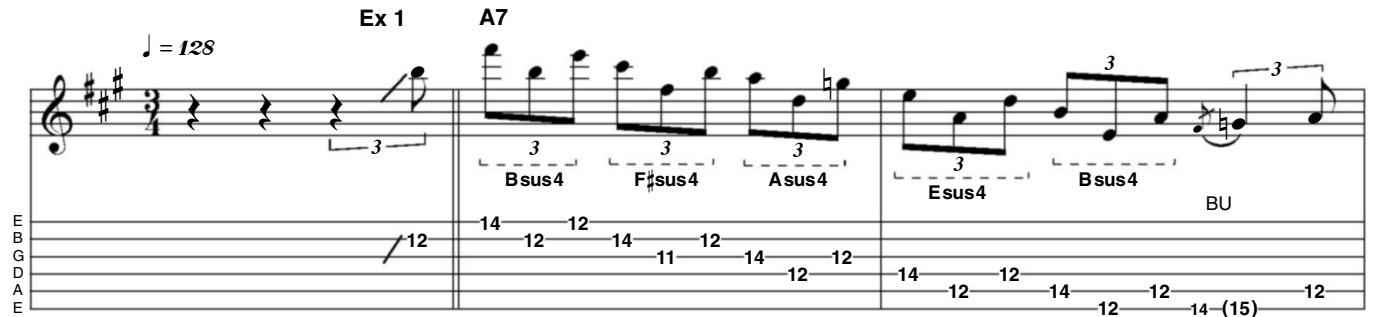
EXAMPLE 1 The opening half of this first line uses two-string sus4 shapes that each follow a 1-2 configuration that are visually stacked on top of each other within CAGED shape #4 of A Mixolydian. Here, we're playing them in descending order (from top to bottom). In the second half, we move

down CAGED shape #2 and switch to two-string shapes that follow a 2-1 configuration.

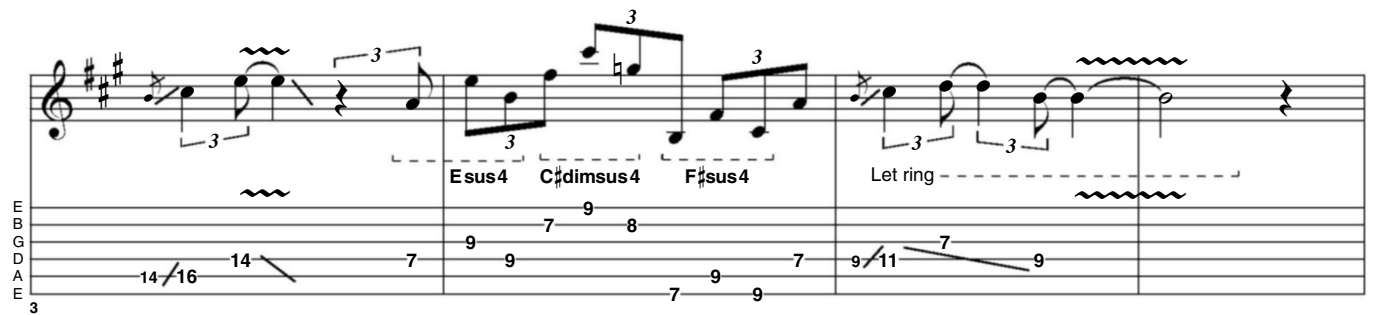
EXAMPLE 2 More 2-1 shapes here. This time, in CAGED shape #3.

EXAMPLE 3 And now for a similar approach in CAGED shape #4.

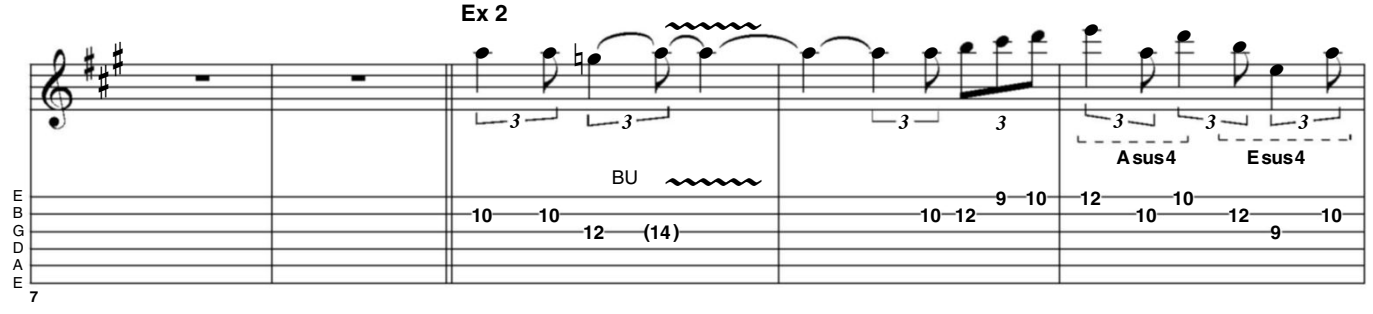
Ex 1 **A7** $\text{♩} = 128$



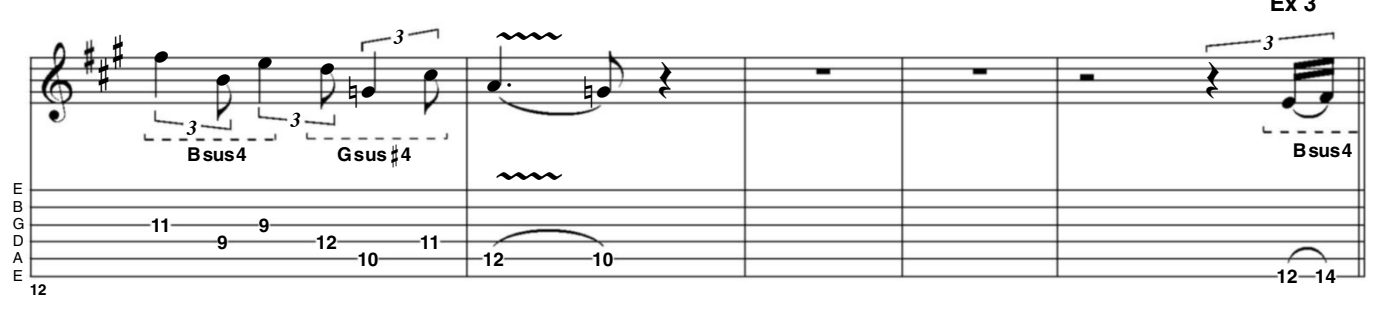
Ex 2



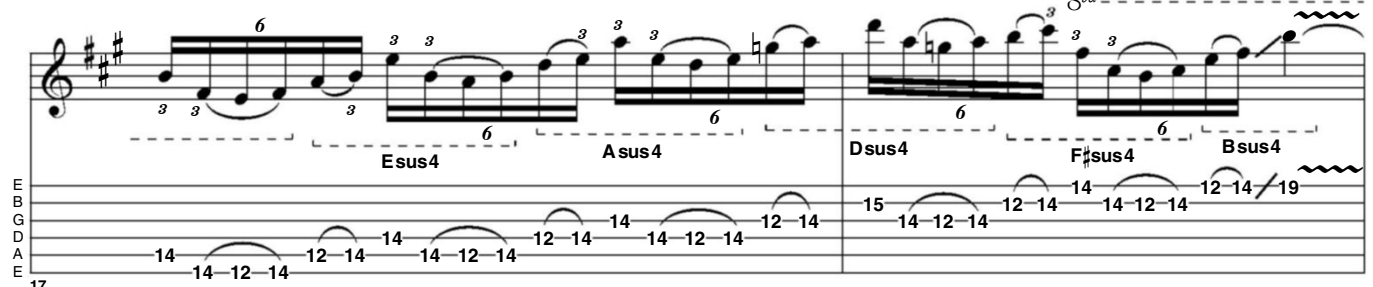
Ex 3



Ex 3



Ex 3



EXAMPLES 4-6

CD TRACK 76

EXAMPLE 4 This example employs two-string shapes that follow a 1-2 configuration in CAGED shape #5.

