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266 MARCH 2017

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HANDEL

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AYNSLEY LISTER

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Just some of your regular GT technique experts...



RICHARD BARRETT

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!



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.



AYNSLEY LISTER

Aynsley is one of the UK's finest blues-rock guitarists, recording artists and performers. His new album Eyes Wide Open is a killer; we welcome him to GT!



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 GT 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

I READ EVERY word in GT every month, but somehow rarely get round to going through it musically. So, one of the people that should get the most out of it doesn't, because we move straight onto the next issue. Plus I gig, and I also want to get away from 'work' when I get home (excuses!).

But a couple of features this issue caught my eye that I do intend to try - one because I've wanted to for years, and the other since my playing could seriously do with it.

I don't currently own a nylon-string guitar, but used to use one as my main 'sofa' instrument - I learnt all my Stevie Wonder songs on it! Jason acquired a lovely one recently though, so I'm thinking how lovely it would be to spend the remaining winter nights going through our big Go Latin feature. I know a few Jobim songs and have that chord vocabulary lurking in the back of my brain, so to get more deeply into the whole South American thing is most appealing - plus it will give me an excuse to go GASSing after a new

instrument (I've already done a bit of preliminary trawling!).

The other article is Richard Barrett's Technique Makeover. I did a video for Guitarist with Richard recently, and he's such a clean and articulate player that my fretboard fumbblings felt somewhat agricultural next to his fleet-fingeredness, economic use of movement and an ability to leap from rest to a sprint in milliseconds.

Richard is right on when he says in the feature how small tweaks in all playing departments can add up to real gains in the longer run. It's a bit like oiling your bike,

pumping up the tyres, tightening the chain, angling the saddle and handlebars just right, and gaining another five miles an hour as a result. I don't even have a bike - but you know what I mean! Enjoy the issue, and do let me know if these features worked for you.

Neville Marten, Editor
neville.marten@futurenet.com



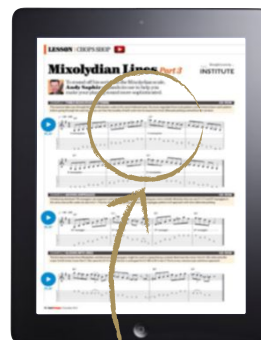
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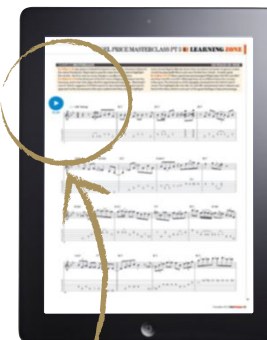
Tap the links

Finding your way around the magazine is easy. Tapping the feature titles on the cover or the contents page, takes you straight to the relevant articles. Any web and email links in the text are tappable too!



Animated tab & audio

Songs and lessons have the audio built in with a moving cursor showing you exactly where you are in the music. Simply tap the 'play' button then you can fast-forward or scroll back at will.

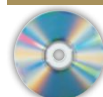


Play the videos

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.

PLUS! Get a FREE iPad/iPhone sample of GT. For full details and how to receive our digital edition regularly, go to bit.ly/guitartechniques (if you live in the UK) or bit.ly/guitartechus (overseas).

* 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.

A high-contrast, black and white photograph of a man playing a nylon string guitar. He is wearing large over-ear headphones and is focused on his playing. The lighting is dramatic, highlighting the man's face, the guitar's body, and his hands. The background is dark and out of focus.

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TURN TO
PAGE 28 NOW
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Thanks to Patrick
James Eggle and
World Guitars for our
stunning cover guitar;
a PJE 96 Carved Top

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COVER FEATURE

TECHNIQUE MAKEOVER
Top 10 problems solved! 14
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SPECIAL FEATURE

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GEORGE HANDEL
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Aynsley Lister:
Part 2 of his
blues-rock
soloing series

TalkBack

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



Stevie Ray Vaughan's song *Tightrope* was transcribed back in issue 252

LACK OF SONG TABS?

I've been a collector of GT for many years, and it has always been an exhaustible resource for players such as myself (beginner to intermediate) and seasoned players alike.

Recently, my cousin gave me his back catalogue of GTs, stretching back to issue 1. One thing that stood out during those early days was the number of transcriptions that were included, songs that guitar players could really get their teeth into. In recent issues, it appears that this has been lost to 'technique'.

Obviously, I understand that the clue is in the title, but the whole reason I got into guitar was because I wanted to play tracks by my favourite artists. There is a classical transcription every month but this genre doesn't really excite me. Recently, however, SRV's *Tightrope* and Satriani's *Always With Me, Always With You* really stood out as issues I was keen to buy and I looked forward to getting them nailed. I understand that there's a finite amount of material you can include, but as a suggestion you could team your main technique focus of that month to a track – say a funk track to accompany strumming or a metal track for picking technique. This would make GT a lot more appealing.

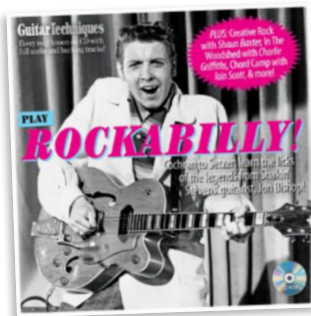
Chris Went

See response to next letter.

HISTORY REPEATING

My first guitar teacher introduced me to GT sometime around 2004. I still think the GT team is doing a great job, but there are a few things bothering me. I understand that print media is having a hard time and that this led to a few changes. I preferred the old design and found it more classy. The old CD sleeve was better too, because you could pick a certain issue out of the shelf in an instant. Things like this are a bit sad but they do not directly touch the standard of the lessons, features, workshops etc of the mag.

But what is really, really annoying me is that fact that in the last issue you reprinted a complete feature that was already in GT in 2009, in its entirety. Obviously I am talking about the Rockabilly workshop. For a long time reader and subscriber this is a bit of a punch



in the face. Please explain why you do this! Is something like this going to happen more often in the near future?

I hope GT will keep its high quality standards and you guys keep up your great work because it was and mostly it still is great fun to work through.

Christian Thiess

These two topics are closely linked so I'll reply to them together. First of all I'm glad that you still like GT, Chris, as our guys put an awful lot of work into it.

Over the years magazines' looks evolve as styles change; GT has a slight refresh every few years to reflect this, as it's surprising how mags can suddenly

look tired if not kept up to date. But each to his own, of course. The CD sleeve change meant we could continue putting the budget into what goes in each issue, and onto the disc itself. Plus this sleeve doesn't break like the old plastic ones used to, so many readers prefer it for that.

Regarding tracks: in the early days GT's entire content was copyright material. It allowed us to include a plethora of styles, bands and guitarists at a time when YouTube didn't exist and

“ ONE LESSON WITH ANY GT TUTOR WOULD COST MANY TIMES THE PRICE OF A MAG THAT'S PACKED WITH OTHER STUFF TOO ”

so of course it was mother's milk to guitarists. But in the end - for reasons including the Internet - we'd whittled it down to just one. Removing this didn't bother me though, since it's impossible to second-guess what single track our readers might want; plus, any tune you could desire is available in seconds online. The positive side of losing tab is that what we now have in GT is unique.

Removing the track did mean we had pages to fill, so the reuse of older material was logical. GT has a broad mix of readers: subscribers, regulars who've bought it for years, casual purchasers, and many more recent converts. Not everyone buys the mag every month, meaning we have a fantastic archive of stuff that most readers never saw, just languishing in the vaults. Hence reusing carefully chosen features didn't trouble me either; all the selected articles were from before our digital issue existed, and those readers get it with synchronised moving tab and audio - a big bonus.

Changes aren't made willy-nilly. I resist anything that smacks of a reduction in quality - we have never stinted on writers, or the calibre of our content. Most of our tutors write only for us, so this is very exclusive content indeed. And just think about it; one private lesson with a GT tutor would cost many times the price of an issue that's packed with other stuff too.

This year GT will have been going 23 years and I hope that, by keeping evolving - and maintaining the quality - it will continue to thrive for many

more to come. I also hope that you decide to stay with us too, Christian.

But of course we'd rather use all-new content. So the good news is that, from an issue or two's time having done a bit of juggling, the repeats will end - unless no other option is available.

SPECIAL EFFECTS

I have always used the guitar as a tool to write and perform songs and not applied much focus to learning the instrument itself. I

started subscribing to your magazine a couple of years ago, determined to enjoy the guitar in its own right and have enjoyed improving my technical ability a lot more than I thought I would. One thing I struggle with is mastering guitar effects. Chorus and distortion are about as experimental as I get. I have looked around for books explaining how to master these effects or at least get the basics down, but haven't really found anything. I wondered if you had any recommendations or whether this could be a potential feature (an effect each month)?

David Hall

Dario Cortese did a fine series for us years ago on the use of effects, but you could be right that it's worth another look. There's so much that we want to get into the mag that it might take a while - perhaps one big feature would cover it. And of course there are so many great pedals out there now...



Dare to dream.



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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: The same old tired licks?

You know the feeling... you sit down to practice and find yourself playing the same old stuff, getting bored and frustrated and it often leads to putting the guitar down.

People ask me about how to escape this - there are solutions but it depends on which version you're suffering from. Most commonly I find beginner and intermediate level players say that they play the same songs and riffs all the time. This one is the easiest to fix - learn some new songs! But before you choose a new song to learn there are a couple of things to think about that will help stave off the problem in the future.

Always try to choose to learn songs that you really love. There's no point in practising something you don't like unless you're doing it 'for work', which is an entirely different conversation. The first thing to think about is a song's difficulty, and your ability to play it). And be honest with yourself. I recommend most students have at least two songs they are working on at any time - one within their ability (and aiming to play the whole song along with the original recording). I would suggest that these songs become 'repertoire'. Then you make a playlist of the songs you learn so you can have a jam day every few weeks and play through all your songs in a set. It's great if you want to play in a band or jam with others.

The other song you are working on should be something you really love that is perhaps beyond your current technical ability but you aspire to play it one day. The idea here is to enjoy the journey and when you accept that you 'shouldn't be able to play it yet', you can enjoy the progress and work on smaller achievable sections. But don't feel too tied to it. Maybe only look at the song a week or two, move on and revisit it later. If you find it easier than you thought to get down, maybe it moves to your repertoire. Above all else this should be fun!

Students that follow this plan get a feeling of accomplishment



Justin has ways to make your practice time less frustrating

from their growing repertoire and enjoyment from working on songs they love, even if they can't play them so well. It's a great way of breaking out of a rut and avoiding the same one in the future. You can apply the same logic to working on techniques and concepts too.

A variety of same lick frustration that affects intermediate players,

“ I RECORD MYSELF SOLOING OVER A BACKING TRACK AND KEEP AN EAR OUT FOR MY PET LICKS OR PHRASES ”

comes when improvising and noticing that your 'pet licks' are becoming dominant. It's important to realise that every improvising musician has 'licks', 'lines' or 'concepts' that they use regularly and that is totally as it should be. Licks are simply words and great poetry uses words that people are familiar with. If you doubt this, do some transcribing of your favourite player and look for the same licks or concepts - you'll get to grips with it pretty quickly.

Problems usually occur when we find our pet licks are coming forward too often, or too close together. I'll share a couple of exercises that I find really helpful when I get in this muddle myself, and I hope they might help you too.

The first step for me is to learn a new lick, phrase or concept and develop it over a five-minute

hope it will become 'part of the family'. I'll often grab a few licks or ideas from something I have transcribed recently and do the above process with each, then try blending them together.

The second is that I record myself soloing over a five-minute backing track. I listen back and keep an ear out for my pet licks and phrases. I note down a few and then record another solo over the same thing, avoiding those licks. I listen back to that one and take note again of the offending licks, write them out and avoid those too. At some point the tired old licks are replaced with new stuff. If not, or I'm feeling really stuck, I learn a bunch of new licks (see above).

There are of course many other ways to break out of these ruts but I hope you'll find these effective if you find yourself bored with the same old tired licks!

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

SESSION *shenanigans*

The studio guitarist's guide to happiness and personal fulfilment, as regaled to us by **Mitch Dalton**
This month: Y is for Yule

By the time you read this the Season Of Goodwill will have come and gone. Christmas will be over, too. See? Who needs Michael McIntyre, Boxing Day CyberDeals or Tesco Value Crackers when you have this festive frolicsome feelgood column with which to fill your flippers?

The point is that I may write this with impunity. It's 2017 and you have clearly survived December's mince pie based bunfight. You may well be reading this within the cheery walls of your local branch of Relate. You might be contemplating the snowy landscape of your new year diary. You could be calculating the odds of your TV Licence, Car Insurance and Road Tax all falling due simultaneously in January. But you got through it. Somehow.

Let's review the terrifying ordeals that you, a Seasoned Santa Shredder, have just withstood. I have rated each tender cut of this venison enriched Winter Work-a-Land in a handy cut-out-and-keep Humiliation and Embarrassment Index. Or H/E for short!

1. Christmas Albums.

These are traditionally recorded in July. Despite the incontrovertible wisdom of my father ("British weather consists of six months of Winter - and six months of bad weather") it is part of planning regulations that they are recorded during the warmest three days of the year. Or Summer, as some folk allude to it. Often, the artist may insist that an effort is made to immerse proceedings in a jolly Xmas simulation, a kind of Artificial InSantanation, if you will. For a recent Kylie album we arrived in Chestnut Roasting Territory (or Angel Studios if you prefer) to be greeted with a fully-fledged Hollywood '40s-style makeunder. Sleds, reindeer, life-size toy soldiers and lashings of pharmaceutically neutral white powder bedecked the environs. The lady seemed happy enough and smiled angelically throughout proceedings.

H/E Index - Low. 25-35%.

2. Christmas Commercials.

This is the time of the year when those impecunious folk at your favourite multiple retail outlets discover that miracles really do happen. I refer to the annual discovery of £2-3 million down the back of the sofa in H.R. and the necessity to blow it all on a mega ad campaign before the accountants get wind of said budget balls-up. That is surely the only reasonable explanation for the sudden booking to accompany a posthumous Andy Williams in a digitally remastered reworking of The Christmas Song with full orchestra, singers and sleigh bells. At 8am. Now that's a proper Black Friday. However, the decision is but a simple one. Just say yes, children. After all, the money's the same, or better. John Lewis, M&S and Lidl. The Three Wise Men Of Marketing.

H/E Rating - 15% (because no one will ever know).

3. The Christmas Party.

Music Production companies invite their writers to these alcoholically supercharged bashes. The twist is that you will be asked to play for the assembled throng. For nothing, of course, in gratitude for the privilege of splitting half your royalties with

them. Embarrassment potential is limitless, from the moment a guitar is thrust into your paw and the invitation issued to "Come and sit in - how about Johnny B Goode? D flat's a great key for my voice..."

H/E Rating - 100%.

4. Christmas TV Specials.

Every Light Entertainment show mounts its own Xmas variation. It requires almost no creativity or extra expense. It's sufficient to lob a few bits of tinsel, a rent-a-tree and a

5. Christmas Concerts.

These may go under the aliases 'Christmas Cracker', 'Christmas Carol Singalong' and, since the time of their break-up, 'The Abba Tribute Show!' The good news is that you will be required to participate in but half the show. You will be afforded the luxury of listening to some seasonal melodies before unleashing your best Slade, George Michael and Boney M riffs upon a mercifully indulgent audience. But

“YOU LISTEN TO SOME SEASONAL MELODIES BEFORE UNLEASHING YOUR BEST SLADE, GEORGE MICHAEL AND BONEY M RIFFS!”

Santacentric presenter at the set, stand back and intone "...the last in the present series...from everyone here...see you in 2017...". Cue the dry ice and roll the credits.

My favourite is The Songs Of Praise Christmas Special. We record this on the same day as The Big Sing. In September! It requires both a mid-afternoon set rebuild as we Deck The (Royal Albert) Hall; and clairvoyance on the part of the guests, as the presenter enquires how they spent Christmas this year.

H/E Rating - 0-100% (the 100% should you be captured in vision).

they knew what they were getting.

When you return to your place you will discover a Santa hat placed upon your seat. You swallow your pride, don it in a display of goodwill and espouse the thought that you Wish It Could Be Christmas Every Day. As well you might when you subsequently receive The Abba Outfit they've asked you to wear later in the month.

H/E Rating - 565%.

Joy To The World!

For more on Mitch and his music go to: www.mitchdalton.co.uk



Mitch Dalton:
Our hero is full of
Christmas cheer!

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: blues-rock six-string hurricane, the amazing **Eric Gales**

GT: What is it about guitar instrumentals that appeals?

EG: They're a way of expressing what words and vocals can't - as vocals can express like music can't. I like them both as a combination but also as stand-alones as well.

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

EG: It can give you a listen to the artist's soul just through playing.

GT: Are there any tendencies that you aim to embrace or avoid?

EG: I tend to avoid nothing. Nothing is off limits. I like utilising it all!

GT: Is a typical song structure always relevant for an instrumental?

EG: Sometimes the groove will come to me and I'll write a melody to it. Others I have a melody first and then write a groove. Structure-wise it all depends on how I'm feeling when I'm writing that song.

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

EG: I love studying the vocalists approach! I am a vocalist so I have to bear in mind both perspectives when I'm writing stuff and I'm being more cognitive of that now because this new record is more about the song content and the melodies. I think it's been proven pretty good in the last 20 years that I can play a little bit! But I give a good example and a good



Eric Gales: new album, *Middle Of The Road*, out on 24 February

premise for both areas of the music spectrum and I'm very proud of that.

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

EG: It all depends on what I've been listening to. I may be listening to some John Mayer, some Albert Lee, some Jerry Reed, Eric Johnson, Joe Bonamassa or some gospel! Depending on what mood I'm in is how I'll approach something new.

GT: Songs often feature a guitar solo that starts low and slow, and finishes high and fast. Is this structure a useful for instrumentals?

EG: Yeah definitely. But there have been times where I start out blazing with the gas pedal to the floor and don't let up! Sometimes there's call for that, too.

GT: Any favourite keys or tempos?

EG: Not really man, it's just all what comes out.

GT: Do you find Minor or Major keys easier to write in?

EG: I favour Minor a little bit better but major is great too. I like them both, either one is great with me.

GT: How about modes - do you have any favourites?

EG: All of the modes are good! You never know what's going to come out. The thing about having all of the content studied, is you can just pick at random any mode that you want because you have all of the information there, like a computer. You put something in and it goes right to it, because the information is already there.

GT: What about modulations into new keys?

EG: Again, absolutely. I use that as an example when I'm teaching my students something on Skype. The more you study, the more it will help you in the end because you can go to it effortlessly whenever you feel like it.

GT: Do you view the backing band differently than you do on a vocal?

EG: No, not at all.

GT: What are your views on harmonising melodies?

EG: I like it, and I will use it, though sometimes it can seem a bit '80s and '90s; but then sometimes it can be used so well that it's not dated. It all depends on the presentation.

GT: What three guitar instrumentals have inspired you?

EG: Cliffs of Dover by Eric Johnson; Riviera Paradise by Stevie Ray Vaughan; and Peace In Mississippi by Jimi Hendrix.

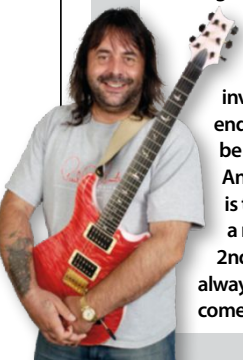
PHIL HILBORNE'S ONE-MINUTE LICK

E Minor 9 Arpeggio Lick

THIS LICK illustrates a couple of tasty ideas. The first bar features the notes of an Em9 arpeggio (E-G-B-F-F#) played as straight 16th notes but grouped as three cells, each containing five notes - ending on a final B. Odd groupings like these

'5s' sound less predictable than licks grouped in 3s or 4s. The second bar is a descending and ascending phrase involving sweep picking and legato that ends up on the 9th (F#). Licks like this can be heard a lot in jazz and fusion styles.

Another way of looking at m9 arpeggios is that is they are the same note-wise as a regular Minor Pentatonic, only with a 2nd/9th added and the 4th removed. As always, after playing through this phrase, do come up with similar ideas of your own.



SIXTY SECONDS *with...*

A minute's all it takes to find out what makes a great guitarist tick. Before he jumped in his limo for the airport, we grabbed a quick chat with young UK blues sensation, **Aaron Keylock**

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

AK: I use anything! Mainly around 0.85mm, but I'm not too worried. I go between fingers and picks on songs for different sounds as well.

GT: If you had to give up all your pedals but three, what would they be?

AK: I don't use any pedals at all! I like the fact that I have one guitar to work with and I use it in so many different ways to get different sounds! I use tone knobs and volume knobs a lot.

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

AK: I played drums for four years and used to play at jams, but haven't played in years so not really any more! Guitar is the one instrument that I connected with; I guess I can get through a song on bass but guitar is what's always interested me.

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

AK: The world I came from was improvisation and playing what I feel. I had a chance to learn but I always thought of music as an expression and a way to express your feelings and not just play what's on a piece of paper. I play songs differently every night and they have a different vibe every night because I have different feelings every night.

GT: Do cables make a difference?

AK: It obviously comes from the player but good amps and guitars help. I'm using Monster cables at the minute and they're really great.

GT: Is there anyone's playing that you're slightly jealous of?