EXAMPLE 5 Also in CAGED shape #5, this one features an ascending sequence comprising 2-1 shapes. So far, we have looked at small shapes contained within a single octave; however, it is possible to play sus4 shapes that extend

beyond an octave and the one shown here is very useful and also features in the following example.

EXAMPLE 6 Now for a mixture of 1-2 and 2-1 shapes in CAGED shape #5. Make sure that you refer to the labels in the transcription so that you know which notes belong to each sus4 triad.

Ex 4 *Gadd9/D*

(8va) ----- Loco

4

3

Esus4 F#sus4 G#sus4 F#sus4

19 24 15 15 18 16 16 17 16 15 14

Ex 5 *A7*

3

Esus4 C#dimus4

14 16 14 14 16 14 14 15 17 19

5

5

Ex 6

3

Let ring -----

3

3

Bsus4

14 16 16 14 12 14 16 17 19 14 16 17 19 14

36 40

Loco

8va ----- Loco

3

C#dimus4 Esus4 F#sus4 Asus4 F#sus4

17 16 14 16 14 15 16 17 18 19 20 21 17 19 17 19 16 18 19 19 17 16 16 14

42

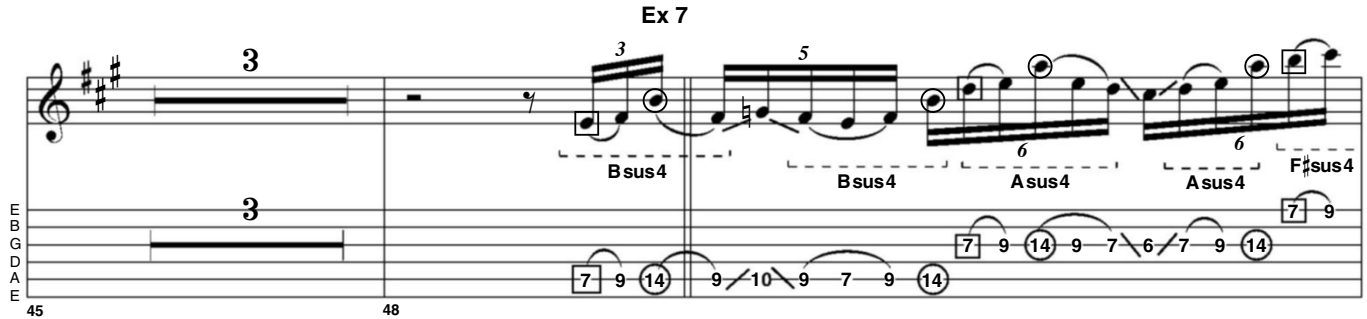
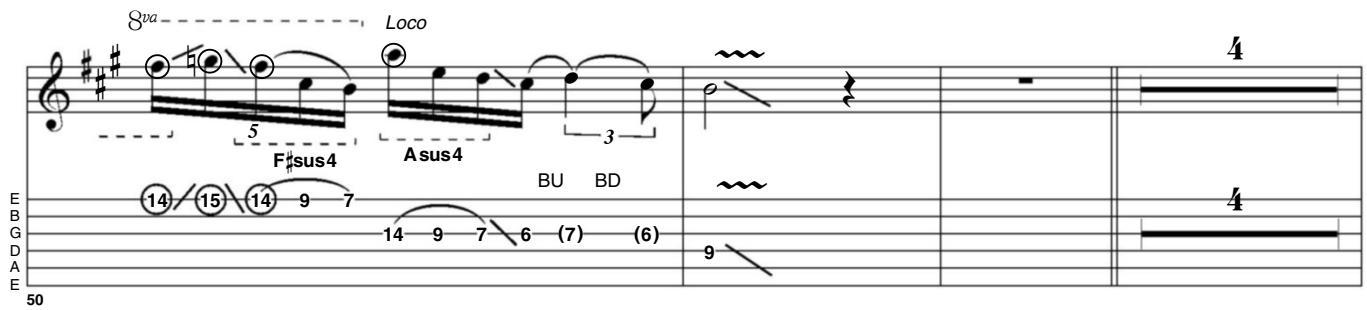
EXAMPLES 7-8

CD TRACK 76

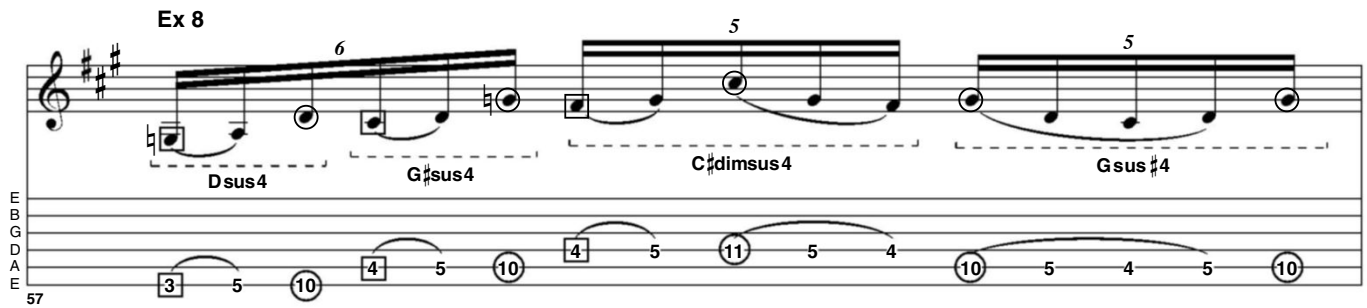
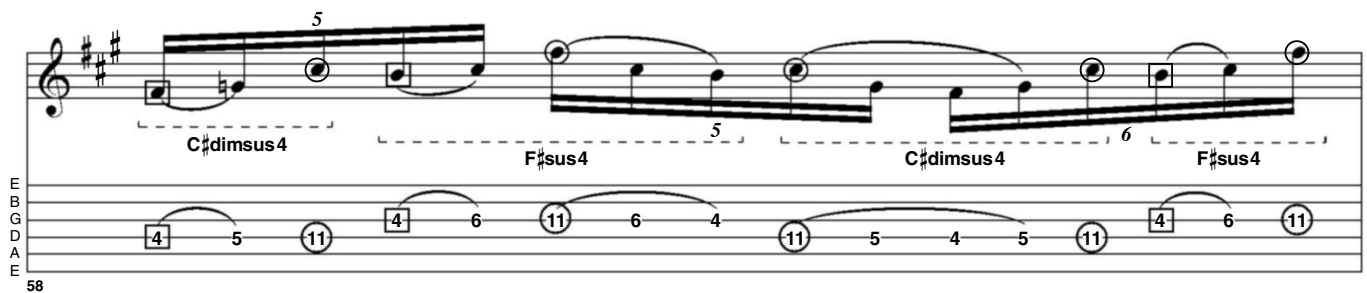
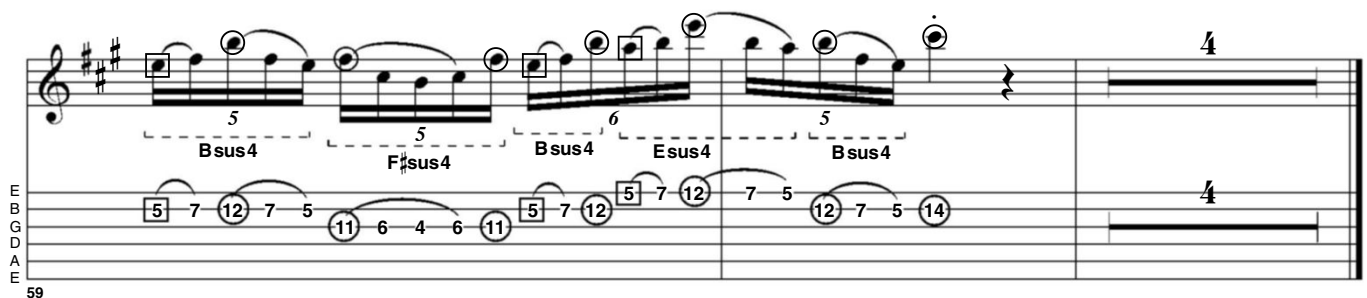
EXAMPLE 7 Via tapping, or large stretches with the fretting hand (a la Allan Holdsworth or Shawn Lane), it is also possible to lay out the notes of each triad along the length of a single string. Here, this line uses a series of one-string shapes (embellished with slides to neighbouring scale notes) within CAGED

shape #2. **EXAMPLE 8** Finally, just because we haven't had much action in shape #5, here's a line based on the same principle as Example 4, only this time, we're travelling down shape #5, and then up shape #1 before finishing with a melody in shape #2.