AK: Not really. There's influences that I love but I've always believed in having your own identity and voice, which is what I've always tried to present in my music.

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

AK: My Les Paul is the guitar I have the biggest connection with. I got it when I was 10 and it's been on every stage with me.

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

AK: I love the old Marshall Plexis. It



Aaron Keylock:
got his Les Paul
aged just 10

sounds awesome flat out! I'm using modern cabs with Greenbacks so they sound great. I also have a Bluesbreaker with everything on 10, but the bass all the way off.

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

AK: It changes because I play slide and acoustic and open-tuned guitars so I couldn't really say.

GT: What strings do you use?

AK: Ernie Balls 10s on my Les Paul, 11s on my Firebird and TSR junior.

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

AK: That'd probably be Keith Richards! I always loved The Stones from a really young age and always

loved their sound. There was loads of guys that got me into it but I guess Keith was the one who always inspired me to find a sound and character of my own in my music.

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

AK: My Les Paul! I always loved them. I remember staring at them for ages as a kid and I got the one I have now for Christmas when I started to play live. It really did connect with me and I'll always play it.

GT: What's the best gig you ever did?

AK: Download Festival was an awesome show for us, as we got to play with some great bands to a great crowd of cool people. Then we

supported Blackberry Smoke at Shepherds Bush Empire. That was a dream because I was such a big fan of the band and it was such a beautiful room to play. I got to see Johnny Winter there just before he died too so it meant a lot to be there.

GT: ...and your worst playing nightmare?

AK: Everything falling to bits. The whole song just ends up stopping.

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

AK: To just be honest. People always love and respect honest music and can see through bullshit. That's always stayed with me.

GT: Do you still practise?

AK: Not so much on the road because practice is on stage. But at home I play a lot, whether it's just writing or learning something I still see it as practice, as you're stretching yourself as a player by just playing things.

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

AK: Johnny Winter on other guitar, Tommy Shannon on bass and it'd have to be John Bonham on drums. I'd stick Joe Cocker on vocals and Leon Russell on piano too!

GT: Present company excepted, who's the greatest guitarist that's ever lived?

AK: There's so many amazing players but what always interested me was players who had their own sound as soon as they played a note. I guess I'd have to say BB King for that.

GT: What would you most like to be remembered for?

AK: For being someone who always played what he wanted to do and was an honest musician.

GT: What are you up to currently?

AK: We're on this Roadstars Tour with SIMO and Federal Charm which is going really well. We have a week left on this tour. We've been out since October. We've done shows with Wilko Johnson and Joanne Shaw Taylor as well, which were all great. Then the album is out in January so I'm looking forward to getting that out there.

“ WHAT ALWAYS INTERESTED ME WAS PLAYERS WHO HAD THEIR OWN SOUND AS SOON AS THEY PLAYED A NOTE ”

That Was The Year... 1988

Twins at last,
Red Nose Day and
unemployment down

G&L DECIDES TO PULL THE PLUG

on its Invader guitars. This offset double-cutaway model is loaded with a humbucking pickup in the bridge position and two single-coils. Each pickup has its own micro switch and there are master volume and tone controls. But sales are below par and sadly it has to go.

PRIME MINISTER MARGARET THATCHER

announces a £3 billion regeneration scheme to improve inner-city areas. She becomes the longest serving British prime minister of the 20th century, having served for well over eight years! Unemployment is also at its lowest level for almost eight years. David Steel decides not to stand for the leadership of the new Social and Liberal Democratic Party but Arthur Scargill's narrow majority means he is re-elected as leader of the National Union of Mineworkers.

BRITISH COMPANY PETERSON PRODUCES

an amplifier to rival those built in the States! The Guitar Special 100 is an amazing piece of compact electrical engineering and is obviously competing against the mighty Mesa Boogie combos. From the front it's pretty conventional but turn it around and you get the full impact of what's on offer. The two channels work independently or you can mix them together with the aid of a footswitch. The Electro-Voice speaker is rated at 600 watts so it's not surprising that this is one of the loudest quality combos ever made!

THOUSANDS OF NURSES AND CO-WORKERS

form picket lines outside British hospitals as they strike for higher pay and more funding for the National Health Service. In response the government announces a 15% pay rise for nurses at a cost of £794 million to be funded by the Treasury. Actor Rowan Atkinson launches the Comic Relief charity appeal and the subsequent BBC Red Nose Day raises £15 million. The £1 note ceases to be legal tender, the average price of a house in Britain reaches £60,000.

AFTER WINNING THE EUROPEAN CAR OF THE Year award Peugeot's 405 saloon goes on sale in Britain, Vauxhall releases the third generation of its Cavalier hatchback but the Ford Escort is declared Britain's best selling car for the sixth year in a row.

THE FIRST DELIVERY OF FENDER'S

'The Twin' amplifiers, released in the States last year, finally reaches British shores and this twist on an old classic design is welcomed. The featured red knobs on the front panel give it a strikingly different appearance although standard black knobs will soon return. Curiously all four input sockets are located between the controls of the two channels but it's also one of the first Fender amps to offer an output drop switch from 100 down to 25 watts.



JAM TRACKS tips

Use these tips to navigate our bonus backing tracks

1 Blues Ballad (Am)

Slow Blues in A minor with an F7/E7 turnaround at the end of each cycle. Use A Minor Pentatonic (A-C-D-E-G) as a starting point, adding the ♭5 (E♭) to the mix as well. The basic triads will come in handy: Am (A-C-E), Dm (D-F-A), F (F-A-C) and E (E-G-B). Also, search for 'A Minor blues copycat jam' on YouTube to learn some cool licks made especially for this jam.

2 Jazzy Funk Jam (Dm)

The basic chord progression here is Dm-G, but when practising your rhythm playing I recommend trying out chords like Dm7-Dm9-Dm11 and G7-G9-G13. Start with D Minor Pentatonic scale (D-F-G-A-C) for your funky riffing and soloing and then move on to D Dorian mode (D-E-F-G-A-B-C) for a bit of added musical sophistication.

3 II-V-I Jazz Practice (E) This classic jazz progression goes Fm7 (2), B♭7 (5), E♭maj7 (1). You can essentially use E♭ Major scale (E♭-F-G-A♭-B♭-C-D) throughout, but the jazzy colours don't come out till you start chasing the chord tones – Fm7 (F-A♭-C-E♭), B♭7 (B♭-D-F-A♭) and



E♭maj7 (E♭-G-B♭-D) and adding chromatic ideas as well.

4 A Dorian Groove Jam

Here, the chords are basically Am-D7, which means A Dorian mode (A-B-C-D-E-F♯-G) will work perfectly. You can also simply use good old A Minor Pentatonic (A-C-D-E-G) or get bluesy with the A Minor Blues (A-C-D-D♯-E-G).

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.

GUITARIST TONE LOUNGE

Oh how we love to look at and talk about gear! So, starting this month our sister mag, Guitarist is launching its Tone Lounge, to be hosted by your very own Richard Barrett and Neville Marten. The two look at a product or range of products, play it live and discuss - as two working musos - what they really think of it. Programme #1 features Roland's rather fine BluesCube Artist 80. Check it out here <http://bit.ly/2hPoaM6>



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QUALIFICATION: BMus (Hons)
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SIGHT-READING: Beginner to advanced
CHARGES: £35 per hour
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Technique makeover

Top 10 problems solved!



Common pitfalls plague all players. **Richard Barrett** looks at the 10 most common technical problems and offers a strategy to improve each one, with 10 bespoke examples, mini pieces and backing tracks.

ABILITY RATING

Moderate/Advanced



Info

Key Various **Tempo** Various **CD** TRACKS 4-23

Will improve your... ✓ Fretting-hand accuracy and stamina

✓ Hand-to-hand coordination ✓ Articulation and timing

It's hardwired into the nature of most musicians to constantly strive toward an ever increasing level of technical mastery. That might sound a bit grandiose at first, but it doesn't actually have to mean virtuosic, rippling arpeggios or machine-gun-like alternate picking. It might just translate as smoother chord changes, more fluid improvisation, or simply better timing.

Whichever way you look at it, it's a very appealing thought to have the ability and freedom to accurately transpose our musical ideas from our brains, through our hands and onto the instrument, particularly if we can avoid the potentially inspiration-sapping process of spending hours on a trial and error hunt. Or indeed mindless technique squarebashing. That approach can risk taking the shine off any new discoveries for even the most dedicated among us. With that established, where do we go from here?

Though it's true to say that simply spending time playing naturally leads to progress (however incremental), things can very easily become stagnant – or even deteriorate – if we don't reappraise our

approach to the fine technical details from time to time. When an exciting new idea presents itself, it's completely natural to prioritise getting it out of our heads and onto the fretboard ahead of less artistically satisfying considerations, such as calculating the best fretting-hand position, fingering, or picking technique, especially as many of the

“IT MIGHT BE A GOOD IDEA TO CROSS-FERTILISE THE LEAST LIKELY TECHNIQUES AND GENRES AND SEE WHAT YOU CREATE”

best ideas can occur spontaneously.

Taking a balanced view, swinging too far in either direction probably isn't the best way to make great music consistently – and that's where these exercises and mini pieces come in. Once our fingers have been through a set series of movements a few times, it can be a frustratingly lengthy process educating them out of any 'bad' habits that aren't working for

us. So, if we accept that we're bound to occasionally veer off the path somewhat and commit to doing a bit of 'maintenance' with our technique periodically (maybe think of this as a 10,000-note service?) then it's possible to keep our interest piqued with a relatively fast influx of new ideas without drifting too far of track, or getting bogged down in too many ruts.

As far as our examples go, it's possible to strip them down and practise individual rudiments, which are reflected in the short exercises that preface each piece. But the focus here is more on creating musical solutions rather than pulling our musicality to pieces in the search for clinical perfection (I'd bet that most of your favourite players strike that balance, too).

I've chosen a variety of styles for the musical demo tracks, many of these reflecting contemporary rock techniques, but these are merely a 'serving suggestion'; you don't need to feel like there is a definitive stylistic path to follow here. In fact, it might be a good idea to cross-fertilise the least likely techniques and genres and see what you can create. Hot tapping country, anyone? **1**

TECHNIQUE FOCUS

Timing

The secret of good guitar playing – whether pulling back the tempo slightly on gospel style arpeggios or hitting with each snare beat right on the button with Motown style 'chops' – is about the way you deliver an idea, as this has a major effect on the way it's perceived by the listener. For solo guitar phrases (as most of these examples are) this is also true. Alternate picked phrases can sound jumbled and incoherent if they push or pull too much against the beat – and this control is best achieved by playing regularly against a timing reference, whether that be a metronome, drum loop or even a recording of a favourite song. Start slowly and build up in comfortable increments. Patience is key!



Get the Tone

As I used several sounds this is just a starting point from which you can add or cut drive, or use a distortion pedal for easy switching. Delay and reverb were added at the mixing stage, but there's nothing that would be missed should you not have a huge effects board. Most of those parts were double-tracked and panned left and right about 60 per cent.

To play rhythm chops as effortlessly as Nile Rodgers is a real art



WENN LTD./ALAMY



TRACK RECORD Sometimes what we find the trickiest, isn't what we expect – funk rhythm is particularly elusive; hacking away at 16th notes is one thing, but listening to a master like Nile Rodgers shows its infinite subtlety. Zakk Wylde's brutal but precise rhythm parts are another great example. Give some more technical players like Vinnie Moore and Yngwie Malmsteen a spin too, as their technique is flawless.

EXAMPLE 1/FIGURE 1 CHROMATIC METAL

CD TRACK 4

Using legato technique, this example and demo piece is designed to build independence in the fretting hand. The third and fourth fingers actually share a tendon, so independence can't be quite as full as combinations of first-second-

third – even first-second-fourth digits. But you can improve matters greatly by playing this for a few minutes a day. Don't overdo it, but keep relaxed and build up stamina incrementally.



Ex 1

Fig 1

EXAMPLE 2/FIGURE 2 STRENGTH IN REPETITION

CD TRACK 6

Primarily using combinations of first-second-fourth, and first-second-third fingers of the fretting hand, this piece keeps up a relentless pace, starting with a descending pattern, then working back up mixing ascending and descending

scales. On first listen it can sound like quite a barrage, but if you note each shift of position and run it slowly to a click, you'll be surprised how speed and stamina accumulate. Don't rush, as this will lead to tension and strain.

Ex 2

$\text{♩} = 120$ 8^{va}

E
B
G
D
A
E

Fig 2

$\text{♩} = 110$ 8^{va}

E5 D5 C5 G/B Am7

E
B
G
D
A
E

(8^{va}) C5 D5

E
B
G
D
A
E

E5 D5 C5 G/B Am7

E
B
G
D
A
E

C5 D5 8^{va}

E
B
G
D
A
E

EXAMPLE 3/FIGURE 3 50 SHADES OF VIBRATO

CD TRACK 8

Here are a few different flavours of vibrato – fast and wide, shallow and slow, plus gradually introducing it into a bent note like Gary Moore. Some work best by pushing the string up and releasing it back to its original position, whereas

some are far easier and more effective pulling downwards. A good example of this is the aggressive wobble in bar 4. This was achieved using first and second fingers combined.



Ex 3

♩ = 110

8va -----

Wide / medium BU
Wide / medium
Wide (pull down)
Wide / fast BU

7-(9) 6 5 15-(17)

E B G D A E

Fig 3

♩ = 110

A5 F5/A G5/A D/A D5 C5

3 PM - - ' PM - - ' 3

BU

7-(9) 7 5 6 5 7 5 4 5 4 7 4 5 7 5

E B G D A E

1

8va -----

A5 F5/A G5/A D/A

BU BU

15-(17) 15-(17) 15-13-12 12 15-13 14 12-13 13-(15) (13)-12 13-(15) 14

E B G D A E

5



Steve Lukather exhibits some of greatest control of any guitarist

WEEN LTD / ALAMY

EXAMPLE 4/FIGURE 4 WAYS TO BEND

CD TRACK 10

Here, I'm exploring different ways to fine-tune pitching when bending strings. Jeff Beck, David Gilmour and Steve Lukather are all masters of this and the musical example borrows a little from each. This is notated as accurately as

possible, but you may find it most useful to have a few listens to the track to get the feel and timing of each idea. It's not set in stone, go with the sound that pleases you most.



Ex 4

♩ = 120

Fig 4

♩ = 96

EXAMPLE 5/FIGURE 5 TIMING CONTROL

CD TRACK 12

In the quest to develop warp speed, many of us neglect timing, which can be particularly tricky when we're faced with a phrase that doesn't require us to simply play as fast as we can. Like lifting a heavy weight slowly, it requires

control throughout the whole process, rather than rushing from end to end. This example throws in both slower and fast legato, and is designed to focus on this kind of playing in a musical context, rather than a race against the click!



Ex 5

$\text{♩} = 120$

E
B
G
D
A
E

Fig 5

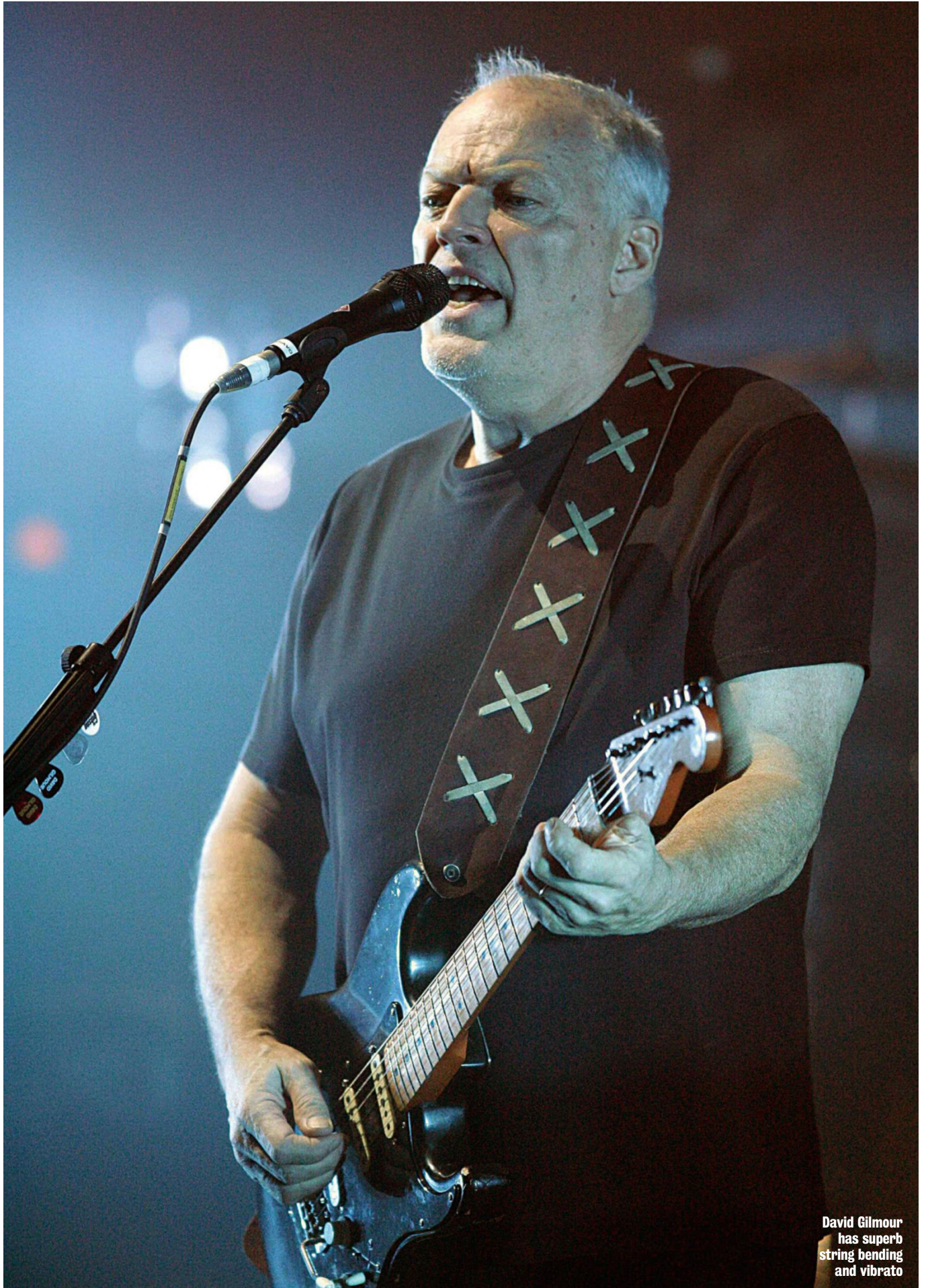
$\text{♩} = 116$

E
B
G
D
A
E

1

4

7



David Gilmour has superb string bending and vibrato

DPA PICTURE ALLIANCE ARCHIVE / ALAMY

EXAMPLE 6/FIGURE 6 FUNK RHYTHM AND GHOST STRUMS

CD TRACK 14

This Nile Rodgers-style part uses a varied attack on those 16 'ghost' notes. These are transcribed, but not always played – though crucially the picking hand does go through the motions, giving context to the up and down strokes of the pick.

This also makes the rhythm flow far more naturally. It's far easier played than described (or transcribed) so give it a go, remembering to anchor yourself to the bass and snare drums.



Ex 6

$\text{♩} = 120$ Am7

Fig 6

$\text{♩} = 100$ Cmaj7 Am9

Dm9 G7sus G7 Cmaj7 G6/C

Am7 Dm Dm9 G7sus4

EXAMPLE 7/FIGURE 7 CHROMATIC SYNCHRONISATION

CD TRACK 16

This example is played almost exclusively with alternating down and upstrokes. Often, problems with articulating more complex phrases don't lie with the fretting hand or picking hand alone but with harnessing them together.

By working this piece up from a slow tempo, you will develop far greater synchronisation and sympathy between the hands. Pay close attention to details like consistent picking angle and minimum movement.



Ex 7

♩ = 120

Fig 7

♩ = 124

A5 8va G5 F5 G5

Half time feel

E5 A5 G5

F5 8va G5 E5

EXAMPLE 8/FIGURE 8 CLASSICAL PIVOTING

CD TRACK 18

Pivoting is the term given to a repeated pattern incorporating an ascending or descending line. Use alternating down/upstrokes and choose your fretting fingers carefully. A finger per fret doesn't always work, but makes a good

starting point, even if this means jumping between the first and third strings at the end of each phrase. Skipping between non-adjacent strings is tricky, but, like anything, slow repetition of the most logical technique yields results.



Ex 8

$\text{♩} = 120$ *S^{va}*

E B G D A E

13 15 12 15 14 12 13 10 13 12 10

etc

Fig 8

$\text{♩} = 107$ *C* *S^{va}* *G*

Half time feel

E B G D A E

15 12 15 15 12 15 15 12 15 15 12 15 13 10 13 13 10 13 13 10 13 13 10 13

etc

Am9 *G*

E B G D A E

12 8 12 12 8 12 12 8 12 12 8 12 10 7 10 10 7 10 10 7 10 10 7 10

Fsus2 *G* *C*

E B G D A E

8 5 8 8 5 8 8 5 8 8 5 8 10 7 10 10 7 10 10 7 10 10 7 10 13



You'd be hard pressed to find a better picker than Zakk Wylde

EXAMPLE 9/FIGURE 9 TIMING

CD TRACK 20

It's often said that rhythm guitar is among the most important skills. This is especially true of heavy rock riffing, where accuracy and stamina are absolutely key. This exercise is designed to get to the heart of the matter, featuring muted

8th, 16th notes and triplets. It's essential to be able to switch seamlessly between these if you are to be known as a great rock rhythm guitarist. James Hetfield, Randy Rhoads and John Sykes are all great riffers to pick up tips from.