Ex 7

Ex 8

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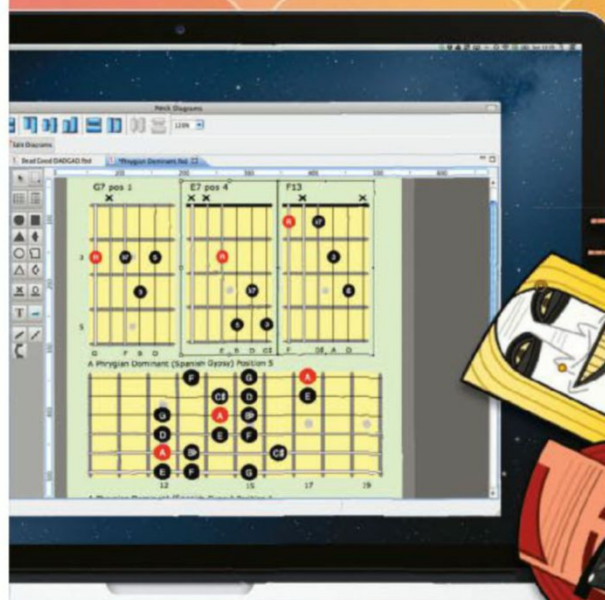
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Chord Camp

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This month, Lieutenant **Iain Scott** tackles an oblique issue with a look at slash chords. Okay you rabble: Atten-shun!



Some of the most fun chord scenarios involve what's known as slash chords. These are written as a chord name followed by a bass note with a line (slash) between them. For example, C/B_♭ is a typical slash chord – C is the main chord with the bass note being B_♭, and would be spoken as C slash B_♭, or C over B_♭. It is common for the main (upper) chord to be major – so A/G, or F/B_♭, or D/A, etc – but this can be extended to a 7th, 9th or 13th; or another type such as minor, augmented or diminished. What is great about slash chords is, while providing quite a lot of detail about a chord's voicing – a

specific note being required in the bass – it also can greatly simplify a chord's name. This is because a chord is most often described from the bass note's name (so C means a C major chord with a C bass note); but if the chord is very complex it can be often easier (and shorter) to show it as a slash chord. For example, G/F (or G over F) is much easier to work from than F6sus2add#11(no 5th)! The detailed descriptions below are there to explain what's going on, interval-wise, in the chords. So you might like to go through the examples first (and, of course, listen to the audio), then use the text for reference.

In this article, we'll focus on slash chords that use only major chords over different bass notes to will create numerous types of major, minor, inverted and altered chords for a wealth of sophisticated and intriguing chord results. Good luck and enjoy! 

EXAMPLE 1 MAJOR TRIADS OVER A G ROOT

TRACK 78

Here we have the 12 possibilities of a major triad over a root note, starting with a G Major triad over a G root – G/G – then moving the G Major triad up the neck chromatically to get all 12 slash chords. The guitar has a very convenient G major triad on the open fourth, third and second strings: D-G-B (5th, root and 3rd of G major). This is used for our first six shapes (CAGED G shape or A shape). A CAGED D shape major triad is used for shapes 7-10 and a CAGED E shape

major triad is used for shapes 11 and 12. The Type numbers (T1, T2 etc) relate to the type of slash chord rather than the CAGED position we normally use. If you want to develop this knowledge further, work out each slash chord (Types 1-12) in each of the five CAGED positions. Type 1 is easy as G/G is a G major chord. Once you've played all 12 versions, aim to commit their sound to memory and also see if you can spot their usage in your favourite music.

EXAMPLE 1 MAJOR TRIADS OVER A G ROOT

Tempo: ♩ = 40

	G	A _♭ /G	A/G	B _♭ /G	B/G	C/G	D _♭ /G	D/G	E _♭ /G	E/G	F/G	F _♯ /G	G
Triad Type	T1	T2	T3	T4	T5	T6	T7	T8	T9	T10	T11	T12	T1
E	0	1	2	3	4	5	1	2	3	4	1	2	3
B	0	1	2	3	4	5	2	3	4	5	2	3	4
G	0	1	2	3	4	5	1	2	3	4	2	3	4
D	3	3	3	3	3	3	3	3	3	3	3	3	3
A													
E													

EXAMPLE 2 MAJOR AND MINOR TONALITIES USING SLASH CHORDS

TRACK 80

This example is in the style of Steely Dan or Larry Carlton and may look simple at first but slash chords can hide complex harmonic situations.

Bars 1-2

T1 A/A (low to high notes: A-E-A-C# = R-5-R-3) is an A major triad over its own root. T8 E/A (low to high notes: A-E-G#-B = R-5-7-9) is an AMaj9 with no 3rd – this makes it a slightly cleaner Maj9 sound.

T6 D/A (A-F#-A-D = R-6-R-4) is either a D major chord with 5th in the bass or from an A root, AMaj13sus4.

Taking all chords as A major variants is a 'modal' viewpoint, but another way of looking at it is; A and AMaj9, with a reflector chord of D/A being almost like an E9sus4/A, building a I-V-I movement through the two bars.

Bars 3-4

T4 A/F# (F#-E-A-C# = R-7-3-5) is an F#m7.

T11 E/F# (F#-E-G#-B = R-7-9-11) is normally considered a dominant chord ie F#11, but it doesn't have a 3rd present so it could be dominant or minor. In

this context it is more likely to be a variation of F#m11 as it is between two T4 minor 7th chords, almost holding it minor.

Bars 5-6

T4 D/B (D-F#-A-D = R-5-7-3) is Bm7.

T9 A/C# (C#-E-A-C# = 3-5-R-3) is an A maj chord with a 3rd (C#) in the bass – 3rd in the bass can also imply a dominant chord such as A7.

T11 F/G (G-F-A-C = R-7-9-11) is a G11 chord and is acting as a static V chord.

T4 G/E (E-G-B-D = R-3-5-7) is an Em7 (ZZ Top like this inversion)

Bar 7

The ending uses two different voicings of a T8 slash chord.

T8 E/A (A-G#-B-E = R-7-9-5) is AMaj9.

T8 E/A (A-E-G#-B = R-5-7-9) is also AMaj9.

The progression ends with a T1 A Maj chord.

I double-tracked the recording to add depth to the guitars – one crunchy and one with a slightly warmer tone.

EXAMPLE 2 MAJOR AND MINOR TONALITIES USING SLASH CHORDS ...CONTINUED

$\text{♩} = 106$

A **E/A** **D/A** **A** **A/F#** **E/F#** **A/F#**

T1 T8 T6 T1 T4 T11 T4

E B G D A E

2 0 3 2 2 0 2
2 1 2 2 2 1 2
2 2 4 2 2 2 2
0 0 0 0 2 2 2

1

D/B **A/C#** **F/G** **G/E** **E/A** **A**

T4 T9 T11 T4 T8 T8 T1

E B G D A E

3 2 1 3 5 0 2
2 2 2 4 4 1 2
4 2 3 5 6 2 2
2 4 3 0 0 0 0

5

EXAMPLE 3 DOMINANT TONALITIES USING SLASH CHORDS

TRACK 82

This example is written in the style of The Eagles or Jackson Browne.

Bars 1-4

T11 F/G (G-F-A-C = R-7-9-11) is G11.

T6 C/G (G-E-G-C = R-13-R-11) is G13sus4.

T1 G/G (G-D-G-B = R-5-R-3) is G major, but can also be an implied dominant 7th (G7) because of the country rock setting.

Bars 5-6T3 C/B, (B-G-C-E = 7-5-R-3) is normally considered a B₇ Lydian chord from the root, but here it is being used as a C7 with the 7 (B6) in the bass.

T9 F/A (A-F-F = 3-R-5-R) is an F major chord with 3rd in the bass.

Bars 7-9

Here the chords alternate between T6 and T1, before the progression finally resolves to T1.

T6 C/G (G-E-G-C = R-13-R-11) is G13sus4.

T1 G/G (G-D-G-B = R-5-R-3) is a G chord.

T11 F/G (G-F#-A-C = R-7-9-11) is a G11 chord.

The complete progression looks more like G7-C7-F7-G7 motion because of the country rock style. Use a bridge pickup rock tone with light overdrive.

Slash chord types used in this example are T1, T3, T6, T9, T11.

$\text{♩} = 120$

F/G **C/G** **G** **C/G** **G** **C/G** **G**

T11 T6 T1 T6 T1 T6 T1

E B G D A E

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

1

C/B **F/A** **F** **C/G** **G** **C/G** **G** **F/G**

T3 T9 T6 T1 T6 T1 T11

E B G D A E

5 5 1 5 5 5 1
5 5 2 5 5 4 2
5 5 3 5 5 5 3
6 6 3 3 3 3 3

5

EXAMPLE 4 LYDIAN, PHRYGIAN AND LYDIAN AUGMENTED USING SLASH CHORDS

TRACK 84

This space fusion example combines a first section that's very common in both jazz and fusion progressions (Bars 1-4) with a more spacey chorus that features Lydian augmented – the III chord in melodic minor.

Bars 1-4

T4 C/A (A G C E = R, 7, 3 5) is an Am7.

T3 B/A (A F# B D# = R 6 9 #11) is normally considered to be a Lydian chord as A6#11 from A Lydian harmony.

T2 B $\flat$ /A (A F B $\flat$ D = R #5 b9 11) is normally considered as a Phrygian chord as Am11#5,9 but it

can also be a Gm9/A ie Gm9 with 9 in the bass from G Dorian (II chord), which happens to be also the same as A Phrygian (III chord), just two different viewpoints of the same 'sound'.

Bars 5-9

T5 D/B $\flat$ (B $\flat$, A D F# = R Maj7 3 #5) is a B $\flat$ Maj7#5, the III chord in both harmonic and melodic minor.

T3 C/B $\flat$ (B $\flat$, G C E = R 6 9 #11) is a B $\flat$ 6#11 but when paired and held with the T5 D/B $\flat$, before it acts like the II chord in G melodic minor with B $\flat$ in the bass.

This will hold both chords into melodic minor harmony especially as I tied a G (13) on each shape

at the end of each bar.

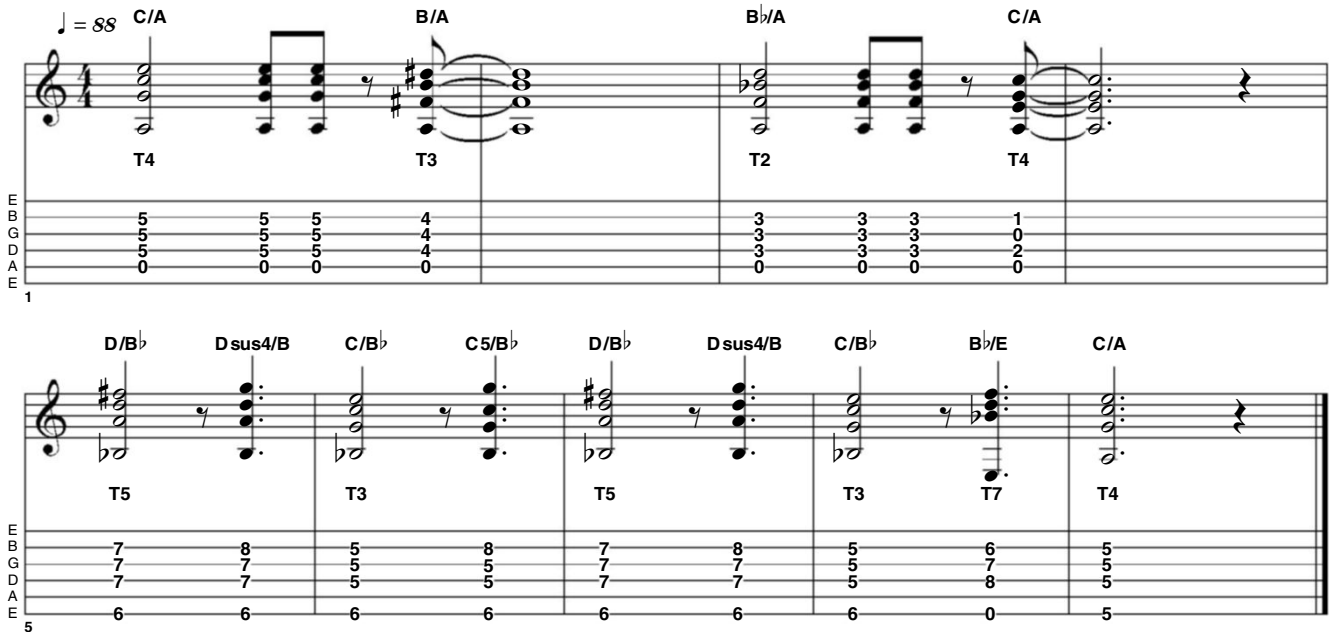
Bars 8-9

Final Resolution. T7 B $\flat$ /E (E B $\flat$ D F = R, 5, 7, 9) is an E7,5,9 from melodic minor (Superlocrian).

T4 C/A (A E G# B = R 5 Maj7 9) is an Am7.

This resolution is interesting as it has good motion from both the root movement E – A (V-I resolution) and also from the triad component, B $\flat$ – C (chromatic movement) very smooth contrary motion. For this example I used light chorus and added some reverb.

$\text{♩} = 88$



Chords and Fingerings (Fingerings are on a five-line staff):

- Bar 1: C/A (T4) - Fingers: 5, 5, 5, 4, 0
- Bar 2: B/A (T3) - Fingers: 4, 4, 4, 4, 0
- Bar 3: B $\flat$ /A (T2) - Fingers: 3, 3, 3, 3, 0
- Bar 4: C/A (T4) - Fingers: 1, 0, 2, 0, 0
- Bar 5: D/B $\flat$ (T5) - Fingers: 7, 7, 7, 6, 6
- Bar 6: Dsus4/B (T3) - Fingers: 8, 7, 5, 6, 6
- Bar 7: C/B $\flat$ (T3) - Fingers: 5, 5, 5, 6, 6
- Bar 8: C5/B $\flat$ (T5) - Fingers: 8, 7, 7, 6, 6
- Bar 9: D/B $\flat$ (T5) - Fingers: 7, 7, 7, 6, 6
- Bar 10: Dsus4/B (T3) - Fingers: 8, 7, 5, 6, 6
- Bar 11: C/B $\flat$ (T3) - Fingers: 5, 5, 5, 6, 6
- Bar 12: B $\flat$ /E (T7) - Fingers: 6, 7, 8, 0, 0
- Bar 13: C/A (T4) - Fingers: 5, 5, 5, 5, 5

EXAMPLE 5 DORIAN AND DIMINISHED USING SLASH CHORDS IN A FUNK GROOVE

TRACK 86

Here is an example of slash chords used in a funk or fusion groove where you are working with modal fragments. This time I double tracked using light compression and chorus.