Ex 9

$\text{♩} = 120$ E5

Fig 9

$\text{♩} = 130$ E5 D5 A/C# C5

G5 F#5 G5 E5 D5 A/C#

C5

EXAMPLE 10/FIGURE 10 **EVEN DYNAMICS**

CD TRACK 22

Combining legato, alternate and hybrid picked ideas, this example targets continuity between these techniques, to iron out relative volume levels in a way that compression alone can't really achieve. It's also about keeping tempo consistent as you switch between approaches. There are no secrets or short

cuts; just work methodically through and you should find many technical glitches get smoothed out. And with all the examples, think about whether you are playing on, in front of, or behind the beat (an element of 'laziness' is often preferred since 'ahead of the beat' can sound nervy and insecure).



Ex 10

Fig 10

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Go Latin!



Latin music combines exciting rhythms with the coolest feel and is both challenging and rewarding to master. If you are after a 'fun to play' lesson look no further, says **Jon Bishop**, with this Top 10 Latin Styles article!

ABILITY RATING

Moderate/Advanced



Info

Key Various **Tempo** Various **CD** TRACKS 24-43

Will improve your...

✓ Syncopated rhythms ✓ Fingerstyle technique ✓ Stylistic knowledge

Latin is such a vibrant and sexy musical genre that everyone should have a few of its styles and techniques under their belt. So the aim of this lesson is to provide you with some core concepts to help you build a vocabulary in various Latin music forms. We have chosen 10 contrasting styles and recorded a 16-bar performance piece for each - complete with individual backing tracks.

The guitar plays a vital role in many of these styles and can also be used to play parts that a piano would otherwise handle. A nylon-string flamenco or standard classical guitar will be the most stylistically appropriate choice for playing Latin music styles. It is important to learn how each instrument of the ensemble functions, and helpful to learn the special name that is given to that instrument's function within the arrangement.

The 'clave' is a rhythmic pattern used in Afro Cuban music styles (salsa, cha-cha-cha, mambo, rumba, samba etc). The five-stroke, clave rhythm is two bars long and forms the backbone of the rhythm section. The name 'claves' is also used for a percussion instrument that consists of two woodblocks that are banged together. The rhythm section usually implies the 'clave' feel, as opposed to

playing it in a crude or obvious way. Each style has its own 'clave', and the most common ones have been written out for you to study (see Figs 1 to 3 below).

The 'cascara' is a rhythm that was originally played on the side of the timbale drums. The word 'cascara' means shell, and this rhythm

“A NYLON-STRING GUITAR IS A PARTICULARLY EFFECTIVE AND STYLISTICALLY APPROPRIATE CHOICE FOR PLAYING MOST LATIN MUSIC STYLES.”

was played on the shell of the drum, hence the name. Drummers often play cascara rhythms on various parts of the drum kit and this adds to the complexity of the sound.

The syncopated (off-beat) piano figures commonly used in Latin music are referred to as a 'montuno'. These lines often repeat over and over, and incorporate chromatic passages and octave intervals. Transferring these piano ideas across to the guitar can be challenging. The syncopated nature of the rhythms can add extra difficulty - especially if you are not

used to playing 'off the beat'.

Finally, in Afro-Cuban styles the bass line is often referred to as the 'tumbao'. The tumbao can be confusing to listen to if you are a rock or pop musician as the bass line starts on beat 4 of the bar. Bass lines in rock music tend to start on beat 1 so it's important when playing along with a tumbao bass line to remember where the start of the bar actually is.

So, turn the page to see the 10 styles covered with information on each one's origins and idiosyncrasies. There are audio demonstrations of all 10 styles with backing tracks to practise these ideas over, or to try out some of your own ideas. **1**



Get the Tone

The examples were performed on a Raimundo nylon-string acoustic, recorded with a Rode NTK valve condenser mic with a touch of reverb added. These ideas can be played on any type of guitar, but will sound most authentic on nylon strings. So, go on, dig out your old classical guitar, stick a new set of strings on and head down to sunny (but imaginary) Rio!

FIGURES 1 - 3 RHYTHMIC PATTERNS

Fig 1 - Bossa Clave 3:2



Fig 2 - Son Clave 3:2

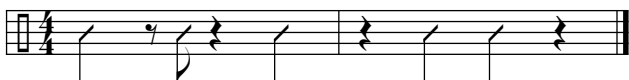


Fig 3 - Rumba Clave 3:2



Bossa Clave 2:3



Son Clave 2:3



Rumba Clave 2:3



TRACK RECORD Getz Plays Jobim: The Girl From Ipanema (2002) features Joao Gilberto on guitar and lovely songs by Antonio Carlos Jobim. The vocals of Astrud Gilberto (romantic partner to both Gilberto and Getz) are also featured. For an overview of Afro Cuban music, Buena Vista Social Club (1997) is hard to ignore; and for vocal and guitar perfection try Francis Albert Sinatra & Antonio Carlos Jobim (1967).



Joao Gilberto: this virtuoso guitarist has been Latin guitar's lynchpin for decades



Eliades Ochoa (left) and Barbarito Torres (right), from Buenvista Social Club



1 Mambo

THE MAMBO ORIGINATED in Cuba and spread to Mexico. Perez Prado was one of the first to promote his music as 'mambo'; he also introduced it as a dance. Other musicians experimented with faster tempos and more complex dance steps; this experimentation produced the infamous cha-cha-cha.

PIECE 1 MAMBO

CD TRACK 24

The mambo style is fast paced and fun to play. This piece is at 220 bpm so the speed adds to the challenge. The progression has a jazz flavour with its II-V-I

(Am7-D9-Gmaj7) and IIm-V a tone up (Bm7-E9) to navigate. The tumbao bass line is also in effect here, so keep your ears peeled for beat 1!

Nylon string acoustic guitar with fingers

♩ = 220

Am7 D9 Gmaj7 Em7 Am7 D9 Gmaj7 Bm7 E9

mf

1 p m i p m i etc

Am7 D9 Bm7 E9 Am7 D9 Gmaj7 Bm7 E9

5

Am7 D9 Gmaj7 Em7 Am7 D9 Gmaj7 Bm7 E9

9

Am7 D9 Bm7 E9 Am7 D9 Gmaj7

13

2 Samba

SAMBA IS A Brazilian music style that gave birth to the bossa nova. The music is usually up-tempo and rhythmically complex. At carnival time large groups of musicians (often between 250 and 300) play together accompanying the dancing 'samba schools'. This music is mostly percussion based with various rhythms and percussion instruments intertwining to produce one, enormous sound.

PIECE 2 SAMBA

CD TRACK 26

This piece skips along at a fast pace (again 220 bpm) so you will need to practise slowly in preparation to playing at the performance tempo. The chords are based around a II-V chord progression in two different keys. First up is

B $\flat$ m7-E $\flat$ 7 (II-V in A $\flat$) and then Cm7-F7 (II-V in B $\flat$). This style of harmony is again jazz orientated, and sounds great against the samba groove. This piece is best played fingerstyle.

Nylon string acoustic guitar with fingers

$\text{♩} = 110$ B $\flat$ m11 E $\flat$ 9 A $\flat$ 6/9 A $\flat$ dim7

1 p m p m etc

5

9

13

3 Bossa Nova

THE BRAZILIAN BOSSA nova style became popular in the '60s and is a fusion of samba and jazz. The tempo is usually laid back and with a mellow vibe. The bossa nova style has become part of the standard jazz repertoire, and the composer Antonio Carlos Jobim has written many classic songs including The Girl From Ipanema. The rhythms are based around the 'bossa' clave (See Fig 1, p30). The two-bar bossa nova clave pattern can be played with three beats in the first bar, and two beats in the second (3:2 clave) or reversed so that there are two beats in bar 1, and three beats in bar 2 (2:3 clave).

PIECE 3 BOSSA NOVA

CD TRACK 28

The bossa style has great relaxed feel and uses fairly complex harmony. Note the jazzy II-V, and from bar 9 the harmony is similar to that of a famous Jobim

composition. This piece has a fairly complex guitar part, which incorporates bass lines, chords and melody notes. This may take practice to perfect.

Nylon string acoustic guitar with fingers

$\text{♩} = 176$ Dmaj7 E♭maj7 Dmaj7 Cmaj7



omit on rpt.

1, 5 p a m i p a m i etc

9 a m i p a p p a m i a etc

13

17

4 Cha-cha-cha

THE CHA-CHA-CHA or 'cha-cha' is another Cuban music style that's a popular beat to dance to. This style was popularised by Enrique Jorin in the '50s, and has since become a famous ballroom dance featuring small steps and swaying hips. The name cha-cha-cha is onomatopoeic and describes the rhythm phonetically - think of the three hits at the end of Stevie Wonder's song, I Just Called To Say I Love You - that's 'cha-cha-cha!'

PIECE 4 CHA-CHA-CHA

CD TRACK 30

Here the guitar part combines the octave interval with chromatic movement and a syncopated rhythm. The piece starts with a classic way to spice up two bars of a minor 7 chord. This descending chromatic movement from the

root gives us the chords of Bm-Bm/maj7-Bm7-Bm6 (just think of Stairway To Heaven or Michelle). The octave interval adds strength to the sound and is challenging - but you'll find it's well worth it.

Nylon string acoustic guitar with fingers

♩ = 120

Chords: Bm Bmmaj7 Bm7 Bm6 A A7 A A7

1 a m a etc

mf

Chords: G F#7b9 F# Bm Bmmaj7 Bm7 Bm6

Chords: Bm Bmmaj7 Bm7 Bm6 A A7 A A7

Chords: G F#7b9 F# Bm Bmmaj7 Bm7 Bm6/F# Bm

13

5 Salsa

SALSA IS AN exciting blend of Cuban styles and became established in New York in the '70s. The name was used as an umbrella term for popular Cuban dance music, and to promote the music internationally. The word 'salsa' in Spanish means sauce and the music is usually up-tempo with a tumbao bass line. The 'son clave' (See Fig 2, p30) is often used in this style in both the 3:2 and 2:3 formats.

PIECE 5 SALSA

CD TRACK 32

This piece alternates between the chords of E7 and Am. This progression is classic Latin style and is instantly recognisable (think Santana!). The guitar part demonstrates three different ideas for a 'montuno' part. The guitar lines

can be played with fingerstyle or hybrid (pick and fingers). This groove also uses a 'tumbao' bass line and is challenging to play consistently, so follow the fingerings and picking directions in the tab.

Nylon string acoustic guitar with pick and fingers

$\text{♩} = 190$ E7 Am E7 Am etc

mf

1, 3 a m a a m a a m 5 with pick ...

E7 Am E7 Am

7

E7 Am E7 Am

11

E7 Am E7 Am Play 4 times Amadd9

15 17, 19, 21, 23 25

6 Rumba

THE CUBAN RUMBA style is a fusion of music brought to Cuba by African slaves and Spanish settlers. This style features the tumbao bass line and is fantastic fun to play. Blues musicians like Robben Ford and Albert King are fond of the rumba feel and have often incorporated it into their arrangements. The rhythms are based around the underpinning rumba clave (*See Fig 3, p30*) which can be played in the 3:2 or 2:3 formats.

PIECE 6 RUMBA

CD TRACK 34

The guitar part is again a montuno style pattern incorporating octave intervals with syncopated rhythms. It can be played fingerstyle, but hybrid picking will work well, especially if you are on a guitar with steel strings. Start slowly, work

up to speed and watch out for that bass line starting on beat 4 of the bar. The fingerings and picking patterns have been notated - you will find it easier to use a first finger barre from bar 9 onwards.

Nylon string acoustic guitar with fingers

1 **Dsus4** **D** **Dsus4** **D**

$\text{♩} = 170$

mf

1 m a a m a a etc
p p

5 **Esus4** **E** **Esus4** **E**

9 **Dsus4** **D** **Dsus4** **D**

13 **Esus4** **E** **Esus4** **E** **C#m**

7 Merengue

THE MERENGUE STYLE originated in the Dominican Republic and was created in the '20s by Nico Lora. The style is upbeat and the lyrics and dance styles are often sexually suggestive. One of the most popular styles of merengue is named after the brothel in which it is said to have started (perico ripiao). There are three different types of merengue played in the Dominican Republic today.

PIECE 7 MERENGUE

CD TRACK 36

This merengue piece is great fun to play but also pretty challenging due to the fast tempo, so it's well worth examining the suggested fingerings in the

notation. Practise the fingering and picking patterns slowly and then build the parts up to tempo.

Nylon string acoustic guitar with fingers

$\text{♩} = 120$

mf

E A C#m Badd11 E A C#m B

1 m p a m p a m p etc

E A C#m Badd11 A E/F# E/G E/G#

5

A D F#m E A D F#m E

9

A D F#m E A Aadd9

13

9 Carnavalito

THE CARNAVALITO is a Latin style from South America that combines upbeat flamenco style guitar with a cheerful vibe. As with most Latin music styles the carnavalito is a dance and the name means 'little carnival'.

EXAMPLE 9 CARNAVALITO

CD TRACK 40

Bars 1-4 and 9-12 feature a strumming rhythm. Bars 5-8 and 13-16 have some simple but effective arpeggio ideas to try out. The carnavalito style often has

the pan-pipes playing the melody and the sound transports the listener direct to the Andes with condors sailing overhead.

Nylon string acoustic guitar with pick

$\text{♩} = 180$ Em

First system of music (bars 1-4). The treble clef staff shows a melody starting on G4, with a *mf* dynamic marking. The bass clef staff shows a strumming pattern with fingerings 7, 9, 8, 9, 7, 9, 8, 9. Chords G, B7, and Em are indicated above the staff.

Second system of music (bars 5-8). The treble clef staff shows a melody starting on G4. The bass clef staff shows an arpeggio pattern with fingerings 2, 0, 3, 0, 0, 2, 1, 2, 0. Chords G, B7, and Em are indicated above the staff.

Third system of music (bars 9-12). The treble clef staff shows a melody starting on G4. The bass clef staff shows a strumming pattern with fingerings 8, 8, 8, 9, 8, 8, 9, 8, 9, 10, 9, 10, 7, 7, 7, 8, 7, 7, 7, 8, 9, 9, 9, 9, 7, 7, 7, 7. Chords C, G, B7, and Em are indicated above the staff.

Fourth system of music (bars 13-16). The treble clef staff shows a melody starting on G4. The bass clef staff shows an arpeggio pattern with fingerings 3, 2, 0, 3, 0, 0, 2, 1, 2, 0, 2, 0, 7, 8, 9, 9, 7. Chords C, G, B7, and Em are indicated above the staff.

10 Beguine

THE BEGUINE is a dance and music style that originated in the Islands of Martinique and Guadeloupe. The style is similar to a slow rumba but unsurprisingly with a more Caribbean flavour. The Cole Porter song Begin The Beguine helped to popularise the style outside the Caribbean islands.

EXAMPLE 10 BEGUINE

CD TRACK 42

This lilting piece is a great strumming workout. You can hear the flamenco influence but the tempo is more relaxed. This piece will work when strummed

with either a pick or the fingers - follow the directions in the tab. As with all the examples, try this rhythm with chords of your own choosing.

Nylon string acoustic guitar with pick

Aadd9 **Amaj9**

$\text{♩} = 110$

mf

1

A7 **D**

5

Dm **A** **F#m**

9

Bm7 **E7** **A**

13

Aynsley Lister masterclass *pt2*



Aynsley demonstrates his lead style by taking a solo over three contrasting blues style-backing tracks. In part two we switch to A Minor for a cool blues shuffle. **Jon Bishop** is your guide.

ABILITY RATING

★★★★★ Moderate

Info

Key: A minor

Tempo: 145 bpm shuffle

CD: CD-ROM track

Will improve your

✓ String bending and vibrato

✓ Melodic blues soloing

✓ 'Shaping' of a solo

This second track from blues ace Aynsley Lister is again centred on the guitar-friendly key of A. This time however we are moving to the Minor tonality, and instead of the classic 12-bar we are using a 32-bar form with an interesting turnaround (Am-C7-B7-B₇), which is most effective. We have written out the chord chart for your reference. It's fairly straightforward to solo

over and basically stays on Am most of the time. As Aynsley explains in the video, it works well to stick to your guns and solo straight through the C7, B7, B₇ chord section with the same A Minor Blues scale vocabulary.

Check out the three-octave Blues scale-fingering pattern that we have notated. This fingering is similar to the one we used last time so this will act as a bit of revision and also highlight the positions of the 'blue' notes (♭5). This fingering is very effective and was used extensively by players like Eric Clapton and Jimi Hendrix. Aynsley uses it for most of his solo, so this roadmap will be a good starting point when setting sail on your own freeform adventure. The tempo is reasonably fast here at 145 bpm, which means (counter-intuitively,

perhaps) you can actually afford to play less and 'use the space'.

In the lesson section Aynsley shares some valid tips on adding vibrato to both normally fretted and bent notes. He also makes the point that not all the notes need vibrato. In fact, a string bend with no vibrato can add a cool tension to the sound. As ever the notation

“NOTE HOW AYNSELY SHAPES HIS GUITAR SOLO FROM START TO FINISH, RATHER THAN SPITTING OUT A SLEW OF LICKS”

contains all of the fingerings, articulations and phrasing from the video performance. It'd be well worth taking a close look at the way Aynsley fingers and picks the phrases. The ideas here are all relatively easy to play, especially at a slower tempo, and taking this slowly at first is definitely the way forward.

Hopefully, there will be a new technique, lick or phrase in here for you to perfect. If you find one you like then memorise it and use it in future solos - a prime point to note is how Aynsley 'shapes' his guitar solo from start to finish, rather than simply spitting out a slew of licks. Once you have mastered some of these concepts try creating a solo of your own over the same backing track. **1**

NEXT MONTH Jon delivers part 3 of our exclusive video masterclass with **Aynsley Lister**

Aynsley Lister with his blues video masterclass series, Part 2



6

GAIN

7

BASS

7

MIDDLE

6

TREBLE

4

REVERB

Get the Tone

Aynsley used his Damian Probett single-cut with two humbucking pickups, through a Brit-style combo made by Rift. Aynsley says that the main influence for his tone is 60s era Clapton. The sound should have plenty of bite, but still retain clarity. Any electric will work well; just dial up a creamy, light overdrive and select the bridge pickup with tone and volume controls full up. Add reverb or delay to taste.



TRACK RECORD Aynsley has released many studio albums since his debut in 1996, as well as a Live DVD. But his latest release, *Eyes Wide Open* is crammed with great songs and fantastic guitar playing and tones - we reckon it's his best by far. He's a busy live performer too, so catch Aynsley and his band in live shows across the UK and Europe. Also check out www.aynsleylister.co.uk for more details.

DIAGRAM 1 CHORD CHART

Bridge Pickup with overdrive $\text{♩} = 145$ CHORUS 1, 2, 3, 4
Am

Two Bar Count In *ff*

5

C7 B7 B $\flat$ 7

9

Am Play 4X

13

Am To Fade . . .

17

DIAGRAM 2 THREE-OCTAVE BLUES SCALE PATTERN

E B G D A E

(3) (5) (7) (9) (12) (15) (17) (19) (21)

EXAMPLE CHORUS 1

CD TRACK CD-ROM

[Bars 1-14] The track starts with a two-bar count in. There is plenty of space before the first lick. This is a great demonstration of restraint and using the space itself to make a musical point. Note of how Aynsley navigates the section

with the chord changes in bars 11-14. He employs the same scale and ideas as for the A Minor chord but uses his ear to select good sounding notes as the chords go by.