Bars 1-4

T6 C/G (G E G C = R 6 R 11) can be a maj chord with 5th in the bass, but here it is being used as a Gm13sus4 or Gm13(11).

T4 B $\flat$ /G (G F B $\flat$ D = R, 7, 3 5) is a Gm7.

T11 F/G (G F C F = R, 7 11, 7) is normally considered as a dominant G11 chord but here it is a Dorian fragment ie Gm7sus4 or Gm11.

This all adds up to Dorian fragments in a Gm7 funk groove.

Bars 5&6

This section moves as II-V-II-V as

T4 F/D (D C F A = R, 7, 3 5) is a Dm7.

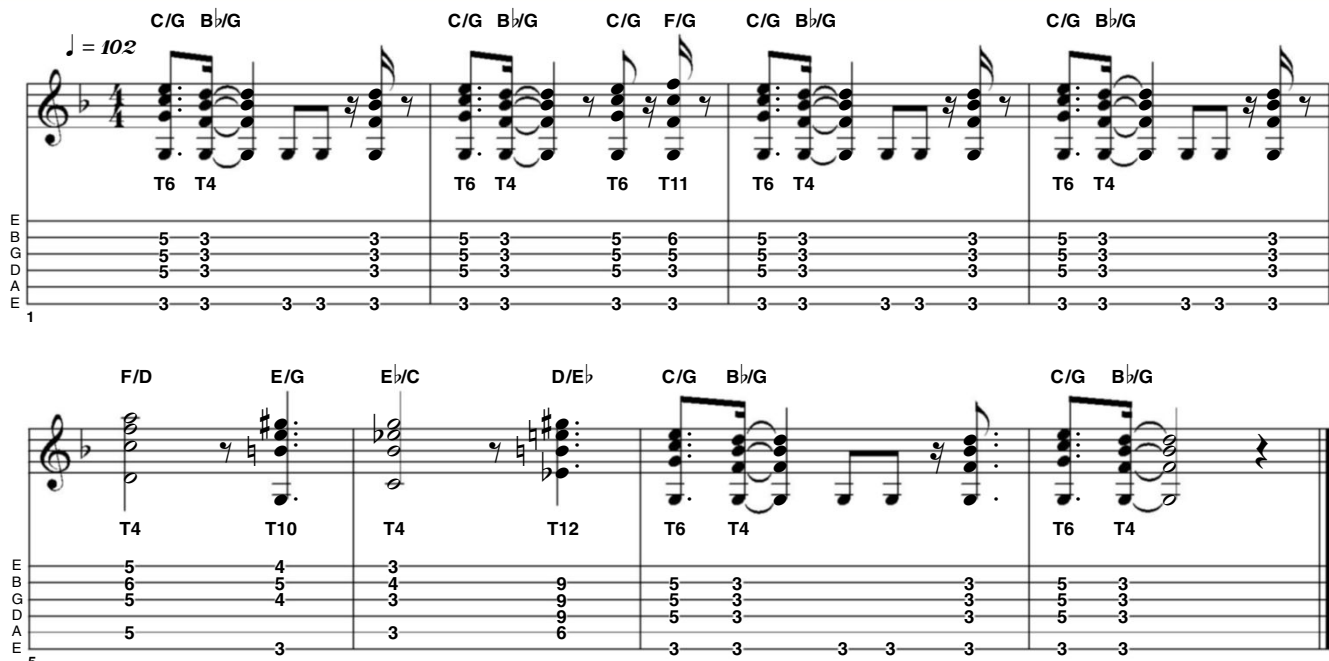
T10 E/G (G B E A $\flat$ = R 3 13, 9) is a G13,9 from diminished harmony (eg G Half/Whole scale).

T4 E $\flat$ /C (C B $\flat$ E, G = R, 7, 3 5) is a Cm7 chord.

T12 D/E $\flat$ (E, A D F# = R, 5 Maj7, 3) is an implied F13,9 (b7 3 13, 9).

Slash chord types used in this example are 4 6 10 11 and 12.

$\text{♩} = 102$



Chords and Fingerings (Fingerings are on a five-line staff):

- Bar 1: C/G (T6) - Fingers: 5, 5, 3, 3, 3
- Bar 2: B $\flat$ /G (T4) - Fingers: 3, 3, 3, 3, 3
- Bar 3: C/G (T6) - Fingers: 5, 5, 3, 3, 3
- Bar 4: F/G (T11) - Fingers: 5, 6, 5, 3, 3
- Bar 5: C/G (T6) - Fingers: 5, 5, 3, 3, 3
- Bar 6: B $\flat$ /G (T4) - Fingers: 3, 3, 3, 3, 3
- Bar 7: C/G (T6) - Fingers: 5, 5, 3, 3, 3
- Bar 8: B $\flat$ /G (T4) - Fingers: 3, 3, 3, 3, 3
- Bar 9: F/D (T4) - Fingers: 5, 6, 5, 3, 3
- Bar 10: E/G (T10) - Fingers: 4, 5, 4, 3, 3
- Bar 11: E $\flat$ /C (T4) - Fingers: 3, 4, 3, 3, 3
- Bar 12: D/E $\flat$ (T12) - Fingers: 9, 9, 9, 6, 6

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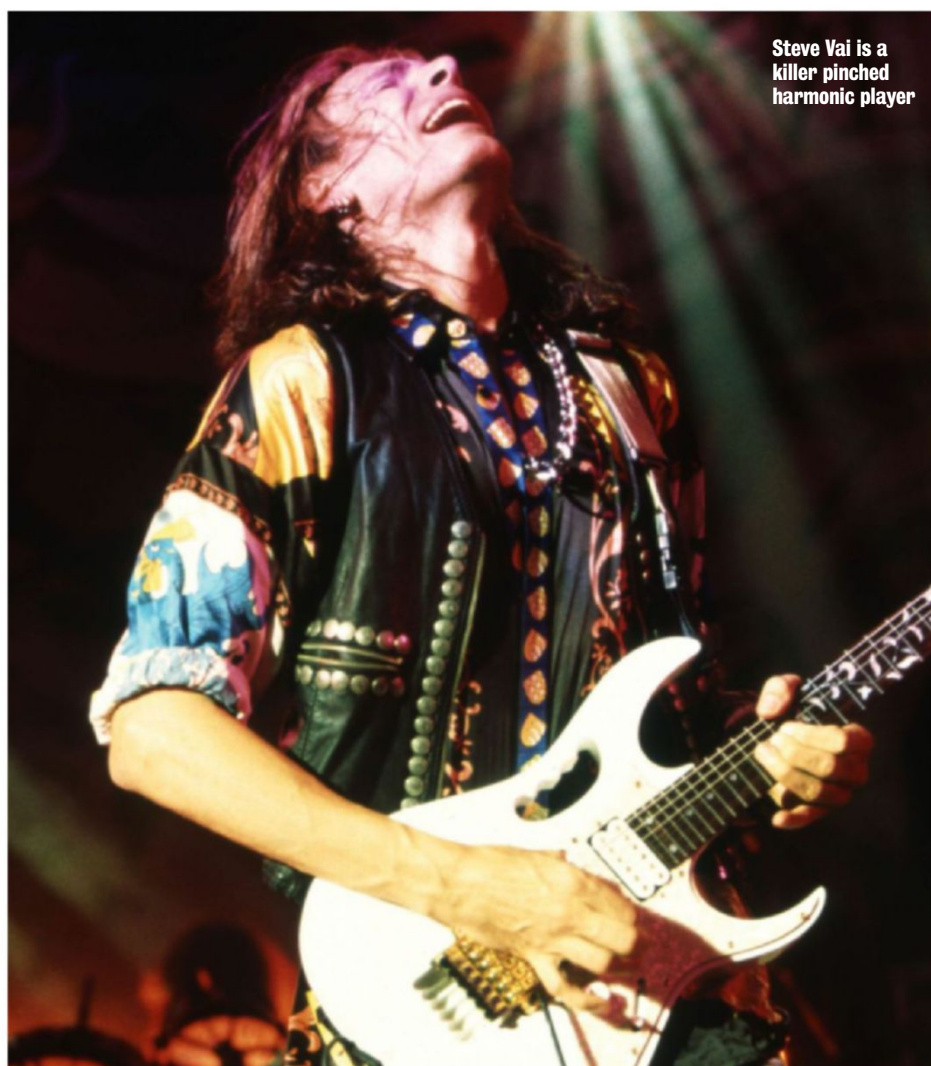
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In The Woodshed



This month **Charlie Griffiths** focuses his attention on pinched harmonics and explains how to produce specific, not random, pitches.



Steve Vai is a killer pinched harmonic player

ABILITY RATING

☆☆☆☆☆ Moderate

Info

Key: Various

Tempo: Various

CD: TRACK 88-97

Will improve your...

- ✓ Pinched harmonic accuracy
- ✓ Knowledge of harmonic nodes
- ✓ Ability to create excitement

Harmonics are created by dividing the string at particular points in order to isolate the many overtones that make up regular notes. Harmonics can be produced with a few different techniques, but the mechanism behind all of them is the same. The simple way to produce a harmonic is to lightly touch one of the strings directly over the fret-wire with your fretting finger and then lift off the finger while simultaneously

picking it. As you will see in Example 1, the 12th fret is the exact halfway point between the nut and the bridge, which creates an octave above the open string. Divide the string in two again and you will hear a harmonic two octaves higher than the open string. Halve the string length a third time and you will hear a third octave. By this point your finger would be higher than the highest fret on your fretboard at what would be the 36th fret. If you have a 24-fret guitar then this 'virtual' 36th fret is exactly halfway between the 24th fret and the bridge. It's a good idea to use your pickups as a visual reference point; this will of course vary depending on your pickup configuration, but it's an easy trick to learn.

When pulling out harmonics in the pickup zone, it is no longer practical to touch the

string with your fretting finger while picking, so instead the 'string touching' part can be performed with the side of the picking thumb, thus condensing the two-handed technique down to essentially one digit; this in essence is the pinched harmonic. As you down-pick the string, momentarily brush the side of your thumb against the string before releasing the string and allowing the harmonic to sustain. A saturated high-gain sound will give you the best results in the vein of players like Zakk Wylde, Steve Vai or Eddie Van Halen. Or think about Joe Walsh's beautiful pinched harmonics in The Eagles' Hotel California. Now your fretting fingers are free from the actual job of creating the harmonics, you can

“WITH PRACTICE YOU WILL EASILY GET USED TO ‘ADDING’ 24 FRETS TO THE NOTE YOU ARE PLAYING IN THE ‘VIRTUAL FRET’ AREA ABOVE THE FRETBOARD”

use it to hold fretted notes. Example 2 shows that you can play regular fretted notes and use pinched harmonics to produce pitch accurate harmonics. A good place to start is to find the second octave harmonics, which are always found 24 frets higher than the fretted note. With practice you can quite quickly get used to 'adding' 24 frets to the note you are fretting, although this will almost always be in the 'virtual fret' area above the fretboard.

Once you are familiar with pinching harmonics two-octaves higher, then move on to Examples 3 and 4, which demonstrate other available intervals. Keep your fretting finger still and gradually move your pick nearer to the bridge and you will find a 3rd, 5th and 7th interval harmonics. The positions of all these intervals change on direct relationship to the note you are fretting, which makes it almost impossible to 'learn' where they reside. Example 5 shows the fretting hand moving down the fretboard and therefore the picking hand follows suit. Practise each example slowly and careful at first to get a sense of where all the harmonics are, then as you get more confident, try practising over the backing tracks provided. 

NEXT MONTH Charlie continues woodshedding with a look at **close-voiced chords**

EXAMPLE 1

CD TRACK 88

Play the open third string, then divide the string in half with a natural harmonic at the 12th fret, then divide it into a quarter with a natural harmonic at the 24th fret. Finally play the pinched harmonic (PH above tab) an eighth of the way along the string. This should be exactly halfway between the 24th fret and the bridge.

EXAMPLE 2

CD TRACK 90

Play the A major triad with regular pick strokes to give your ear a reference for the following harmonic pitches. Next play the same notes with pinched harmonics two octaves higher. This means positioning your thumb 24 frets higher than the fretted note – that is, the 'virtual' 30th, 31st and 33rd frets.

EXAMPLE 3

CD TRACK 92

Play the A major triad with regular pick strokes to give your ear a reference for the following harmonic pitches. This time keep your fretting finger at the 7th fret and pick at the virtual 31st fret to find the second octave of D. Next move your pick nearer to the bridge for the 3rd, then move back again for the 5th intervals.

EXAMPLE 4

CD TRACK 94

This example uses the same concept as Ex 3, but this time hold the 5th fret with your fretting hand, first G on the fourth string, then C on the third string. Start with your pick 24 frets higher than the fretted note and pinch at the 'virtual' 29th fret, then move the pick towards the bridge to find the 3rd, 5th and b7 intervals. These intervals are found at exactly the same points on both strings.

EXAMPLE 5

CD TRACK 96

Here we have a sequence of major triads in an ascending 4th progression. Use your fretting hand to hold the fretted notes and use your pick to find the second octave, 3rd and 5th intervals in each case. The final note is a fretted A, but the harmonic is a 5th above. Vibrato will help this note sustain for the entire bar.

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Album of the Month

BLACK SABBATH THE ULTIMATE COLLECTION

BMG ★★★★★

As the 60s became the 70s, so white blues became rock, and bands like Deep Purple, Led Zeppelin and Black Sabbath took over where Cream had left off. Brummy boys Ozzy Osbourne, Geezer Butler, Bill Ward and Tony Iommi's debut, 1970's Black Sabbath was perhaps the first to turn rock into metal with its dark riffs and pointed lyrics. As the decades came and went so did personnel, with line-up changes including Ozzy's dismissal, subsequent solo career and eventual reunion with his bandmates. As they embark on a 'last ever tour' in January, so the time for a reappraisal of Black Sabbath's output seems ripe. The Ultimate Collection double CD and four-album vinyl set includes the inevitable Paranoid, Iron Man and War Pigs, but also tracks from their many fine albums. True, you love 'em or you've probably never listened to a single album, but with 75 million sales, 24 platinum discs collected and a roster of rock royalty fans, we suggest you give The Sabs another try.



movie's opening scene. Autumn Symphony has a lovely lilting rhythm and string section, while the reverb enhanced Our Story (very Morricone in its chord changes and arrangements) is one of the album's many highlights.

MONTE PITTMAN INVERTED GRASP OF BALANCE

Metal Blade Records ★★★★★

Monte Pittman is best known as Madonna's guitarist on her recent tours and studio albums. He is also a busy metal guitarist and singer. Inverted Grasp Of Balance is his fourth album and it's loud, proud and aggressive as regards the guitar tones that positively rip out of the speakers! Recorded as a trio with legendary bassist Billy Sheehan and drummer, Richard Christy, Monte can switch vocal roles from roaring thrash metal to something more akin to melodic Dave Grohl. As regards guitar, Panic Attack's detuned scooped double-time chugging is a blazing album opener. From here, there's no let-up with



across when playing live - "this album is a great testament to how they drive us on to perform at our best", he adds. Indeed, the group's shows are the stuff of legend, and here they have the chance to share that experience with those that have never seen a show - and those that can't get enough of the Glasgow foursome. Spread over two CDs and a bonus live DVD their power and passion is palpable; tracks like More Than I Can Take, Rush Hour, You Stopped The Rain and Waking Up show a cohesive outfit that knows exactly how to please. They're currently on tour around the UK, so catch them if you can.