$\text{♩} = 145$ Shuffle CHORUS 1
Am

Two Bar Count In *ff*

Bridge Pickup With Overdrive

E B G D A E

2

3

8 8 5 8 7

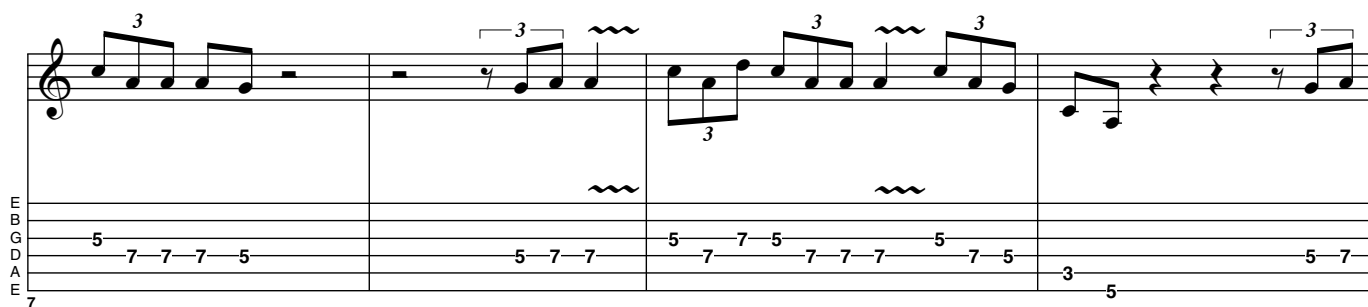
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EXAMPLE CHORUS 2

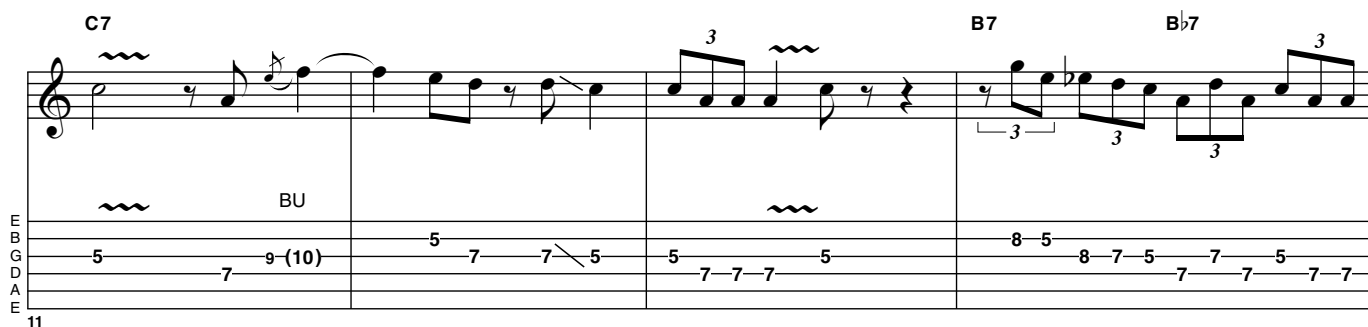
CD TRACK CD-ROM

[Bars 15-16] This section features some high, Clapton style bends, some of which are a whopping tone and a half in size. Make sure you warm up before

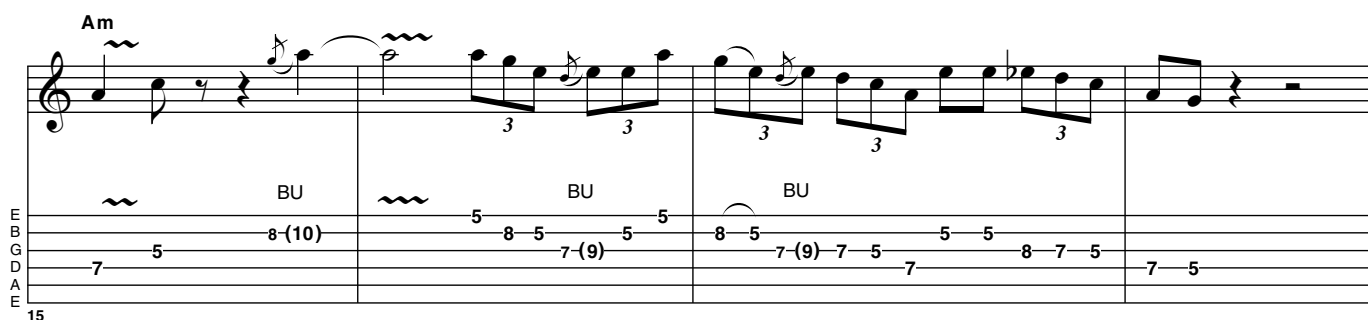
attempting these. There is also a recurring use of the crotchet (quarter-note) triplet which provides a cool, syncopated sound.



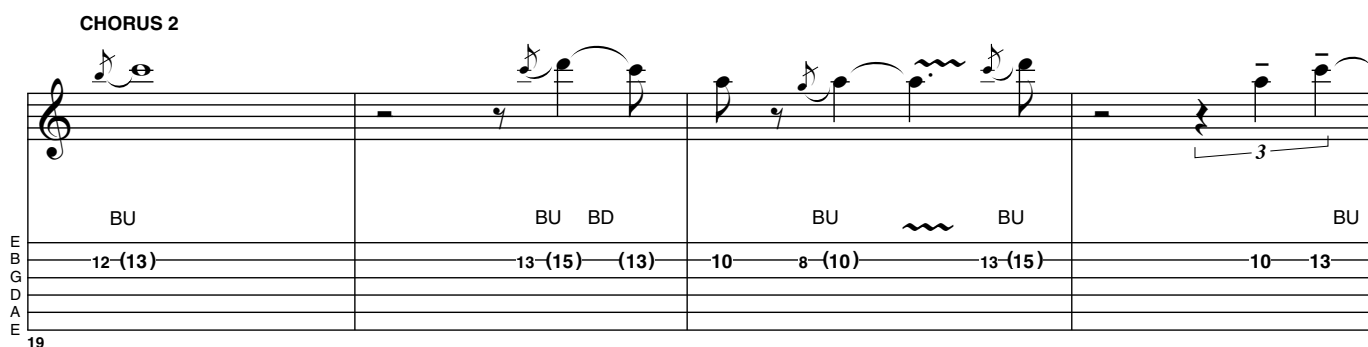
Measures 7-10. The guitar part features triplets and bends. The bass part has a simple line with some bends.



Measures 11-14. The guitar part features triplets and bends. The bass part has a simple line with some bends.



Measures 15-18. The guitar part features triplets and bends. The bass part has a simple line with some bends.



Measures 19-22. The guitar part features triplets and bends. The bass part has a simple line with some bends.

EXAMPLE CHORUS 3

CD TRACK CD-ROM

[Bars 23-36] Aynsey continues to build the solo, taking previously used motifs and building on them. Notice how he's beginning to spend more time in the

higher register, with slightly more intense clusters of notes, before heading back down the neck for some beefy Clapton-style forays in shape 1 box.

23

BU BU

(15) 13 (15) 15 (17) 15

10 12 13 10 10 10 13

15 12 15 15 13 15 13

14 14 13 14

27

C7

BU

12 (15)

30

B7 B7 Am

BU BU

BU BU BU

34

CHORUS 3

BU

CD TRACK CD-ROM

contrast and maintaining listener appeal. The repeating phrase from bar 46 is pure Clapton and works a treat in this shuffle feel.

EXAMPLE CHORUS 4

CD TRACK CD-ROM

The final chorus starts with a great bend with added finger vibrato. Some of the string bends played on the higher frets require finesse and a more careful

approach to ensure good tuning. The solo finishes with a good old muted slide up and down the fretboard, which acts as a sort of musical full stop.

CHORUS 4

George Handel

Ombra Mai Fu



Originally composed for a string ensemble, **Bridget Mermikides** has sprinkled her magic over this aria from Handel's *Serse*, and arranged it for us in drop D.

ABILITY RATING

Moderate/Advanced     

Info

Key D Major Tempo Various CD TRACK 44

Will improve your...  Balancing melody and accompaniment
 Fretting hand stamina  Melodic phrasing

Among all composers of Western Art Music, George Frideric Handel (1685-1759) is among the most productive and well-respected. His output over his working life is almost unbelievable, and it's hard to fathom how one human could produce 42 operas, 29 oratorios, over 120 cantatas, 84 hymns, 56 concertos, 23 concerti grossi and hundreds

of other orchestral works, songs and instrumental pieces.

Handel (a German who lived most of his life in London) was successful during his lifetime, and celebrated not only by the public, but by other great composers. These include his contemporary Johann Sebastian Bach who claimed that Handel "understood affect better than any of us", and none other than

Beethoven who dubbed him the "greatest composer who ever lived" and "the master of us all". Given that Bach and Beethoven are cited in the top three composers of all time, this is a respect not easily won.

Now over 250 years since his death, his music is recorded and performed with unabated enthusiasm. Of these, the *Messiah* (and its Hallelujah chorus) is one of the most celebrated choral works of all time and his *Water Music*, and *Music For The Royal Fireworks* are inextricably linked with British culture. In this instalment, I've selected one of his (many) beautiful arias to arrange for solo guitar.

This is the opening aria of his 1738 opera *Serse*. This was originally orchestrated for a string ensemble with the melody in F Major sung by a castrato (now that's dedication to your job).

Today, it is usually arranged

(mercifully) for counter-tenor or mezzo-soprano. I've transposed the melody down to D Major, in drop D tuning and it, in fact, fits quite idiomatically on the guitar in this key with a pleasing resonance. The lyrics – sung by a Persian king – are admiring the shade of a plane tree. So the appropriate tempo is slow and graceful (*Largo* means slow and stately),

“JS BACH CLAIMED THAT HANDEL ‘UNDERSTOOD AFFECT BETTER THAN ANY OF US’, AND BEETHOVEN DUBBED HANDEL ‘THE GREATEST OF ALL TIME’”

however, it will take some work to keep the chords even and fluid, and the melody legato and flowing. If you think of the accompaniment as strings, and the melody sung above it will help you balance and voice them appropriately. The tab captions will help with the technical details, and it may also be worth listening to relevant recordings to capture the spirit. 

NEXT MONTH Bridget lifts our spirits with Edward Elgar's *Land Of Hope And Glory*

TECHNIQUE FOCUS

Fretting hand technique

Fretting hand technique on the classical guitar can be physically arduous due to the number of voices we have to play simultaneously: often we require held chords underneath a melody line. Or a bass line, middle accompaniment AND melody all together. There is a lot of physical fretting going on and it can cause aching and tiredness in the hand or arm. To build up stamina make sure you use sensible and efficient fingering, learn pieces slowly in small sections, with relaxed accuracy. Stop and rest for a moment if aching occurs. And practise regularly!



Handel: hailed a genius by fellow genius composers



TRACK RECORD When playing any new piece it's always worth listening to as many versions as possible, in order to hear how great soloists of any kind interpret the music. Guitarists can gain a lot from a great vocalist's rendition, so check out counter tenor David Daniels (*Handel Arias*, EMI 1998), mezzo-soprano Cecilia Bartoli (*Sospiri*, 2010 Decca) and tenor Ian Bostridge (*Essential Handel*, 2010 EMI).

OMBRA MAI FU { **GEORGE HANDEL**

PLAYING TIPS

[Bars 1-20] The opening 14 bars depict the first statement of the theme by the orchestra only. The main challenge here is to make the melody stand out while allowing as much sustain as possible on the repeating accompanying chords - so that they are not staccato or detached. This effect requires considerable control of the picking hand; ie, not making any contact on the strings in

CD TRACK 44

between each chord, and we also need to maintain fretting hand pressure on each chord for the longest possible moment until the chord has to change. You will therefore need to work on smooth and dextrous accuracy with the fretting hand. At bar 15 the melody note A is where the vocalist begins so do all you can to give this melody line much warmth and tone.

♩ = 56

D

A7/E

D/F#

G

A7/E

D

4 4

Sixth string tuned to D

1

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

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

a m i p a m i p a m i p m i i i m i i i

5

The image displays a musical score for the song "The Sound of Silence" by Simon & Garfunkel. It includes a guitar staff and a bass staff, both with chord diagrams. The guitar staff is in treble clef with a key signature of one sharp (F#). The bass staff is in bass clef. The guitar staff shows a melody line with a capo at the 9th fret. The bass staff shows a bass line. Chord diagrams are provided for the guitar, including D, Em, F#m, G, A6, and E7/B. The bass staff has fret numbers for the left hand.

Guitar Chord Diagrams:

- D:** Open strings (E, A, D, G, B, E) with a capo at the 9th fret.
- Em:** 10th fret (E), 10th fret (A), 9th fret (D), 7th fret (G), 8th fret (B), 10th fret (E).
- F#m:** 9th fret (F#), 10th fret (A), 10th fret (D), 7th fret (G), 8th fret (B), 10th fret (E).
- G:** 7th fret (G), 5th fret (A), 5th fret (D), 0th fret (G), 7th fret (B), 0th fret (E).
- A6:** 5th fret (A), 5th fret (D), 7th fret (G), 6th fret (B), 0th fret (E).
- E7/B:** 4th fret (E), 5th fret (A), 4th fret (D), 3rd fret (G), 4th fret (B), 4th fret (E).

Bass Staff Fret Numbers:

- Measure 1: 2, 3, 2, 0
- Measure 2: 3, 2, 0
- Measure 3: 10, 10, 9, 7, 8, 10
- Measure 4: 7, 5, 5, 0
- Measure 5: 4, 5, 4, 5, 4
- Measure 6: 2, 2, 2

13



PLAYING TIPS

CD TRACK 44

[Bars 21-40] Here the melody continues to unfold and all the same techniques and style of playing apply. Fretting-hand fingering has been indicated in various places to give the best solution to maintaining the musical flow.

Chords: A, A6, A, Bm, F#m, G, D

Staff 1 (Melody):

Staff 2 (Fretting-hand fingering):

E	6	7	5	3	2	0	2	2	0	2	2	4	4	0
B	6	6	6	4	4	2	2	2	0	0	0	4	4	4
G	7	7	7	4	4	4	4	4	0	0	0	4	4	4
D	0	0	0	2	2	2	4	4	5	0	0	0	0	0

17

Chords: G, A7/E, D, A, A9/G, A7/G, D/F#

Staff 1 (Melody):

Staff 2 (Fretting-hand fingering):

E	0	2	3	5	7	5	7	9	10	10	10
B	0	0	2	4	5	6	5	5	7	7	7
G	0	0	2	4	6	6	6	6	7	7	7
D	5	2	0	0	0	5	5	5	9	9	9

21

Chords: G, Em, A, D, A7/E, D/F#

Staff 1 (Melody):

Staff 2 (Fretting-hand fingering):

E	7	3	2	2	2	2	0	2	2	2	2	0	0	0
B	0	0	2	2	3	0	0	0	0	0	0	2	2	2
G	0	0	2	2	2	2	2	2	2	2	2	0	0	0
D	5	2	0	0	0	2	2	2	4	4	4	4	4	4

25

Chords: G/B, A7/C#, D, G, A/G, D/F#, Em6, Bm/D, F#7/C#, F#7, G

Staff 1 (Melody):

Staff 2 (Fretting-hand fingering):

E	3	3	7	0	6	7	9	9	7	6	5	4	6	7
B	3	5	7	0	7	7	8	8	7	5	5	4	6	7
G	2	4	0	0	7	7	9	9	7	6	6	4	6	7
D	2	4	0	5	5	4	7	7	5	4	4	0	0	5

29

Chords: Em, F#sus4, F#, G, Em, A, D, A, A9/G

Staff 1 (Melody):

Staff 2 (Fretting-hand fingering):

E	0	0	2	0	0	2	2	2	2	5	3	5	7
B	0	4	3	0	0	3	0	0	3	5	3	5	7
G	0	4	3	0	0	2	2	2	2	5	3	5	7
D	7	4	4	5	2	0	0	0	0	0	0	0	5

33

PLAYING TIPS

CD TRACK 44

[Bars 41-52] At bar 44 we reach a pause or fermata. The G(add9)/B chord is most effective when played 'spread' from low notes to high and it should sustain throughout the bar. At bar 47 there is a final statement of the latter part of the verse and a nice gentle rit (slowing down) to finish.

Chords: D/F# A7/E D D/F# Dmaj7/F# Gadd#11 G A

E 5 3 2 2 10 10 9 9 7 5 5
B 3 3 3 3 7 7 7 0 0 2 2
G 6 2 2 2 7 7 7 0 0 2 2
D 5 4 2 0 7 7 7 0 0 2 2
A 5 4 2 0 9 9 9 5 5 0 0
D 37

Chords: E7/B A A/G D/F# G A Gadd9/B G/B

E 5 4 4 4 5 5 7 5 3 2 0 9 10 10 8 7 8
B 3 3 3 3 5 5 5 3 0 2 0 2 10 10 8 7 8
G 4 4 4 4 6 6 6 3 0 2 2 2 0 0 7 7 8
D 2 2 2 0 0 5 4 5 0 0 0 9 0 0 9
A 2 2 2 0 0 5 4 5 0 0 0 9 0 0 9
D 41

Chords: Em7/G A6 A D A9/G A7/G G A

E 5 7 8 7 5 3 3 2 2 2 10 10 9 7 5 5
B 7 6 6 3 2 2 2 7 7 7 0 0 5 5
G 7 6 6 3 2 2 2 7 7 7 0 0 5 5
D 5 0 0 0 4 4 4 7 7 7 0 0 5 5
A 5 0 0 0 4 4 4 7 7 7 0 0 5 5
D 45

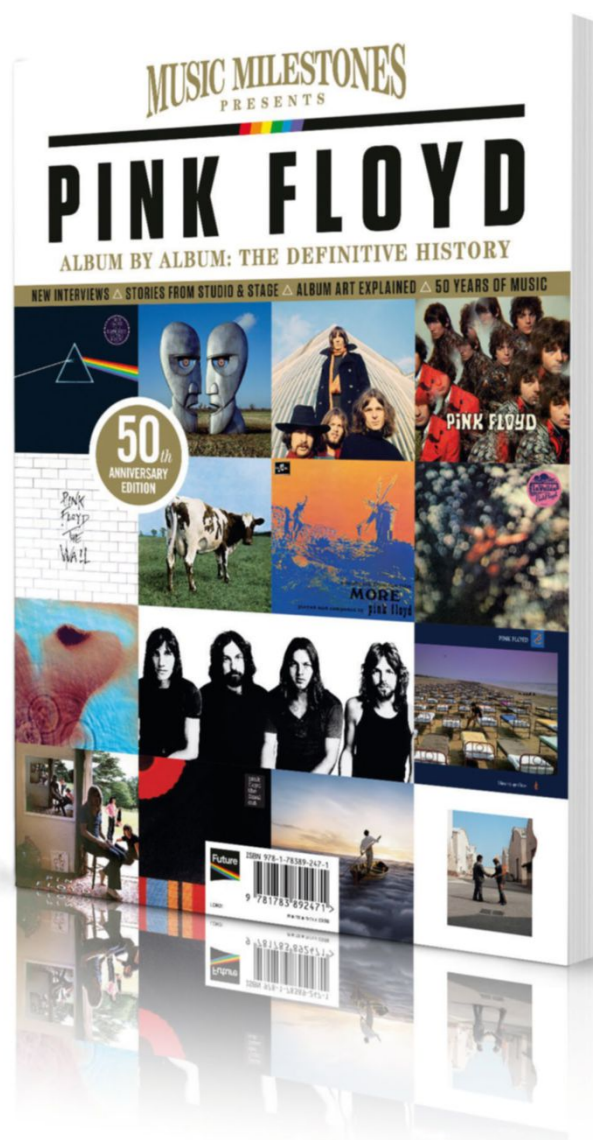
Chords: E7/B A/C# A D Em/G A sus4 A7 D

E 5 4 4 4 5 7 5 3 2 0 3 3 3 2 3 3 3 2 3
B 3 3 3 3 5 8 7 5 3 3 3 2 3 3 3 2 3
G 4 4 4 4 2 8 7 5 5 3 3 2 3 3 3 2 3
D 2 2 2 0 4 0 0 0 0 2 2 0 0 0 0 0 0
A 2 2 2 0 4 0 0 0 0 2 2 0 0 0 0 0 0
D 49



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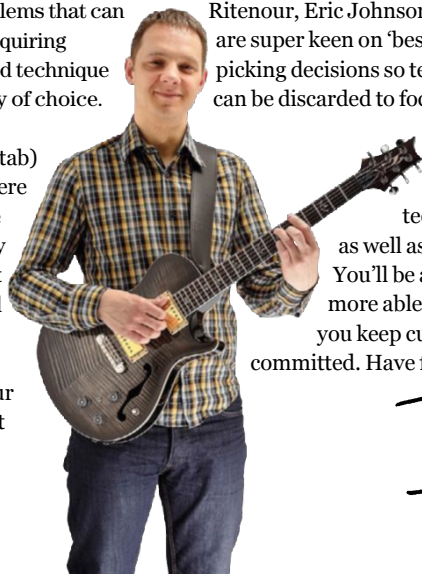
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When I was 19 I made the move from being a purely classical guitarist, to playing electric guitar too. As a novice pick user during the first year or two, I found it fascinating looking at transcriptions to see how lead passages could be alternate picked, sweep picked, or hybrid picked. Super pickers like Paul Gilbert, Steve Morse, Al Di Meola and Yngwie Malmsteen were among those that most intrigued me. I still find picking options interesting, discovering ways to articulate passages and overcome problems that can hinder a passage's flow. An inquiring mind is a developing mind and technique curiosity stimulates flexibility of choice.

GT's policy about picking directions (shown below the tab) is to provide information where it's important or to 'crack the code' to overcome potentially tricky passages. To provide it for every bar in every tutorial though, would be a little overkill; furthermore it's always good to formulate your own technique choices, to get deeper into your studying.



For example, one of my past classical tutors always had me adhere to fingerings shown in the music, but add my own where there were none when first tackling a piece. His thought was; cement the whole piece and if I were to wander away from the original suggestions, I'd better have a good reason to argue my case. All this meant I was 100% committed to the piece. Don't think this is solely the domain of classical guitar either; I've spoken to or read interviews with great guitarists like John McLaughlin, Lee Ritenour, Eric Johnson and Mike Stern who are super keen on 'best' fingerings and picking decisions so technique concerns can be discarded to focus on the music.

I hope you enjoy this issue and working on our technique suggestions as well as adding your own. You'll be a better guitarist and more able to solve problems if you keep curious and committed. Have fun!

Jason

IN LESSONS GT#266



ACOUSTIC **78**
Sheryl Crow's simple style belies her great skill at playing for the song and providing rhythmic support. Stuart Ryan gets strumming.



CREATIVE ROCK **82**
Shaun Baxter concludes this series that looks at using sus4 triads to create more contemporary-sounding lines using the Mixolydian scale.

30-Minute Lickbag



Pat Heath of BIMM Brighton brings you another selection of licks to learn at easy, intermediate and advanced levels. Go on... see if you can play them all!

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EASY LICKS EXAMPLE 1 THE DARKNESS

CD TRACK 45

For this example inspired by Lowestoft's finest, play the basic power chord pattern with strong downstrokes and an overdriven amp using a classic humbucker sound. Take note of the rests and mute the strings with the picking hand.

$\text{♩} = 120$

A5 C5 G5 D5 A5

mf Play 3 times

EASY LICKS EXAMPLE 2 ROBIN TROWER

CD TRACK 46

This is a nice swung lick on an A Minor Pentatonic scale with the emphasis on Robin's slow and 'feeling' vibrato and some nicely placed stops to create a careful groove. Use a single-coil guitar on the in-between setting, along with a phaser effect.

$\text{♩} = 150$

N.C.

mf PM - -

CD TRACK 47

This is an example of how Eric uses lovely inversions to enhance a simple chord. Using the placement of any random C, E and G note on the neck, you can create some very wide and orchestrated variations on a triad. Apply vibrato in a side-to-side style. Remember this is all a simple C Major chord - try it with other chords!

♩ = 110

C

mf
Let ring

C/G

Let ring

C/E

Let ring

C

Let ring

Cmaj7

8 12 12 8

8 8

9 9

10 10

12 12

5 5

3 5 3

8 8 8 8

1 p m a a m p

p i a a i p

CD TRACK 48

Nuno is all about attitude. He has real fire in his playing and to emulate it you need an aggressive picking hand combined with a funk style approach. Dominant 7 chords combined with fierce triplets and angry pinched harmonics and vibrato make this a great fun lick to play - not to mention impressive.

CD TRACK 49

A hugely important guitar player and sadly missed. Shawn was one of the great technicians and utilisters of the 'atonal' sound. This is a long diminished tapped lick that skips strings. See if you can stop open strings ringing with out the aid of a string dampener.

N.C.
 8va ---

♩ = 200

mf

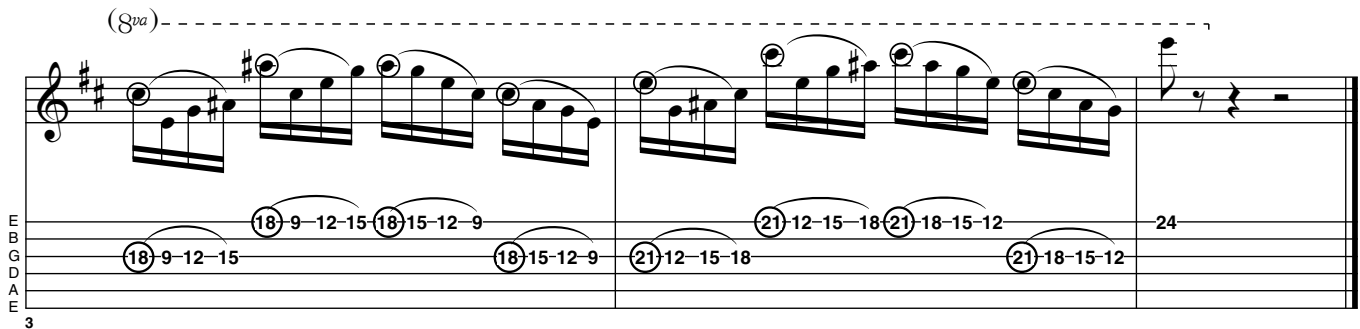
18 9-12-15 18 15-12-9 18 15-12-9 18 9-12-15 18 15-12-9 19-16-13-10-19 10-16-19

E
B
G
D
A
F

ADVANCED LICKS EXAMPLE 5 SHAWN LANE ...CONTINUED

CD TRACK 49

(8va)-----

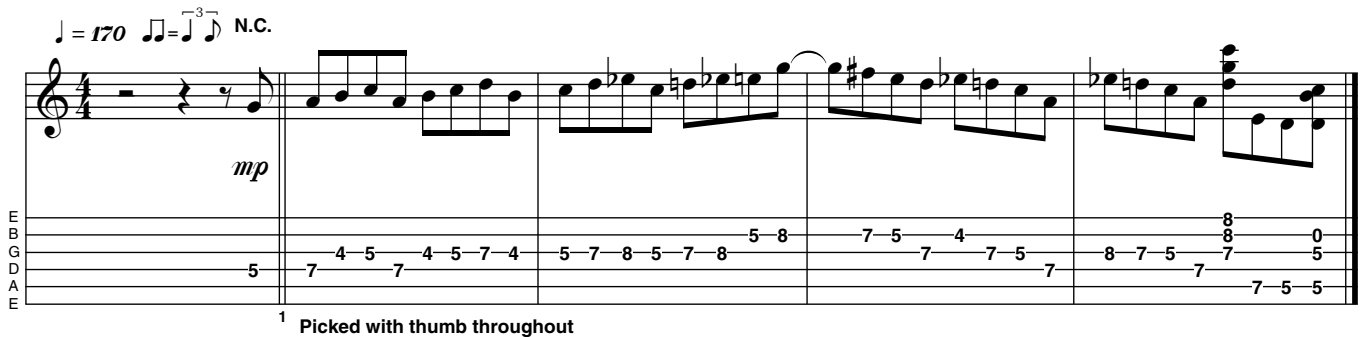


ADVANCED LICKS EXAMPLE 6 WES MONTGOMERY

CD TRACK 50

You may find this lick the most difficult to play - as I certainly did. It's a Wes style lick, using the thumb to play only downstrokes. Accentuate the swing feel with dynamic emphasis on the beat. Knock your neck pickup's tone control half way down for authenticity.

$\text{♩} = 170$ $\text{♩} = \text{♩}^{\sim 3}$ N.C.



1 Picked with thumb throughout

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RAY & RORY
INTERVIEWS



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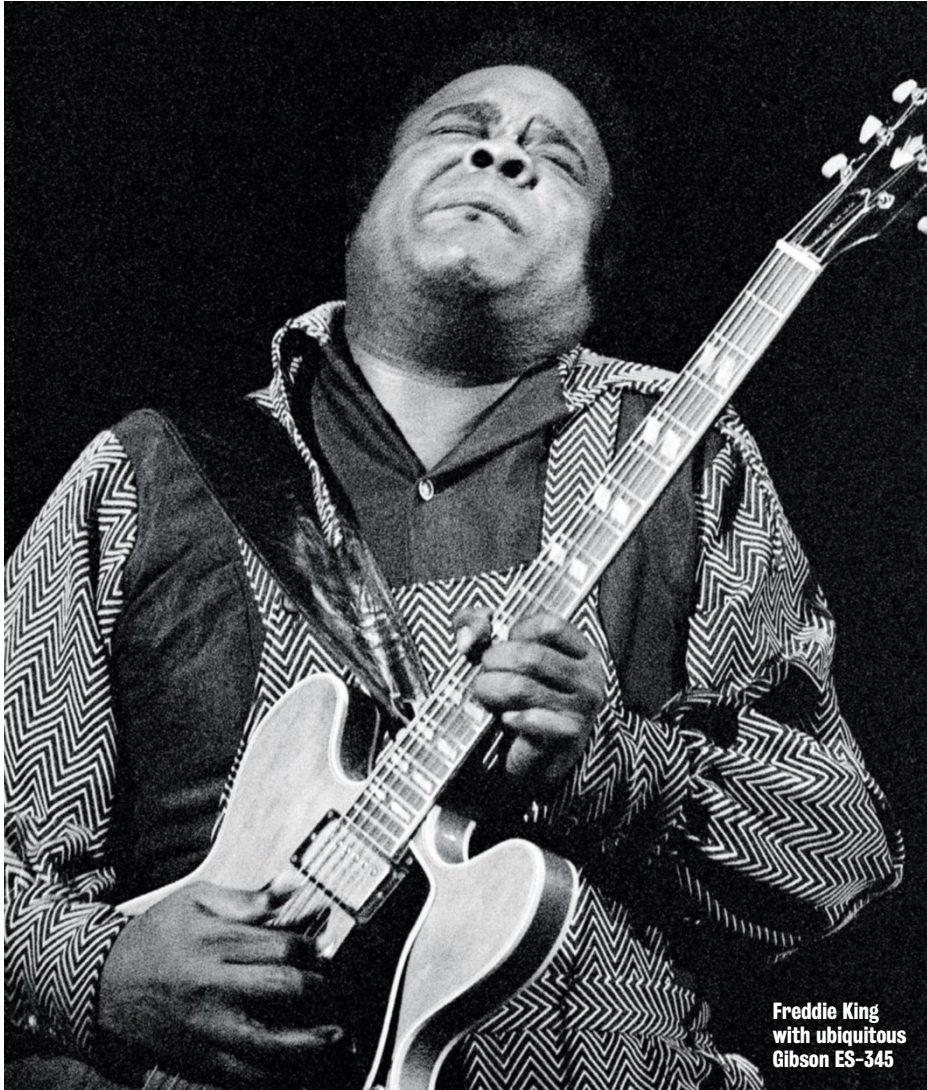
Guitarist **TOTAL Guitar** GuitarTechniques **ACOUSTIC Bass** Acoustic

Freddie King

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As perhaps the most influential of all electric bluesmen, Freddie's licks can still be heard in the styles of today's guitarists, says **Les Davidson**.



Freddie King
with ubiquitous
Gibson ES-345

ABILITY RATING

★★★★★ Moderate

Info

Key: Am and E

Tempo: Various

CD: TRACKS 51-54

Will improve your

- ✓ Chicago style blues soloing
- ✓ Use of 6ths and other motifs
- ✓ String bending and vibrato

Fred (aka Freddie) King is frequently referred to as one of blues guitar's Royal Trio alongside BB and Albert. The Texas King! During the '60s he rose to fame with his catchy, instant-hit style blues tracks,

such as I'm Tore Down and The Stumble. Despite his early death at 42 his influence was hugely significant, particularly in providing the bridge that crossed the blues and rock genres, with Eric Clapton among his many admirers.

Freddie was born in 1934 in Gilmore, Texas. His mother and uncle Leon played guitar and taught the young Freddie around the age of six to learn rural country blues. The young Fred took to it like a duck to water, and as a child was the happy recipient of his cherished Roy Rogers acoustic.

In late 1949 the King family relocated to

Chicago, the home, of course, of electric blues guitar. His move to Chicago opened up his musical landscape, exposing him to performances of musicians such as Sonny Boy Williamson, Muddy Waters, Howlin' Wolf, T-Bone Walker and Elmore James. Around 1952 Freddie got a job working in a steel mill and in the same year he married fellow Texan, Jessie Burnett, with whom he had seven children.

However, the performers he had seen would go on to shape his career and it wasn't long before Freddie was playing with his own band as The Every Hour Blues Boy, and he was signed to El-Bee records. King would go on to record an impressive 24 albums with a variety of different labels.

His premature death at the age of 42 cut short a fantastic career that would

“LIFE IS LIKE A GREAT BIG WHEEL, YOU GOTTA GRAB AT THE SPOKES AS THE WHEEL GOES ROUND” *Freddie King*

posthumously see him inducted into The Rock and Roll Hall of Fame and rank 15th in Rolling Stone's 100 greatest guitarists of all time. Freddie is a true legend and a bona fide King Of The Blues.

Freddie tends to leave space in between his lines and uses repeating motifs to make the musical point. He was also one of the first to use string bending as a central part of his technique, rather than as an occasional effect. Example 1 includes both of these musical ideas. Freddie used a thumb pick and a metal first finger pick, but hybrid picking or flesh only will both work great. **E**

NEXT MONTH Les examines the playing of white Chicago blues legend **Michael Bloomfield**



Get the Tone

Freddie has been associated with Gibson guitars throughout his career, most notably the ES-345 Stereo. He used Fender Dual Showman or other powerful Fender stacks and combos, and ran everything flat out to obtain his naturally overdriving but still largely clean tone. Use the above settings as a guide only, and add a touch of amp reverb to taste.



TRACK RECORD 1972's The Texas Cannonball is a good example of how King so adroitly blended rock and blues. As Freddie hit the big time in the mid-'70s he hooked up with a slew of big name artists including Eric Clapton to record the acclaimed album Burglar, in 1974. For a concise but excellent collection of King's work, check out Hide Away: The Best Of Freddie King.

EXAMPLE 1 FREDDIE KING A MINOR BLUES

CD TRACK 51

Example 1 is based around an A Minor blues chord progression but the V chord is altered with a #9 (as employed by Stevie Ray Vaughan, a great Freddie fan). A Minor Pentatonic (A-C-D-E-G) is the scale of choice with a few notes added to sew the lines together, including the ♭5 for A Minor Blues scale (A-C-D-D#-E-G).

Am7 D/A Am7 Am7 D/A

♩ = 72

BU

5 5-5 5-5 8 5-10(12)-8 10 8 9-10-10-(11) 11-(12) 5 8-5-7 7

Am7 Dm7 Am7 Dm7 Am7 D/A

BU

5 10 8 9-10-10-(11) 11-(12) 18-(20) 17-18-(20)-18-(20)

Am7 F9 E7

BU

18-(20) 17-17 15-12 15-13 14 13 15-(17) 12 15-12 14-12 14

Am7 D/A Am7 E7#9 Am7 D/A

BU

15-(17) 15-12 15-13 15 14 15-(17)-15-(17) 14

Am7 D/A Am7 D/A Am7

BU

15-(17)-15-(17) 14 15-(17)-15-(17) 13 14 [14]

CD TRACK 53

Musical score for "E7" in 4/4 time, featuring a treble clef, key signature of three sharps (F#, C#, G#), and a tempo of 100. The score includes a guitar part with a capo on the 3rd fret, indicated by a "3" above the staff. The guitar part consists of a series of eighth notes, followed by a triplet of eighth notes, and then a triplet of eighth notes. The bass part consists of a series of eighth notes, followed by a triplet of eighth notes, and then a triplet of eighth notes. The score is divided into three measures. The first measure is labeled "E7" and the second measure is labeled "8va". The third measure is labeled "BU".

[illegible]

E7 (8va)

 BU 17-(19) 15 17-15 17-15-16

 B7

 BU 17-(19) 15 17-15

 B7

 BU 7-8 10 7-10 12

[illegible]

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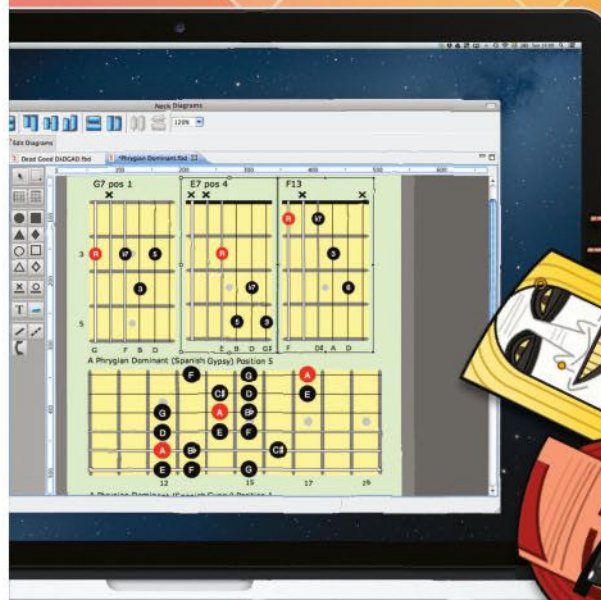
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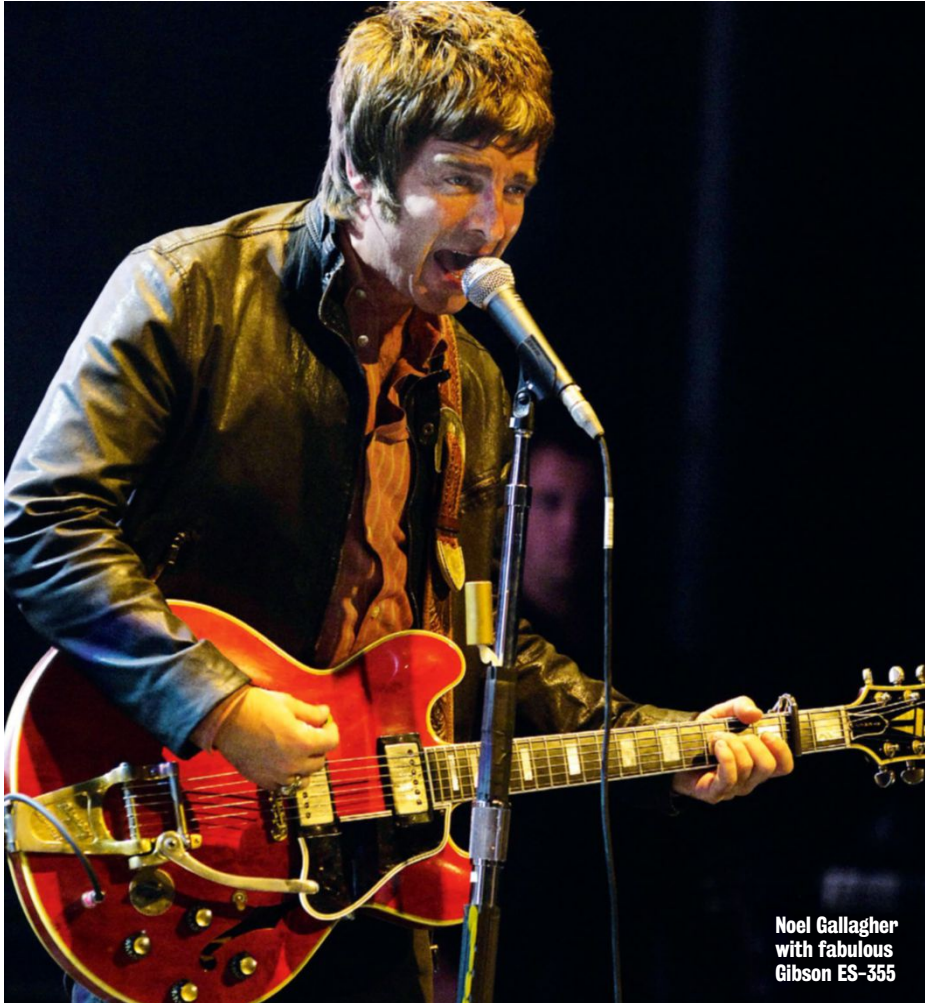
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Oasis: Noel Gallagher

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This month **Martin Cooper** adopts his best Mancunian swagger to check out the era-defining sound of Oasis and main man Noel Gallagher.



Noel Gallagher
with fabulous
Gibson ES-355

ABILITY RATING

★ ★ ★ ★ ★ Easy/Moderate

Info

Key: E Minor/G
Tempo: 96 bpm
CD: TRACKS 55-56

Will improve your...

- ✓ Pentatonic soloing
- ✓ Grungy rhythm playing
- ✓ Creation of set 'parts'

For rock fans, Oasis need very little in the way of introduction. They were, of course, built upon the explosive energy and sibling relationship of the Gallagher brothers: Noel who was the lead guitarist and principal songwriter, and vocalist Liam. They were joined by a somewhat changeable line-up, but early mainstays included Paul

'Bonehead' Arthurs on rhythm guitar, bassist Paul 'Guigsy' McGuigan and drummer Tony Carroll, later replaced by Alan White. Other members included guitarist Gem Archer, bassist Andy Bell and drummer Zak Starkey.

The Gallagher brothers are the epitome of a rags to riches rock and roll success story. After growing up in working-class Manchester the pair shot to fame and fortune after being signed to Alan McGhee's Creation Records in 1993. They had actually formed from a different band, Rain, and had featured neither of the Gallaghers. Liam was the first to join followed by Noel, and the band changed its name to Oasis, inspired by the name of a venue on the Inspiral Carpets tour, on which

Noel was a roadie. Oasis relied on a recipe of simple chords and root note bass lines, with memorable vocal hooks and melodic guitar solos. This focus on catchy, anthemic songs meant their debut album, *Definitely Maybe* became the fastest-selling debut album in history. Massive shows and enormous success followed, and on the tour for the follow-up album (*What's The Story*) *Morning Glory* they played two shows at Knebworth which saw 125,000 fans attend each night.

However they couldn't maintain the momentum or indeed the harmony between the fractious Gallagher brothers and the next few albums didn't match the previous two for

“ THIS MONTH'S TRACK IS A TYPICAL BRIT-ROCKER WITH SIMPLE CHORDS AND A SINGABLE SOLO ”

sales or general appeal. Nonetheless, there are some gems to be found on any of their albums, right up to the final release *Dig Out Your Soul*.