RITCHIE BLACKMORE'S RAINBOW

MEMORIES IN ROCK, LIVE IN GERMANY

Universal ★★★★★

Rock fans have been asking it for years: 'When's Ritchie Blackmore ditching the acoustic madrigals and getting back to his electrifying work with a Strat and souped-up valve amp?'. Well, the answer is now - at least for this brief reunion with his second great band, Rainbow. Earlier this year Ritchie picked up his Fender and returned to rock. This double CD documents parts of two shows recorded in front of an hysterical German crowd. Although touted as Rainbow, various Purple tracks appear, including the rapturously received Smoke On The Water, Highway Star and Black Night; plus, of course, Rainbow favourites Since You've Been Gone and Long Live Rock'n'Roll. While the performances seem a tad tentative the musicianship from all concerned still shines through. A great document, but more for the diehards and completists we feel.



tracks like Arisen In Broad Daylight (pounding double-tracked guitars), The Times Are Changing (no Dylan comparison possible!) and the massive sounding Obliterated (harmony guitars and run-filled solo). Relief comes in Cadabra with its nylon-string arpeggios and ominous undercurrents. Album closer, New Blood Keeps Us Alive builds from a solitary acoustic to full band and ripping alternate-picked solo. Moshy indeed!

KING KING KING KING LIVE

Manhattan ★★★★★

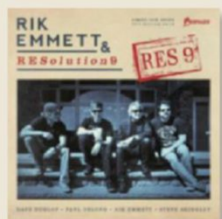
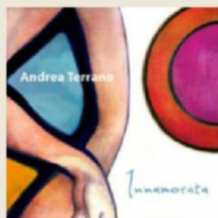
King King has forged a reputation as one of the UK's hottest and most entertaining live acts. With five British Blues Awards and a legion of fans to their name you have to believe guitar-wielding frontman Alan Nimmo when he says the audience needs to see, hear and believe in what you're putting

and Lifeson trade solos; and there's a splendid 're-union' with Emmett and his old Triumph mates for Grand Parade.

ANDREA TERRANO INNAMORATA

Atlantic Jaxx Recordings ★★★★★

Innamorata is for those that like nylon-string best when it blends classical, flamenco, ambient and Latin styles. It's a pleasing listen with centre-stage fingerstyle and pick-based playing and strong, film soundtrack-like, compositions. Opening track, Woodlands is a two-guitar piece that features Andrea and Rafael Marchante interweaving chords and solos (nice tremolo picking), which is followed by a strong Latin rhythmic piece enhanced by percussion and piano. One-time teacher Ennio Morricone's influence on Andrea is up for debate, but several pieces here are worthy of a Hollywood



RIK EMMETT & RESOLUTION 9 RES 9

Provogue ★★★★★

Rik Emmett is singer-guitarist for Canadian rock band, Triumph and considered a guitarist's guitarist due to his versatile chops. With Res 9, the 11 songs are performed by his regular band but enhanced by guest spots from Rush's Alex Lifeson and Dream Theater's James Labrie. Opener Stand Still has an arresting Texas groove with thick humbucker tones and slinky licks. Human Race features tight rock guitars and Lifeson's vibrant Rickenbacker 12 string. The anthemic I Sing not only sounds big but boasts some of the album's most passionate vocals, here shared by Emmett and Labrie. For blues-rock fans, the emotive The Ghost Of Shadow Town will get repeated plays; a big triplet groove and great soloing. The closer, End Of The Line impresses as Emmett

GT User Guide

You can get more from GT by understanding our easy-to-follow musical terms and signs...

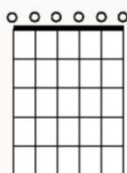


RELATING TAB TO YOUR FRETBOARD



HAND LABELLING

Here are the abbreviations used for each finger:
Fretting hand: 1, 2, 3, 4, (T) Picking hand: p (thumb), i (first finger), m (second), a (third), c (fourth).



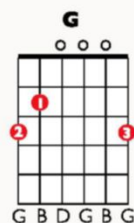
NUT & FRETBOARD

The fretboard diagram above represents the fretboard exactly, as seen in the accompanying photo. This is for ease of visualising a fretboard scale or chord shape quickly.



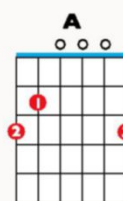
OUR RATING SYSTEM

Every transcription or lesson in GT is graded according to its level of difficulty, from Easy to Advanced. We'll also let you know what aspect of your playing will benefit by attempting a lesson.



CHORD EXAMPLE

The diagram represents the G chord in the photo. The 'O' symbol is an open string, and a circled number is a fretting finger. Intervals are shown below.



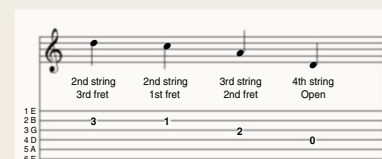
CHORD EXAMPLE (WITH CAPO)

The blue line represents a capo – for this A chord, place it at fret 2. Capos change the fret number ordering – here, the original fret 5 now becomes fret 3, fret 7 now fret 5, etc.

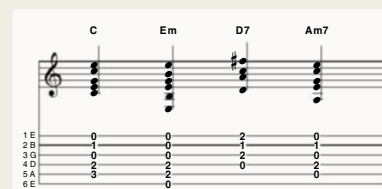


READ MUSIC

Each transcription is broken down into two parts...

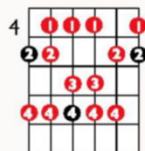


MUSICAL STAVE The five horizontal lines for music notation show note pitches and rhythms and are divided by bar lines.



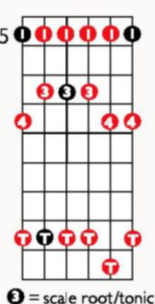
TABBING Under the musical staff, Tab is an aid to show you where to put your fingers on the fretboard. The six horizontal lines represent the six strings on a guitar – the numbers on the strings are fret numbers. The two staff and tab examples show 4 notes and 4 chords; C (C major), Em (E minor), D7 (D dominant 7) and Am7 (A minor 7).

A major scale



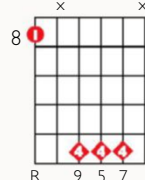
SCALE EXAMPLE

The diagram shows the fret-hand fingering for the A major scale (root notes in black). The photo shows part of the scale being played on the fourth string with first, third and fourth fingers.



TAPPING & HARMONICS

The left box shows an A minor Pentatonic scale with added tapped notes signified by 'T's. Above shows a Cmaj9 (no 3rd) with harmonics at the 12th fret.



GUITAR TECHNIQUES: HOW THEY APPEAR IN WRITTEN MUSIC...

PICKING VARIATIONS AND ALTERNATIVES

Up and down picking



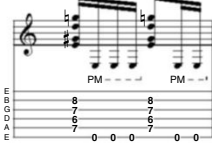
The first note is to be down-picked and the last note is to be up-picked.

Tremolo picking



Each of the four notes are to be alternate picked (down- & up-picked) very rapidly and continuously.

Palm muting



Palm mute by resting the edge of picking-hand's palm on the strings near the bridge.

Pick rake



Drag the pick across the strings shown with a single sweep. Often used to augment a rake's last note.

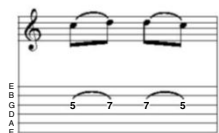
Arpeggiate chord



Play the notes of the chord by strumming across the relevant strings in the direction of the arrow head.