This month's track is a typical Oasis-style Brit rocker with simple, direct chords and a typically singable Noel-style Pentatonic solo. We're in the key of E Minor (E-F#-G-A-B-C-D) but the second section and the solo move up to the relative Major (G) which contains the exact same notes and chords but provides a more strident and uplifting sound. As is typical for Noel, the solo is built on G Major Pentatonic (G-A-B-D-E) with plenty of country-rock style bends. Check out *Get The Tone* and *Playing Tips* for more details. 

NEXT MONTH Martin looks at the creative force of Joshua Tree-era U2 and guitarist *The Edge*



Get the Tone

Although almost always seen with humbucking Gibson or Epiphone guitars (very often semis, as pictured), Noel has used Strats on many of Oasis's recorded tracks. He's a fan of classic valve amps such as Marshall, Orange and Vox, so go for a driving bridge pickup tone with plenty of attack and sustain. Use minimal effects - perhaps a slight dribble of reverb.



TRACK RECORD The debut album *Definitely Maybe* (1994) features huge hits such as *Live Forever* (with Noel's favourite solo) and *Supersonic*, while the follow-up (*What's The Story*) *Morning Glory*? (1995) has *Roll With It* and the classics *Wonderwall* and *Don't Look Back In Anger*. Final album *Dig Out Your Soul* (2008) includes *The Shock Of The Lightning*, and there is a best of album called *Time Flies* (2010).

EXAMPLE RHYTHM

CD TRACK 55

Aim to let the notes ring out during this rhythm guitar part, particularly in bars 11-18 where the chords have arpeggiated notes that add an extra melodic dimension. Since the tone is quite overdriven and the parts reasonably straightforward, make sure that you play accurately and in time.

OASIS STYLE - RHYTHM GUITAR

$\text{♩} = 96$

The tablature is divided into four systems, each with a treble clef staff and five guitar strings (E, B, G, D, A). Chords are indicated above the staff, and fingerings are shown as numbers on the strings.

System 1 (Bars 1-10):

- Bar 1: Treble clef, 4/4 time, tempo $\text{♩} = 96$. Fingering: 2 on E string.
- Bar 2: Treble clef, 4/4 time. Fingering: 3, 7 on E string.
- Bar 3: Chord **Em7**. Fingering: 3, 3 on B and G strings.
- Bar 4: Chord **G**. Fingering: 3, 3, 3, 3 on B, G, D, and A strings.
- Bar 5: Chord **Cadd9**. Fingering: 3, 3 on B and G strings.
- Bar 6: Chord **D**. Fingering: 2, 2, 2, 2 on G, D, A, and E strings.
- Bar 7: Chord **Em7**. Fingering: 3, 3 on B and G strings.
- Bar 8: Chord **G**. Fingering: 3, 3, 3, 3 on B, G, D, and A strings.
- Bar 9: Chord **Cadd9**. Fingering: 3, 3 on B and G strings.
- Bar 10: Chord **A7sus4**. Fingering: 3, 3, 3, 3 on B, G, D, and A strings.

System 2 (Bars 11-20):

- Bar 11: Chord **G**. Fingering: 3 on B string.
- Bar 12: Chord **D**. Fingering: 2 on G string.
- Bar 13: Chord **Am**. Fingering: 0 on E string, 1 on B string.
- Bar 14: Chord **Em**. Fingering: 0 on E string.
- Bar 15: Chord **C**. Fingering: 0 on E string.
- Bar 16: Chord **Cadd9**. Fingering: 3, 3 on B and G strings.
- Bar 17: Chord **A7sus4**. Fingering: 3, 3, 3, 3 on B, G, D, and A strings.
- Bar 18: Chord **G**. Fingering: 3 on B string.
- Bar 19: Chord **C**. Fingering: 0 on E string.
- Bar 20: Chord **A7sus4**. Fingering: 3, 3, 3, 3 on B, G, D, and A strings.

System 3 (Bars 21-30):

- Bar 21: Chord **C**. Fingering: 0 on E string.
- Bar 22: Chord **A7sus4**. Fingering: 3, 3, 3, 3 on B, G, D, and A strings.
- Bar 23: Chord **C**. Fingering: 0 on E string.
- Bar 24: Chord **G**. Fingering: 3 on B string.
- Bar 25: Chord **D**. Fingering: 2 on G string.
- Bar 26: Chord **C**. Fingering: 0 on E string.
- Bar 27: Chord **A7sus4**. Fingering: 3, 3, 3, 3 on B, G, D, and A strings.
- Bar 28: Chord **C**. Fingering: 0 on E string.
- Bar 29: Chord **Am**. Fingering: 0 on E string, 1 on B string.
- Bar 30: Chord **Em**. Fingering: 0 on E string.

System 4 (Bars 31-35):

- Bar 31: Chord **C**. Fingering: 0 on E string.
- Bar 32: Chord **A7sus4**. Fingering: 3, 3, 3, 3 on B, G, D, and A strings.
- Bar 33: Chord **C**. Fingering: 0 on E string.
- Bar 34: Chord **Em**. Fingering: 0 on E string.
- Bar 35: Chord **C**. Fingering: 0 on E string.

EXAMPLE SOLO

CD TRACK 55

Watch out that you don't rush ahead or overbend notes. Noel's solo style is all about being relaxed, melodic and memorable, so make sure every note counts.

OASIS STYLE - LEAD GUITAR

$\text{♩} = 96$

C

G

D

BU

21

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

22

Am

Em

C

G

D

12-14 14 12 14-12 14-12 10 12 10 10-12 10 10-12 9 12

25

Am

Em

C

A7sus4

8va

BU BU

12-10 12-10 12-10 12-9 12-9 12-9 12-9 12-10 7 12 15-(17) 12 15-(17)

29

(8va) **C**

A7sus4

C

Em

BU BU BU BU BU

15 15 12 12 15 15 14 14 12

18-(20) 18-(20) 15-(17) 15-(17) 18-(20) 18-(20) 17-(19) 17-(19) 15-(17)

32

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Here **Charlie Griffiths** takes a Journey of discovery into the style of the great Neal Schon. So, whatever you do, Don't Stop Believing!

ABILITY RATING

☆☆☆☆☆ Moderate/Advanced

Info

Key: Various

Tempo: Various

CD: TRACKS 57-68

Will improve your...

- ✓ Expression and vibrato
- ✓ Alternate picking
- ✓ Fretting-hand legato

Early in his career Neal Schon was part of Carlos Santana's band, and the Latin and fusion influence he absorbed here is evident on Journey's self-titled, prog rock tinged debut in 1975. Later in the '70s and early '80s the classic Journey sound emerged, blending radio-friendly hits with unforgettable rock solos. Schon is the only member of the band to have appeared on all

14 releases, from the debut in 1975 right up to Eclipse, released in 2011.

We have five riffs and a solo to give you flavour of Neal's approach. Our first riff is in the style of a Journey mega-classic from the 1981 album *Escape*. It features Major triad stabs in various inversions, played over palm-muted fifth and sixth strings. Note how the bass reinforces the root notes and the synths enhance the stabs.

Riff two explores heavier territory as found on the '83 album, *Frontiers*. It uses just two notes, but the syncopated rhythm, open notes and palm-mutes creates a driving feel.

Our third riff is another typical Schon-style creation. It's based in D Minor Pentatonic (1-3-4-5-7) and uses an open D5 power chord

coupled with open strings and hammer-ons and pull-offs to create a riff with a lot of notes but very economic movement.

Example four is reminiscent of Neal's playing on tracks from *Raised On Radio*. The descending arpeggio pattern is played with a palm muted tone throughout with a three against four feel. Although the subdivision is 16th-notes, the melody is grouped into threes.

The final riff is inspired by various cuts from the 1996 album *Trial By Fire*. In the key of G (G-A-B-C-D-E-F#) it's played entirely on the third string using the open root note as a pedal and the melodic notes plotted along the length of the fretboard.

Our final example is an epic sounding solo, which tips its hat to some of Neal's most famous lead performances. The solo is in C

“SUSTAIN AND VIBRATO ARE THE MAIN FEATURES IN THIS SOLO, SO AIM TO MAKE THOSE NOTES SING OUT AND EMOTE”

(C-D-E-F-G-A-B) and shows Neal's skill at playing melodic lines that could just as easily have been sung by a vocalist (a great approach to develop in your own solos). Sustain and vibrato are the main features in this solo, so aim to make those notes sing out and emotive. Neal also uses legato to create rhythmic tension before releasing with a slower, more direct rhythm. He often shifts between subdivisions to develop an idea and in turn to keep the listener interested.

Play through all the riffs and solo slowly at first, focusing on accuracy before speeding things up and playing along to the backing tracks provided. 

NEXT MONTH Charlie takes a look at the twin guitars of Brummie rockers *Judas Priest*



Get the Tone

Schon has used a host of guitars, particularly Gibson and Kramer, but nowadays he has a signature PRS with Duncan Custom Custom in the bridge and a Fast Track 2 at the neck. A Fernandes Sustainer is used for those soaring melodies. Neal uses PRS Archon and Diesel VH4 amps and an AxeFXII for effects. Use your bridge pickup and a high-gain tone with plenty of mids plus reverb and delay.



TRACK RECORD Journey's debut album is almost unrecognisable from the band that wrote Don't Stop Believin' and is more akin to Latin jazz fusion. 1978's *Infinity* demonstrates the more familiar sound with tracks like *Lights*, and *Wheel In The Sky*. *Escape* (1981) was the first album featuring Jonathan Cain on keys, one of the band's most prolific songwriters; this marks the beginning of Journey's golden era.

CD TRACK 57

♩ = 120

A/E B/F# E/G# B/F# A/E A B E/B B B/F#

PM - PM - - - PM - PM PM - PM - - PM - PM -

2 4 5 4 2 5 7 4 4
2 4 4 4 2 6 8 4 4
2 4 6 4 2 7 9 4 4

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

1

CD TRACK 59[illegible]**CD TRACK 61**[illegible]

G5 **F** **D5** **D5**

Let ring

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

EXAMPLE 4 RIFF 4

CD TRACK 63

Hold down the initial E5 chord with your first, second and fourth fingers and pick the notes with three palm-muted downstrokes. Change the top melody note by playing the 4th fret with your fourth finger and the 2nd fret with your first. Do this throughout while changing the bass notes with your second and first fingers.

♩ = 75

E5 E^{ma}7 E6 E^{ma}7 E5 E^{ma}7 E6 E^{ma}7 E5

PM

1

C[#]m7 C[#]m9 C[#]m7 C[#]m9 C[#]m7 B^{sus}4 B A^{add}9 B/A A^{sus}2

PM

Let ring

3

EXAMPLE 5 RIFF 5

CD TRACK 65

Rest the side of your palm across the strings at the bridge and pick the third string in constant 16th-notes. Move your hand from the wrist to allow your arm to remain relaxed. Add the melody notes with the first and second fingers and hold them down for two 16th-notes each.

♩ = 140

G

PM

1

C^{sus}4/G G

PM

3

EXAMPLE 6 SOLO ...CONTINUED

CD TRACK 67

S^{va} Am

E 13 13 13 13 12 14 15 15 15 15 13 13 13 12 13 12
B 12 12 12 12 12 14 14 14 14 12 12 12 12 12 12 12
G
D
A
E

18

(S^{va}) G F

BU RP RP RP 15 12 12 13 12 15 12 15 12 13 12 15 12
15 (17) 12 (17) 12 (17) 12 (17) 15 15 15 15 15 15 15 15 15 15 15 15
E
B
G
D
A
E

21

(S^{va}) C

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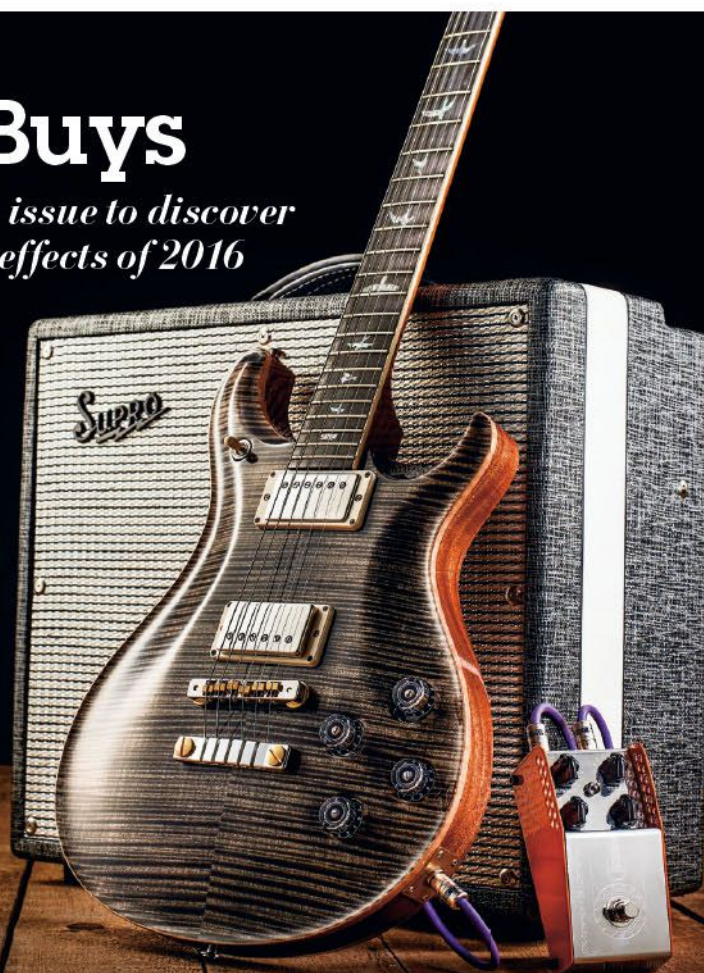
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George Benson



The remarkably talented, diverse and prolific George Benson is, says **John Wheatcroft**, much more than just a musician's musician.



George Benson with one of his Ibanez GB signature models

ABILITY RATING

★★★★★ Advanced

Info

Key: Various
Tempo: Various
CD: TRACKS 69-84

Will improve your...

- ✓ Sophisticated vocabulary
- ✓ Expression and delivery
- ✓ Rhythmic variation

Born in Pittsburgh, Pennsylvania in 1943 George Benson started early, performing live on guitar and ukulele before he was even 10. He served his apprenticeship as a teenager with organist Jack McDuff and recorded his first solo album, *The New Boss Guitar*, just as he reached his 21st birthday.

George was a member of Miles Davis' band in the mid '60s, featuring on the albums

Paraphernalia and *Miles In The Sky*. Benson continued his solo career with releases for both Creed Taylor's CTI label and Warner Brothers. In 1976 he recorded the massively successful album *Breezin'* which won him three Grammys, for Best Instrumental Performance, Best R&B Performance and Record Of The Year.

Benson's career has been staggeringly successful, diverse and prolific. He has amassed a legion of fans across the world and has gained the admiration of guitarists across all genres and generations. His dedication to his craft has remained true throughout his career and even when his music has shifted towards a more pop, soul or R&B direction, his commitment to staying on top of his formidable jazz chops and his championing of the jazz genre has remained

consistent. Still a regular on the New York jazz scene he frequently jams with up-and-coming players, ensuring his playing is on top form at all times. Oh, and did I mention that he has an incredibly soulful, expressive and downright funky singing voice too?

Benson's playing has passion, commitment and what he refers to as a sense of reckless abandon. His tone is warm and full but there is an edge and attack to his delivery that gives his sound vitality. His main influences include Wes Montgomery, Grant Green and Pat Martino and there's a fair bit of blues in his sound, due to his enormous admiration of the great BB King. He's also famous for his remarkable scat singing, literally singing along with his improvisations with tremendous dexterity, expression and accuracy.

The following eight examples are typical of what George might play when improvisating.

“IT'S NOT ALL ABOUT THE TECHNIQUE. IT'S ABOUT GETTING YOUR POINT ACROSS AND MAKING A MEMORABLE IMPRESSION” *George Benson*

It's a great idea to learn these lines as written; then, once you've got the idea under your fingers why not try singing along while you play, just as George might do? You'll develop a much stronger connection to the music this way, internalising the rhythms and melodies much more organically. Once you've tried these ideas, adopt a similar strategy with your own improvisations. Even if you don't actually sing the notes out loud, just thinking in this way can improve the musical content of your playing enormously. As always, have fun... **1**

NEXT MONTH John examines the playing style *Nat King Cole's fine guitarist, Oscar Moore*







Get the Tone

George's signature Ibanez has been his guitar of choice for almost four decades. Strings are medium gauge flatwounds with a .14 first string. Amplification is a solid-state Polytone for warmth and a Fender valve combo for speedy response and punch. Aim for a clean, balanced tone and pick a little closer to the neck pickup to achieve something close to Benson's fat but articulate sound. Go easy on the reverb.



TRACK RECORD All of Benson's albums are great but for pure guitar mastery and fine vocal performances the classic *Breezin'* (1976) is a must. There are some staggering solos and beautiful Nelson Riddle arrangements on *Inspiration: A Tribute To Nat King Cole* (2013); and if you need a reminder of just how long he's been on top of his game, track down a copy of *The George Benson Cookbook* (1966).

EXAMPLE 1 HIP MINOR LINES

CD TRACK 69

Let's kick things off with some lines against a progression alternating between Am7 (Im) and Dm7 (IVm). George uses a surprising amount of vibrato for a jazz guitarist and is partial to the odd bent note along the way. Here the notes are mainly derived from A Natural Minor scale (A-B-C-D-E-F-G), although we

do see a hint towards D Melodic Minor against the Dm7, by using the note C# (maj7 of D). There are two instances of George's favourite superimposition here also, Cmaj7 against A minor to create Am9 and there is also a quick shift to the Altered scale (R-2-#2-3-5-#5-7) in the penultimate bar.

Am7 *8va* **Dm7** **Am7**

♩ = 95

E B G D A E

1

5

EXAMPLE 2 MAJOR 7TH AGAINST MINOR WITH RHYTHMIC VARIATION AND DOUBLE/TRIPLE-STOPS

CD TRACK 71

Once again, here we can see that George is rather partial to the sound of the major 7th (G#) against a minor 7th chord. There are also some blues double-stops reminiscent of a piano player followed by a bold sliding three-note chord that wouldn't sound out of place coming out of a

Hammond B3 organ, so you can sense how universal Benson's vocabulary actually is. There is a great variety of subtle rhythmic variation in his playing and take note of just how freely he mixes slides, hammer-ons and picked notes in his lines to add expression and dynamic shape.

♩ = 95

Am7 **Dm7** **Am7**

E B G D A E

1

4

EXAMPLE 3 IMPLIED DOUBLE-TIME FUNKY BOP LINES

CD TRACK 73

Here we see how George nails the changes with a combination of arpeggios and the connecting scale tones while remaining both swinging and funky. Benson's time feel is quite something, so it's rare that he'll ever play anything continuously entirely on the beat, so there will be tiny drags

here and slight rushes there, all to make the music sound more human and emotive. With that in mind make sure, once you have this line down, that you start to take some expressive liberties with the rhythm - while remaining in control at all times, naturally.

$\text{♩} = 105$

B♭maj7 **G7♭9** **Cm7** **D7♭9**

Gm7 **E♭dim7** **B♭/D** **D♭dim7** **Cm7** **B♭maj7**



EXAMPLE 4 SWINGING LINES OVER FUNKY HALF-TIME BALLAD FEEL

CD TRACK 75

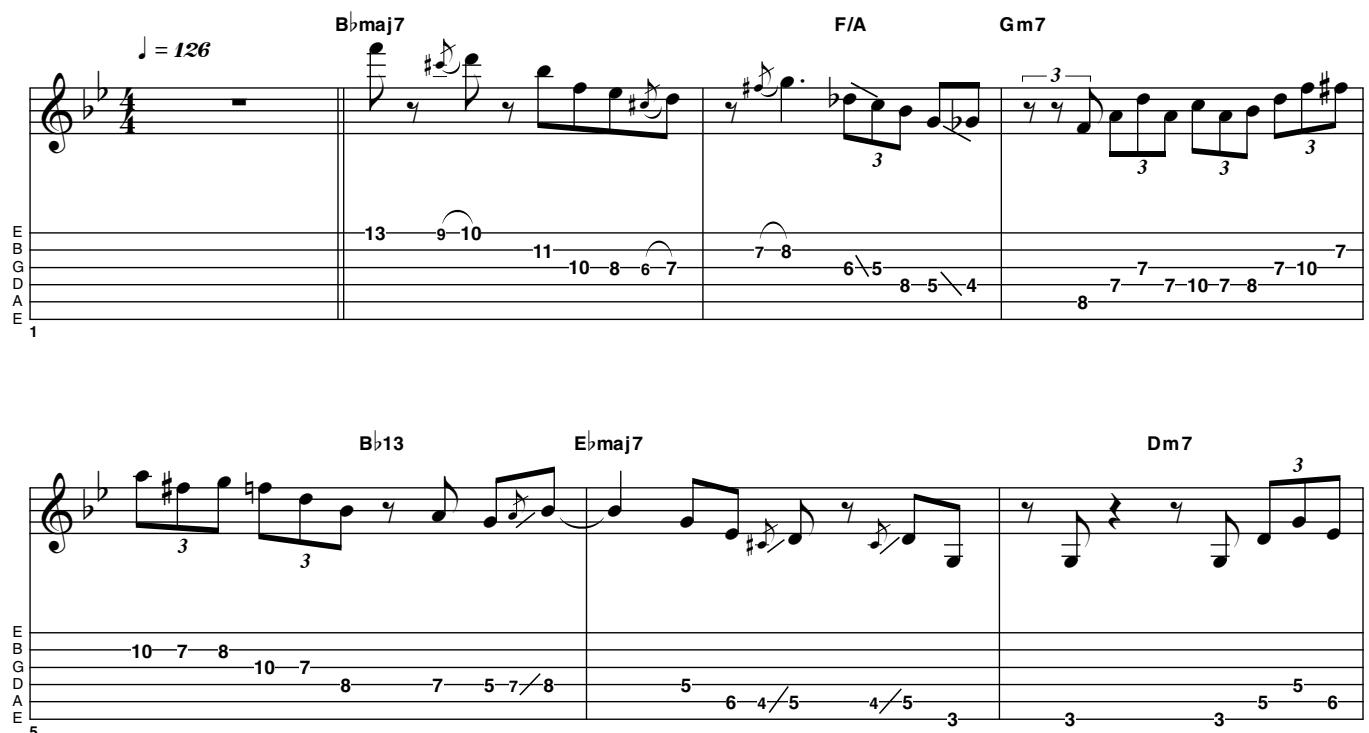
George stays true to the underlying chords here with some choice arpeggios along with the associated neighbouring embellishments. If there were to be one area of music theory that could really help you out here, that would be to know which notes are found in what chords, as these are so often the

strongest melodic choices. Also, if you think sweep picking is a technique found only in the playing of super-Strat wielding shredders then it's time to think again. Benson is a monster sweep picker and you can find both ascending and descending examples of this technique in bars 7 and 8.