FRETTING HAND

Hammer-on & Pull-off



■ Pick 1st note and hammer on with fretting hand for 2nd note. Then pick 3rd note and pull off for 4th note.

Note Trills



■ Rapidly alternate between the two notes indicated in brackets with hammer-ons and pull-offs.

Slides (Glissando)



■ Pick 1st note and slide to the 2nd note. The last two notes show a slide with the last note being re-picked.

Left Hand Tapping



■ Sound the notes marked with a square by hammering on/tapping with the fretting-hand fingers.

Fret-Hand Muting



■ X markings represent notes muted by the fretting hand when struck by the picking hand.

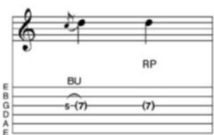
BENDING AND VIBRATO

Bend up/down



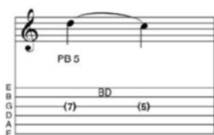
■ Fret the start note (here, the 5th fret) and bend up to the pitch of the bracketed note, before releasing.

Re-pick bend



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

Pre bend



■ Bend up from the 5th fret to the pitch of the 7th fret note, then pick it and release to 5th fret note.

Quarter-tone bend



■ Pick the note and then bend up a quarter tone (a very small amount). Sometimes referred to as a blues curl.

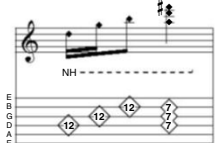
Vibrato



■ The fretting hand vibrates the note by small bend ups and releases. The last example uses the vibrato bar.

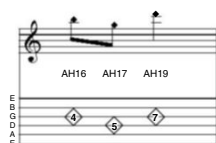
HARMONICS

Natural harmonics



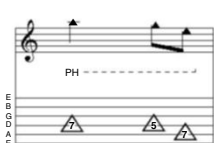
■ Pick the note while lightly touching the string directly over the fret indicated. A harmonic results.

Artificial harmonics



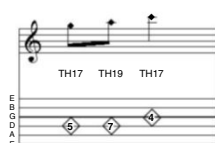
■ Fret the note as shown, then lightly place the index finger over 'x' fret (AH 'x') and pick (with a pick, p or a).

Pinched harmonics



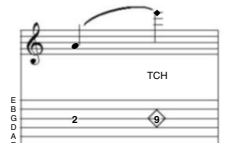
■ Fret the note as shown, but dig into the string with the side of the thumb as you sound it with the pick.

Tapped harmonics



■ Fret the note as shown, but sound it with a quick right-hand tap at the fret shown (TH17) for a harmonic.

Touch harmonics



■ A previously sounded note is touched above the fret marked TCH (eg TCH 9) to sound harmonic.

VIBRATO ARM (AKA WHAMMY BAR)

Vibrato arm bends



■ The note is picked, then the whammy bar is raised and lowered to the pitches shown in brackets.

Scoop & doop



■ Scoop - depress the bar just before striking the note and release. Doop - lower the bar slightly after picking note.

Dive bomb



■ Note sustained, then the vib is depressed to slack. Square bracket used if a long-held note has new articulation applied.

Gargle



■ Sound the note and 'flick' the tremolo bar with picking hand so it 'quivers'. Results in a 'gargling' sound!

CAPO

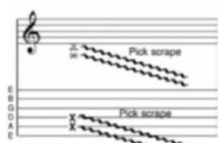
Capo Notation



■ A capo creates a new nut, so the above example has the guitar's 'literal' 5th fret now as the 3rd fret.

OTHER TECHNIQUES

Pick scrape



■ The edge of the pick is dragged down or up along the lower strings to produce a scraped sound.

Violining



■ Turn volume control off, sound note(s) and then turn vol up for a smooth fade in. Called 'violining'.

Finger numbering



■ The numbers after the notes are the fingers required to play the fret numbers in the tab below.

Pima directions



■ Fingerpicking requirements are shown at the bottom of the tab notation.

Right-hand tapping



■ Tap (hammer-on) with a finger of the picking hand onto the fret marked with a circle. Usually with 'i' or 'm'.

NEXT MONTH

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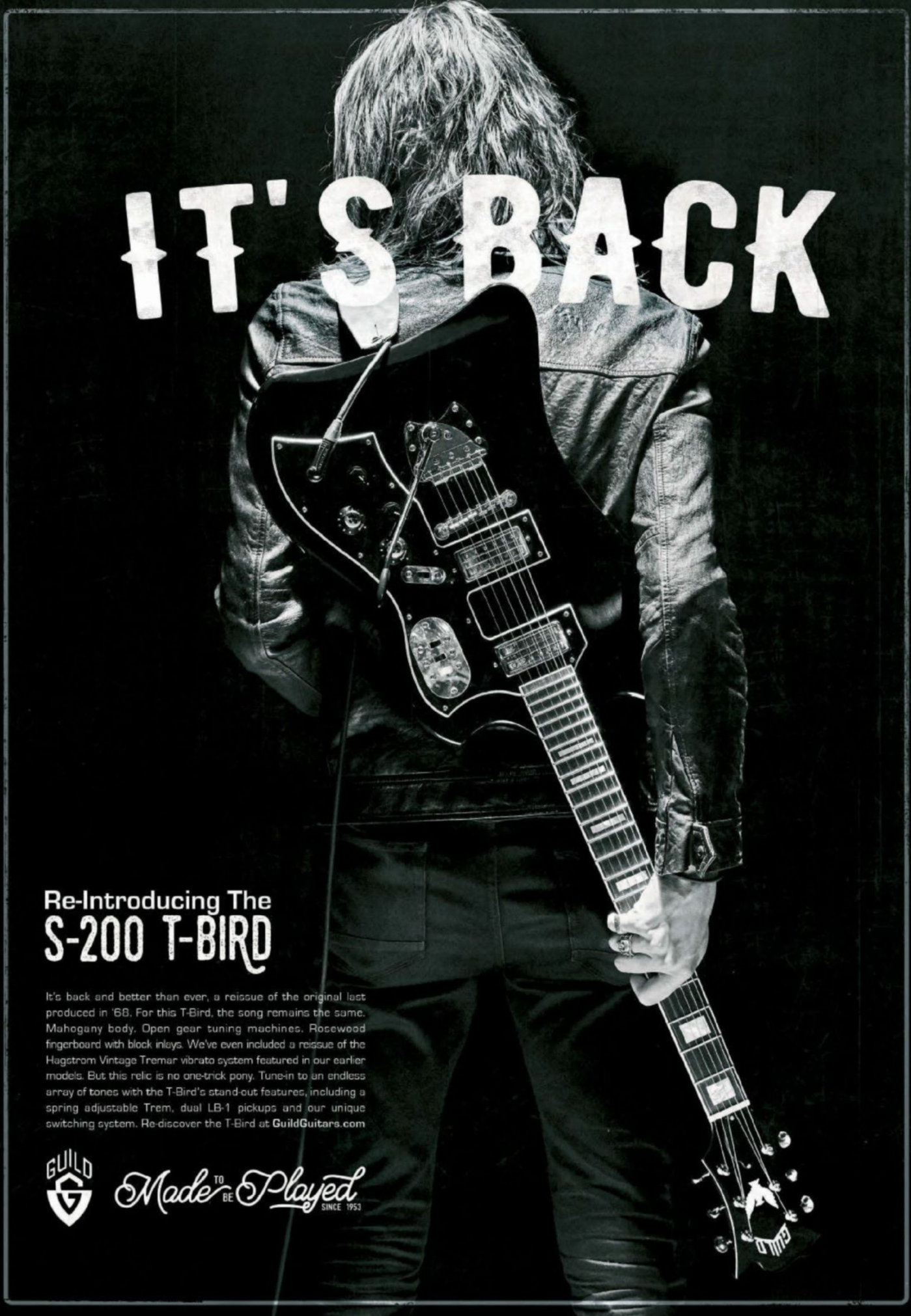
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