$\text{♩} = 126$

B♭maj7 **F/A** **Gm7**

B♭13 **E♭maj7** **Dm7**



EXAMPLE 4 SWINGING LINES OVER FUNKY HALF-TIME BALLAD FEEL ...CONTINUED

CD TRACK 75

Chords: Cm7, F11, Bbmaj7

Fretboard diagram (E, B, G, D, A, E strings):

- Measure 1 (Cm7): E (5), B (8), G (7), D (5), A (7), E (8)
- Measure 2 (F11): E (10), B (8), G (8), D (9), A (8), E (11)
- Measure 3 (Bbmaj7): E (6), B (6), G (7), D (6), A (6), E (6)

EXAMPLE 5 PENTATONIC LINES WITH MIXED SWING AND STRAIGHT FEELS

CD TRACK 77

The Blues scale definitely has a place in George's musical vocabulary. So much of his phrasing is about the note placement, time-feel and choice use of expression that, as an improvisational tool, this scale can often be the perfect choice. Here we see how he might position this scale (R-3-4-5-5-7),

albeit with one additional note (the 9th) against a IIm7-V7 vamp derived from an A_b Dorian tonality. Notice how he mixes both swung and straight 16th notes, adds slides, hammers and grace notes to bring the music to life. This is all done intuitively, of course.

Tempo: ♩ = 112 Slight Swing 16ths

Chords: A_bm7, D_b9, A_bm7

Fretboard diagram (E, B, G, D, A, E strings):

- Measure 1 (Abm7): E (6/8), B (6), G (4), D (6), A (4), E (4)
- Measure 2 (Db9): E (6), B (4), G (6), D (4), A (6), E (4)
- Measure 3 (Abm7): E (6), B (4), G (6), D (4), A (6), E (4)
- Measure 4 (Abm7): E (4), B (2), G (2), D (4), A (2), E (2)

Chords: D_b9, Straight 16ths, A_bm7

Fretboard diagram (E, B, G, D, A, E strings):

- Measure 1 (Db9): E (4), B (7), G (4), D (4), A (6), E (4)
- Measure 2 (Straight 16ths): E (7), B (4), G (6/8), D (9), A (6/7), E (6)
- Measure 3 (Abm7): E (7), B (4), G (6), D (4), A (6), E (4)
- Measure 4 (Db9): E (6), B (4), G (6), D (4), A (6), E (4)

Chords: D_b9, A_bm7, D_b9

Fretboard diagram (E, B, G, D, A, E strings):

- Measure 1 (Db9): E (4), B (6), G (4), D (6), A (4), E (4)
- Measure 2 (Abm7): E (4), B (X), G (4), D (6), A (6), E (6)
- Measure 3 (Db9): E (6), B (4), G (6), D (4), A (6), E (4)
- Measure 4 (Db9): E (6), B (4), G (6), D (4), A (6), E (4)

EXAMPLE 6 DEVELOPED PENTATONIC LINES, BENDS AND ARPEGGIOS IDEAS

CD TRACK 79

Our next idea begins in a similar fashion to Ex5, albeit with a rhythmically developed triplet theme to begin before progressing to a superimposed Fm7,5 (F-A_b-C_b-E_b) against D_b7 (3-5-7-9 respectively). No, your eyes don't deceive you; those are bends in the tab! Given George's rather

sturdy string gauges and his choice of a wound third, you can see why he restricts these bends to the first two strings - but there's a real sense of excitement to his note choices here to create a sound that is as unusual as it is invigorating.

EXAMPLE 6 Musical notation and guitar tab for Example 6, showing developed pentatonic lines, bends, and arpeggios ideas. The notation includes a treble clef, key signature of two flats (Bb, Eb), and a 4/4 time signature. The tempo is marked as $\text{♩} = 112$. The guitar tab is written for six strings (E, B, G, D, A, E) and includes fret numbers, bends (marked with a slash and a number), and triplet markings (marked with a '3' and a bracket). The chords indicated are D_b9, A_bm7, and D_b9. The notation is divided into three systems, each with a measure number (1, 4, 7) on the left.

System 1 (Measure 1): Treble clef, key signature of two flats, 4/4 time. The guitar tab shows a triplet of eighth notes on the first string (fret 8) and a triplet of eighth notes on the second string (fret 6). The chords indicated are D_b9 and A_bm7.

System 2 (Measure 4): Treble clef, key signature of two flats, 4/4 time. The guitar tab shows a triplet of eighth notes on the first string (fret 8) and a triplet of eighth notes on the second string (fret 6). The chords indicated are D_b9, A_bm7, and D_b9. The notation includes a 'BU BD' (Bend Up, Bend Down) marking.

System 3 (Measure 7): Treble clef, key signature of two flats, 4/4 time. The guitar tab shows a triplet of eighth notes on the first string (fret 8) and a triplet of eighth notes on the second string (fret 6). The chords indicated are A_bm7 and D_b9. The notation includes a 'Lazy BU' (Lazy Bend Up) marking.

EXAMPLE 7 OCTAVES AND FLESHED-OUT THREE-NOTE CHORD FRAGMENTS

CD TRACK 81

Our introductory octave line in bars 1 and 2 is more Wes Montgomery inspired than George, although Benson is also a master at using octaves. George adds his own unique twist to proceedings by adding another interval in-between the octave points. Notice how in this example we're switching between octave/4th, and octave/5th intervals, and once

again Benson makes the guitar sound rather organ-like. The real trick to delivering these ideas convincingly is in muting the unwanted open strings. Feel free to adopt the Wes approach of picking all the notes with downstrokes of the thumb, or use a more conventional plectrum technique - even Benson switches between these methods and sounds freely.

EXAMPLE 7 Musical notation and guitar tab for Example 7, showing octaves and fleshed-out three-note chord fragments. The notation includes a treble clef, key signature of two flats (Bb, Eb), and a 4/4 time signature. The tempo is marked as $\text{♩} = 108$. The guitar tab is written for six strings (E, B, G, D, A, E) and includes fret numbers, bends (marked with a slash and a number), and triplet markings (marked with a '3' and a bracket). The chords indicated are B_b11 and B_b11. The notation is divided into three systems, each with a measure number (1, 4, 7) on the left.

System 1 (Measure 1): Treble clef, key signature of two flats, 4/4 time. The guitar tab shows a triplet of eighth notes on the first string (fret 8) and a triplet of eighth notes on the second string (fret 6). The chords indicated are B_b11 and B_b11.

System 2 (Measure 4): Treble clef, key signature of two flats, 4/4 time. The guitar tab shows a triplet of eighth notes on the first string (fret 8) and a triplet of eighth notes on the second string (fret 6). The chords indicated are B_b11 and B_b11.

System 3 (Measure 7): Treble clef, key signature of two flats, 4/4 time. The guitar tab shows a triplet of eighth notes on the first string (fret 8) and a triplet of eighth notes on the second string (fret 6). The chords indicated are B_b11 and B_b11.

EXAMPLE 7 OCTAVES AND FLESHED-OUT THREE-NOTE CHORD FRAGMENTS ...CONTINUED

CD TRACK 81

4

EXAMPLE 8 INSIDE TO OUTSIDE LINES

CD TRACK 83

Our final example showcases a selection of slick and sophisticated lines against a I-V vamp in D (Dmaj7-A11). While George starts off quite 'inside' against the Dmaj7, using a selection of intervals from the associated Major scale (D-E-F#-G-A-B-C#-D#), he quickly makes the transition to more colourful vocabulary courtesy of line derived from a combination of B_b Dorian and B_b Melodic Minor to create a sense of tension against our

underlying A11 (R-2-3-4-5-6-7). We also see more of his blues influence in evidence with a cool edgy lick in bar 4 that uses both Major and Minor 3rds from our tonic key (F and F#). We round things off with a rhythmic arpeggio figure that follows the chords perfectly, although the Minor to Major theme makes a reappearance for our final note, this time articulated using a semitone bend.

♩ = 98 Slight Swing 16ths D maj7 A 11

1

D maj7 A 11

4

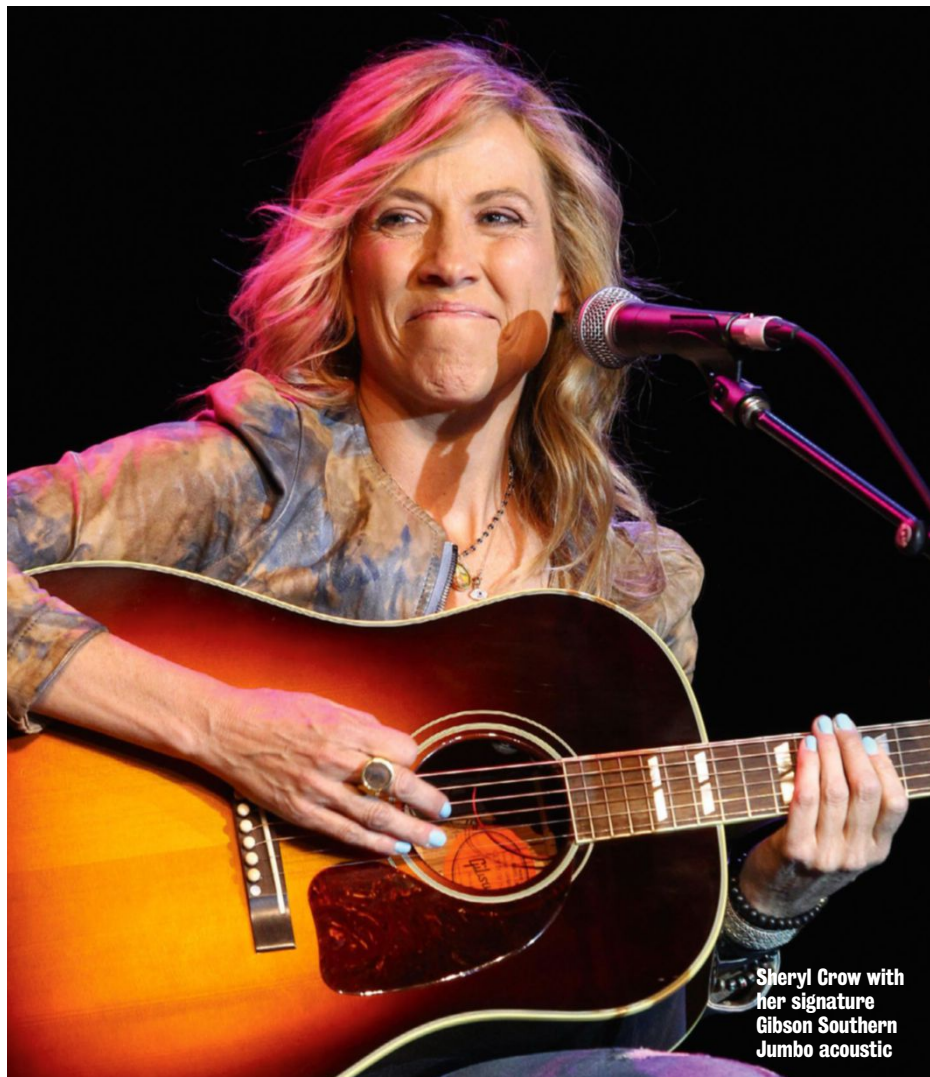
D maj7 A 11 D maj7

6

Sheryl Crow



Sheryl Crow's simple style belies her great skill at playing for the song and providing rhythmic support. **Stuart Ryan** gets strumming.



Sheryl Crow with her signature Gibson Southern Jumbo acoustic

ABILITY RATING

☆☆☆☆☆ Easy/Moderate

Info

Key: G

Tempo: 96 bpm

CD: TRACK 85

Will improve your...

✓ Chord embellishments

✓ General timekeeping

✓ Open and barre chords

This month's artist is a veritable icon of the American rock scene. Although Sheryl Crow may not be renowned as a guitarist she is another fine example of the guitarist-songwriter for whom the

acoustic guitar is at the heart of what they do. Crow has had a long and astonishing career within the music industry starting way before the explosion of her own stardom in the '90s.

Crow was born into a musical family in Kennett, Missouri on February 11th, 1962. She started her working life as a school music teacher but by the mid-1980s she was working as a session vocalist at a small studio producing jingles. The world of jingles may seem like an inauspicious start but she was working on adverts for huge corporations that reached a wide audience (and also paid very

well, by her own admission). The late 1980s saw her become an A-list session and touring vocalist and many people are not aware that prior to fame under her own name she was a featured backing vocalist for Michael Jackson on his huge Bad world tour and studio recording. Further session jobs saw her work alongside legends like Stevie Wonder and Don Henley among many others, so launching her own solo career was merely a matter of time.

Solo stardom arrived with the release of her debut album, Tuesday Night Music Club in 1993. A slow burner to begin with, the album yielded the worldwide smash All I Wanna Do and her solo career was well and truly under way. Crow's music is a classic blend of pop, rock, folk and Americana with a bluesy, riff-based element thrown in. As with many artists of this style she typically uses the acoustic guitar as a rhythmic tool supplying a

“MANY PEOPLE ARE NOT AWARE THAT CROW WAS FEATURED BACKING VOCALIST ON MICHAEL JACKSON'S 'BAD' TOUR”

supporting foundation to the bass and drums, while a Tele or Strat sounds the hook. However, there are also times when her acoustic guitar comes to the fore - for instance A Change Would Do You Good where the acoustic leads the track.

As simple as the guitar style of an artist like Sheryl Crow can seem she is a textbook lesson in finding the right acoustic part for the track, even if just strumming open chords and keeping a strong, consistent rhythm in place. Play along with this month's track and keep an eye on your timing - ask yourself, are you as 'in the pocket' as you need to be? **1**

NEXT MONTH Stuart looks at the distinctive acoustic style of **Richard Thompson**

5

6

6

6

3

GAIN
BASS
MIDDLE
TREBLE
REVERB

Get the Tone

Crow's most prized acoustic guitar is her 1962 Gibson Southern Jumbo, an instrument replicated for the Sheryl Crow signature model, which is basically a cross between a J-45 and a Hummingbird. Any larger bodied acoustic will do the trick here, as you want something with volume and depth to make your strumming parts loud and punchy. I recorded this on a similar Gibson J-35 Collector's edition.



TRACK RECORD Crow's debut album, Tuesday Night Music Club contains some fantastic American rock songwriting. Her self-titled second album released in 1996 takes this songwriting a step further and includes classics like A Change Would Do You Good and Everyday Is A Winding Road. The Very Best Of Sheryl Crow also includes tracks like My Favorite Mistake, Soak Up The Sun and If It Makes You Happy.

EXAMPLE SHERYL CROW STYLE

CD TRACK 85

[Bar 1] Embellishing open chords like this is a great device to get yourself away from sounding like everyone else; using standard open Major and Minor chord shapes can restrict you a bit but if you add in some embellishments your writing takes on a whole new character.

[Bar 9] Another subtle chord embellishment, you'll hear Sheryl add these

devices in from time to time and, while not difficult, can require you to think a bit more about fretting-hand fingering and chord changes.

[Bar 13] By now you should really feel yourself in a groove in rhythmic terms, so make sure that your timing is solid - many players rely on the kick drum and snare to lock in with, so they keep tight with the band.

♩ = 96

1 3 3 3

5 3 3 3

9 3 3 3

13

EXAMPLE SHERYL CROW STYLE ...CONTINUED

CD TRACK 85

[Bar 21] Move away from the open position and acoustic guitars yield some interesting sounds for riff-based ideas. The caveat is the further you go up the neck the higher the action becomes and the harder it is to play everything - this is possibly one reason why so many singer-songwriters stay in the confines of the open position (the fact that they are singing also means they don't want to keep referring visually to their instrument).

[Bar 22] The humble barre chord is also an often ignored tool, again

because it can be tricky to play cleanly on acoustic guitars - especially the dreaded F at the 1st fret. However, you will find them in the music of many of the great writers, Sheryl Crow included, so if they are giving you a hard time make sure you do some work on them to conquer your barre fears!

[Bar 31] One more rhythmic test here: just make sure you rest on beat 4 before striking the last chord, G, on the offbeat - another classic songwriter's device, in this case making for a perfect ending.

Am7 Em/A D Dsus4 D Dsus2 D C Dsus2

17

G F/C C G F/C C

21

G F/C C Bb F

25

G C Csus2 C Csus2 F Csus2 G

29

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Suspended 4th triads *pt3*

Lateral shifts and large shapes



Shaun Baxter concludes his series looking at using sus4 triads to create contemporary-sounding blues-rock lines drawn from the Mixolydian scale.

ABILITY RATING

★★★★★ Moderate/Advanced

Info

Key: A

Tempo: 128 bpm

CD: TRACK 86

Will improve your...

- ✓ Seeing sus4 triads in a scale
- ✓ Use of sus4 triad-based lines
- ✓ Fretboard navigation

The current series has been devoted to extracting various suspended 4th triads from within A Mixolydian as an antidote to just playing straight up and

down the scale (ie using every note rather than extracting distinct flavours by being selective). In other words, working within the restrictions of a single concept like suspended 4th triads will help to force you out of your 'usual' step-based approach to scale playing and into less familiar, but fresher-sounding areas.

Suspended 4th triads sound modern, angular and airy and are created when the 3rd note of each triad is replaced by a 4th. Before we look at the musical examples

within this lesson, let's start with a reminder of how a suspended 4th triad is created. It's 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 C# to create an A triad (A-C#-E). Because they sound ambiguous and non-committal, suspended chords are used a lot in modern styles like jazz-fusion, which tend to be more abstract in nature.

Here's the list of suspended 4th triads available to us within A Mixolydian scale:

	A	B	C#	D	E	F#	G
	1	2	3	4	5	6	b7

Asus4 – A D E
1 4 5

Bsus4 – B E F#
1 4 5

C#dim sus4 – C# F# G
1 4 b5

Dsus4 – D G A
1 4 5

Emsus4 –	E	A	B
	1	4	5
F#sus4 –	F#	B	C#
	1	4	5
Gsus#4 –	G	C#	D
	1	#4	5

Working out suspended 4th triad shapes from within a scale isn't as difficult as it may look on paper. Basically, you just follow a logical progression: once you have established the notes of one sus4 triad, you simply move each note up or down to the next note in the scale in order to get the neighbouring sus4 triad within that key (scale). Commonly on guitar, you will get each one-octave triad fingered in one of four different ways:

- Three notes on one string (3 configuration)
- Two notes on one string and then one note on a higher string (2-1 configuration)
- One note on one string and then two notes on a higher string (1-2 configuration)
- One note on each adjacent string (1-1-1 configuration)

In this lesson, we will be focusing exclusively on lateral movement (up and/or down along the length of the guitar neck) as well as moving on to larger shapes.

Although we will be occupying different



Get the Tone

Triads will sound good either clean or distorted; however, as this is Creative Rock, all the examples were recorded using a blues-rock sound: a Fender Strat through a Zendrive distortion into a Cornford head with a splash of delay. Then, for any given line, one just needs to consider which pickup to use (I used bridge pickup throughout), and where to apply light palm muting to clean things up in places.



TRACK RECORD New York rock guitarist, singer, songwriter and producer Ron Thal (Bumblefoot) is a dazzling technician who flirts with the avant garde due to his propensity for fretless guitars and a thimble that he uses on the fourth finger of his picking hand to extend his range and create ear-catching, high-pitched effects. I was lucky enough to share a stage with Ron a year or so ago, in Glasgow, so I know from first-hand experience that he is not averse to using the occasional sus4 arpeggio, along the same lines as the examples described in this lesson. Check out Ron's solo albums, such as *The Adventures of Bumblefoot* (1995) and *Hermit* (1997).

scale positions, we are going to consider 'lateral' motion as involving the movement of equivalent ideas either up or down along the length of the guitar neck.

Once you have mastered the examples in this lesson, you should aim to establish similar ideas stemming from every one of the CAGED shapes of Mixolydian (and, eventually, every other scale that you use). Diagram 1 shows each of the CAGED shapes of A Mixolydian, and Diagram 2 shows how all of these shapes link up along the neck.

“AS WITH ANY OTHER TECHNIQUE IT'S YOUR TASTE AND DISCRETION THAT DICTATE WHICH IDEAS WORK FOR YOU”

Remember, your aim, through formal experimentation with suspended 4th ideas, is to establish a series of friendly and flexible shapes (rather than theoretical concepts)

that exist within each particular scale pattern, allowing you to use the information in a more instinctive and intuitive way. As with any other technique, it's ultimately your own taste and discretion that will dictate which of these sus4 ideas work best for you.

Finally, and with that in mind, when experimenting with your own ideas remember to work at creating ones that have some form of rhythmic interest, as this is a great way help to make things sound more musical and less mechanical. **61**

DIAGRAM 1 CAGED SHAPES FOR A MIXOLYDIAN

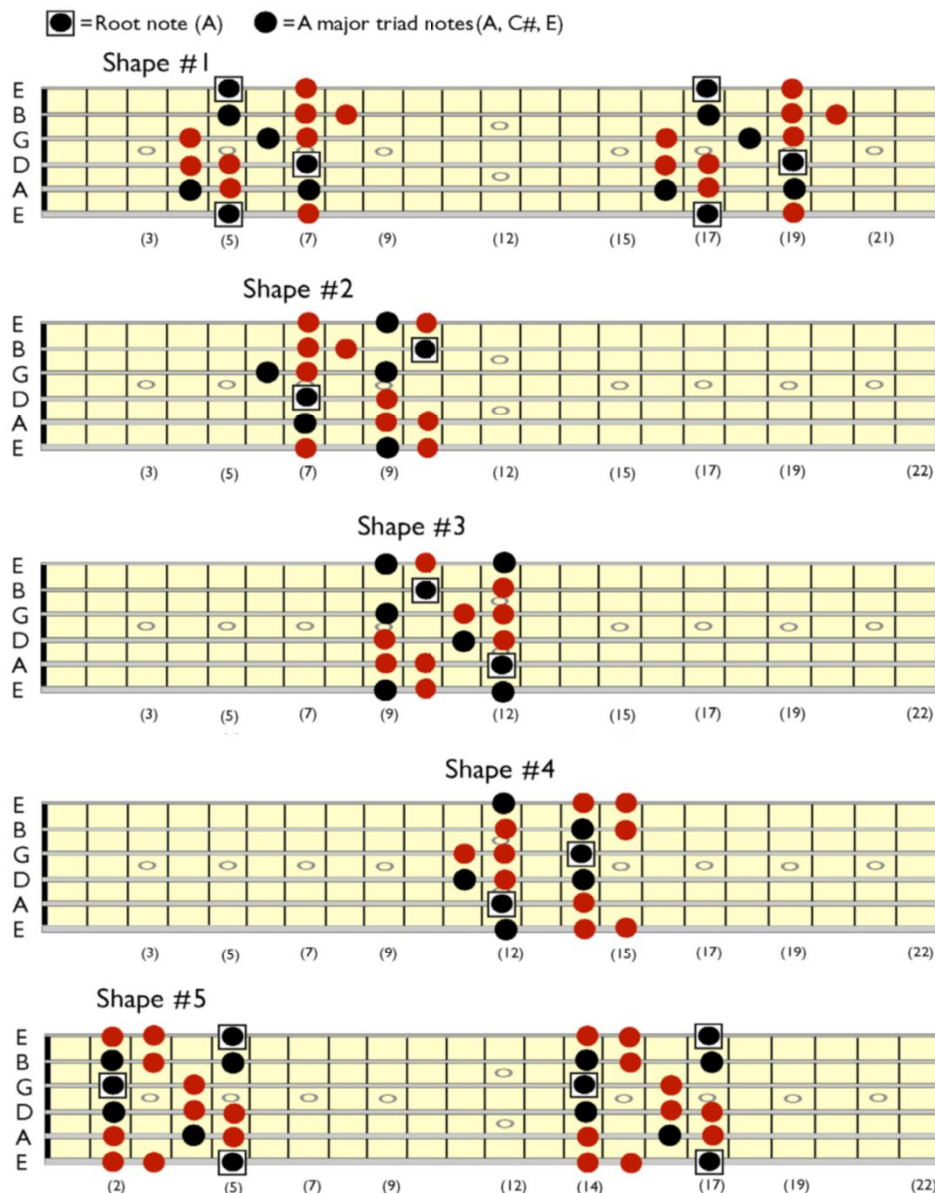
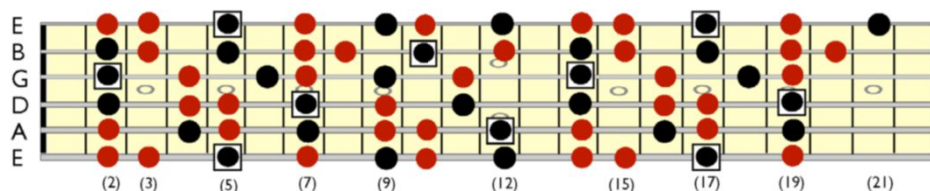


DIAGRAM 2 HOW ALL THE CAGED SHAPES LINK, FOR THE A MIXOLYDIAN SCALE



EXAMPLES PERMUTATIONS OF FOUR-NOTE UNITS

CD TRACK 86

EXAMPLE 1 In all the musical examples, we are going to mix up the note and string configurations, just to demonstrate the variety of effects that can be created. We kick things off with the wholesale movement of a one-string sus4 triad shape that is played using a combination of left- and right-hand tapping with legato. You don't need to be aware of the name of each specific triad when you're playing a line like this. You just need to be able to recognise where the same shape occurs within the scale (in this case, a shape that produces a modern and angular sound). Geographically, it's important that you place everything that you play into some sort of visual context. The fretting hand of this line mainly occupies CAGED shapes #2 and #3 of A Mixolydian, while the picking hand (in this case, also the tapping hand) occupies territories further up the neck (the upper reaches of shape #4 and #5).

EXAMPLE 2 Here, we're using the same one-string sus4 triad shape as was used in Example 1. This time, we have lateral motion along the length of one

string (via a slide). The motif traces a symmetrical and parallel pathway (bar 10 is the same as bar 9, only played down a 4th), which is quite convenient to both visualise and technically execute. As you would have seen from the earlier chart, not all the sus 4 triads in A Mixolydian (or any other mode for that matter) are composed of a tone and a 4th (straight sus4). In bar 11, we start off with two shapes that do not follow this configuration: Gsus#4 comprises a semi-tone and a 4th; and C#dim sus4 comprises a semi-tone and an augmented 4th (#4). Again, you don't need to be aware of the precise names of these one-string triads when you play them; after a while, you'll just be able to visualise them within the scale (a skill that requires you to have a much wider field of vision than normal). Harmonically, this line sounds suspended throughout; however, notice the resolution to a major 3rd (C# note at the end). And, finally, this line occupies CAGED shapes #5, #4, #5 and #4 of our A Mixolydian scale.

Ex 1

♩ = 128

Ex 2

EXAMPLES PERMUTATIONS OF FOUR-NOTE UNITS

CD TRACK 86

EXAMPLE 3 Next, we expand things to encompass two-string triads (in this case, following a 1-2 note configuration whereby one note is on the lower string and two notes are on the higher string. Bars 17 and 18 feature a series of root inversion sus4 triads each played in a highest-lowest-middle note-order. In bar 19, after the initial bend, we get a descending series of sus4 triads using a mixture of approaches:

- a) Dsus4 is a three-string triad (one note per string) in root inversion and played in descending note-order (starting with the highest note).
- b) Bsus4 is a root-inversion two-string triad played in a middle-highest-lowest note-order.
- c) C#dim sus4 is a first-inversion two-string triad played in a descending note-order (starting on the highest note)
- d) Finally, Esus4 is a first-inversion two-string triad played in a middle-lowest-highest note-order.

Geographically, this line doubles back on itself a few times and you will need to keep your wits about you to avoid getting lost. Here, the line moves through CAGED shapes: #4, #5, #1, #4, #5 and #1

EXAMPLE 4 Another series of two-string triads, this time following a 2-1 note configuration whereby two notes are on the lower string and one note is on the higher string. Barré rolls are employed throughout using the third finger of the fretting hand whereby two consecutive notes are played with that finger on different strings within the same fret. Although it is possible to keep the two consecutive notes separate by redistributing the weight of the fingerprint part of the fretting finger using the arm and wrist, it doesn't really matter if the notes ring out together as the sound created (a perfect 4th) is very consonant (and common in all forms of rock and roll music). This line, mainly via the middle string-pair, shifts laterally up the neck through CAGED shapes #5, #1, #2, #3 and #4.

Example 3 shows a sequence of suspended 4th triads (Bsus4, F#sus4, Asus4) across three strings (E, B, G) in a descending note-order. The notation includes fret numbers (19, 21, 19, 14, 12) and a 'Loco' section.

Example 3 shows a sequence of suspended 4th triads (Dsus4, Esus4, F#sus4, Gsus4, Asus4, Bsus4) across three strings (E, B, G) in a descending note-order. The notation includes fret numbers (14, 12, 16, 14, 18, 16, 15, 12, 14, 17, 15, 19, 17, 16, 20, 22, 20, 19, 17, 19, 16, 18, 17, 16, 19, 17) and a 'Loco' section.

Example 4 shows a sequence of suspended 4th triads (Bsus4, C#dim sus4, Dsus4, Esus4) across three strings (E, B, G) in a descending note-order. The notation includes fret numbers (2, 4, 4, 4, 2, 4, 5, 6, 5, 4, 5, 7, 7, 5, 7, 9) and a 'Loco' section.

Example 4 shows a sequence of suspended 4th triads (F#sus4, Gsus4, Asus4) across three strings (E, B, G) in a descending note-order. The notation includes fret numbers (9, 9, 7, 9, 11, 11, 9, 11, 12, 12, 11, 12, 14, 14, 15, 13, 14) and a 'Loco' section.

CD TRACK 86

EXAMPLE 7 Another series of edited triad shapes here. Each one stretches over four strings and contains the following intervals: 4th-root-4th-5th-root (lowest to highest), making them first inversion triads as the 4th is the lowest note. You'll also see that the first Esus4 triad can be viewed as a second inversion Asus2 triad (root-5th-root-2nd-5th). In fact, all sus4 triads can also be viewed as a sus2 triad from another root. Here, Asus2 is said to be a synonym of Esus4 as it is the same thing seen from a different perspective. This line shifts up through CAGED shapes #2, #3, #4 and #5. Rhythmically, note that each triad motif is five notes long so, when played to an eighth-note triplet count to a 3/4 time signature, each figure becomes rhythmically displaced (basically, the pattern falls across the bars, rather than fitting neatly into each, causing a less predictable and more 'organic' musical effect).

EXAMPLES PERMUTATIONS OF FOUR-NOTE UNITS

CD TRACK 86

EXAMPLE 8 So far, we've had, 1, 2, 3 and 4-string arpeggios: now it's time for 5. Here, we're travelling up and down each two-octave first-inversion triad shape, each comprising 4th-5th-root-4th-5th-root-4th. Sweep picking needs to be used throughout, along with a judicious use of barré rolls using the first and second fingers of the fretting hand and a slight amount of palm muting to tighten things up. This line descends through CAGED shapes #5, #4 and #3.

EXAMPLE 9 Finally, we have a series of six-string arpeggio shapes; however, each one is composed of the four-string shape used in Example 7, underpinned by a double-stop comprising a 5th interval on the lower two strings. Again, every note is taken from an A Mixolydian scale, but you should try adding various scale notes to other sus4 triad shapes. This line shifts through CAGED shapes #3, #4, #5 and #1.

Ex 8

Ex 9

Chord Camp

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Colonel **Iain Scott** is no faker but this issue he's revealing how to play chords using artificial harmonics, also known as 'harp' harmonics.

A natural harmonic occurs most commonly when an open vibrating string is touched at the 12th, 7th or 5th fret. But harmonics can also be used when a note is fretted on the neck - we just have to locate them by moving up to the corresponding position of 12 or 7 frets above the fretted note. This is then called an 'artificial harmonic'. Producing harmonics from five frets higher is also possible on open strings but on fretted notes it's much more tricky, so most players use the 12 or 7-fret

interval to create artificial harmonics.

Today therefore we will look at artificial harmonics played from 12 and seven frets above, and show how they can be combined with fretted notes to provide interesting chords and textures. Spending some time looking at artificial harmonics and natural harmonics (GT265) means you can really expand your playing by adding a new range of sounds to both chords and melodies. Players like Lenny Breau, Tommy Emmanuel and Chet Atkins are masters of the art. **1**



EXAMPLE 1 ARTIFICIAL HARMONICS

TRACK 87

EXAMPLE 1a Artificial harmonics 12 frets higher

This shows an artificial harmonic 12 frets higher than each note of a chord. This will produce a note an octave up from the chord's normal fretted note. So for a Gm11 chord G-C-F-B_b-D-G (a barre at the 3rd fret) you will produce the same notes but an octave higher.

EXAMPLE 1b Artificial harmonics seven frets higher

This example demonstrates artificial harmonic seven frets higher than each note of a Gm11 chord. This will produce a note 'an octave and a 5th' higher than the chord's normal fretted note. So for a Gm11 chord (G-C-F-B_b-D-G) you will produce the notes D-G-C-F-A-D.

EXAMPLE 1c 'Lenny Breau' artificial harmonics: ascending

Lenny Breau was a very creative jazz guitarist who used artificial harmonics in his playing to great effect. This example shows one of the ways he used them so that they sounded like 'harp' runs. This technique uses alternating 'played' notes and artificial harmonics arranged so they form an ascending

scale. Playing the F (3rd fret on the fourth string) with your second finger allows you to touch the harmonic (15th fret AH on the sixth string) with your pointed first finger as you pluck it with your thumb. As you move across the guitar, just keep the spacing, and you will be playing - second finger - thumb - second finger - thumb etc. You can actually play this quite fast when you have got used to it and it sounds very impressive. It is fairly easy to play because you have a 'string's space' between the two operations. Later you can use the same effect on two adjacent strings, but this is trickier.

EXAMPLE 1d 'Lenny Breau' artificial harmonics: descending

Lenny Breau also used this technique to produce a descending cascade. This example shows Gm11 using artificial harmonics alternating with played notes. Start by playing the B_b (15th fret artificial harmonic on fourth string); use your pointed first finger and pluck it with your thumb. The next note G (3rd fret, first string) is played with your second finger. This motion is then repeated across the pairs of strings.

Ex 1a. Gm11 Artificial Harmonics at the 15th Fret

Ex 1b. Gm11 Artificial Harmonics at the 10th Fret

Ex 1c. Lenny Breau Cascade using Artificial Harmonics - Ascending

Ex 1d. Lenny Breau Cascade using Artificial Harmonics - Descending

EXAMPLE 2 ARTIFICIAL HARMONICS FROM 12 OR SEVEN FRETS ABOVE

TRACK 88

This example uses artificial harmonics from both 12 and 7 frets above the played fretted notes. Here it is broken down into bars...

[Bar 2] These artificial harmonics from 12 frets above the fretted notes, retrace the notes from the chords Cm11 and Dm11 from bar 1, to produce harmonics up an octave. This is the most common use of artificial harmonics.

[Bar 3] In the next three bars the artificial harmonics are produced from seven frets above the fretted notes, 'a perfect 5th' above, and so need to be harmonically appropriate. Let's check. Bar 3 D₉sus4 chord. The G₄ (fourth string, 4th fret - artificial harmonic 11th fret) produces a D₅ harmonic =

Root. The B₃ (third string, 4th fret - artificial harmonic 11th fret) produces a G₄ harmonic = 11th.

[Bar 4] Gm7 chord. The B₃ (third string, 3rd fret - artificial harmonic 10th fret) produces an F harmonic = 7. The F₄ (fourth string, 3rd fret - artificial harmonic 10th fret) produces a C harmonic = 11th.

[Bar 5] Cm9 chord. The B₃ (third string, 3rd fret - artificial harmonic 10th fret) produces an F harmonic = 11th. The D₂ (second string, 3rd fret - artificial harmonic 10th fret) produces an A harmonic = 13th.

EXAMPLE 3 TRACING CHORDS WITH ARTIFICIAL HARMONICS

TRACK 89

Here we have a slightly harder task, as we need to trace the chord shape exactly as it is played lower down the neck. Bar 1 is a B7sus4 (B-F#-A-E-F#) and the artificial harmonics need to trace this out on frets 21, 19, 21, 19. For this type of situation it is sometimes easier to adopt a slightly different playing method. Try this - point onto the 21st fret with your first finger, and then pluck the note with your third finger. You can steady the whole

operation by resting your thumb on a specific point on the guitar - the pickup surround or the top edge of the neck etc to make the sideways movements a little more accurate than 'freehand' playing (ie pointing with the first finger and plucking with the thumb). This should allow you to move quickly and follow the required chord shapes, like in Bar 6's G13,9 chord where eighth notes are arpeggiated across the top four strings.

EXAMPLE 4 'LENNY BREAU' CASCADES - UP AND DOWN

TRACK 90

This features the harp motion developed by jazz guru Lenny Breau where notes alternate between played ones and harmonics on different strings, allowing them to chime and ring together. All artificial harmonics are from 12 frets higher than the played notes. This reminds us of a glissando on a harp.

[Bar 1] Here we have a 16th-note descending line from an A Mixolydian. To get this sound you need to use a first-finger, 5th-fret barre, and add your second finger on the third string, 6th fret. Notes played are A-D-G-C#-E-A.

The barre allows your harmonics to run across the 17th fret, 12 frets higher. This is used all through the example.

[Bar 2] Ascending groupings using the same technique from a Gm7sus4 shape at the 3rd fret. Played notes are G-C-F-B,-D (low to high) to a Dm11 at the 5th fret. Played notes are D-G-C-F-A (low to high).

[Bar 4] This uses a Dmaj7 arranged as an ascending line with the artificial harmonic played 12 frets higher than the fretted notes.

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In The Woodshed



Grab your pick and master the art of moving from string to string with this plectrum punishing workout. **Charlie Griffiths** shows the way.



You'll be jumping strings a lot in this article

ABILITY RATING

★★★★★ Moderate/Advanced

Info

Key: Various
Tempo: Various
CD: TRACKS 91-95

Will improve your...

- ✓ Picking accuracy
- ✓ Fretting-hand flexibility
- ✓ Muting of idle strings

String skipping using alternate picking is a skill that will strengthen both your lead and rhythm playing. Moving the pick cleanly from one string to the next is a rudimentary skill that guitarists perform every day, but players like Steve Morse, John Petrucci, Al Di Meola, Kiko Loureiro and Paul Gilbert have all made picking into an art form. In this month's trip to the woodshed we will take inspiration from those masters and putting the pick under the microscope and

pushing our picking to the limits of what the guitar will allow. We will start small and simple and build up to the more challenging.

First, we will work on moving between two adjacent strings; we'll then make things progressively more challenging by increasing the jump. Four out of the five examples we have prepared for you involve jumping between the first and sixth strings - the most extreme picking manoeuvre the guitar allows. You may not be using a jump like this in your everyday playing, but giving your hands an extra challenge like this can drill a technique into your muscle memory. It also has the effect of breaking down any psychological walls you may have, and will often make the simple things seem even simpler. If you are a seven or eight-string player, you should absolutely explore those boundaries too.

Almost all of our examples are based around the Minor Pentatonic shape 1, since you will probably be very familiar with the shape. Hopefully, these exercises will breathe some new life into old scale shapes and perhaps inspire some new musical ideas.

Try to keep your forearm still, rest it gently on the guitar body and move your hand from the wrist. Experiment with different pick angles and hand positions until you find something that is comfortable for the entire range of motion.

Our first example acts as an introduction to string skipping and is played one note per string so you become accustomed to alternate

“A CLICK CAN FOCUS THE MIND AND HELP YOU GET INTO ‘PRACTICE MODE’ MORE EASILY THAN DOING IT UNACCOMPANIED”

picking across strings. This means that the pick moves down and up consistently without interruption. Sometimes you will start a new string with a downstroke and sometimes with an upstroke; both are equally important to get comfortable with. Our examples build on this idea with two-notes-per-string patterns and finally three-notes-per-string.

Use a metronome to keep a steady tempo. As well as giving your hands something to lock onto, a click can focus the mind and help you get into 'practice mode' more easily than practising unaccompanied, without any form of tempo assistance.

Practise in different parts of the neck using different positions of the scale, or a different scale. These techniques can be applied to any tonality you can imagine, and you can always test your skills by picking out string-skipped notes from chords. Happy skipping! 

NEXT MONTH Charlie looks at using the *fourth picking finger* when *hybrid picking*

EXAMPLE 1

CD TRACK 91

Play all of the 5th-fret notes with your first finger and pick them all with downstrokes; practise this for a while in order to lock your hands together. Next add the 7th and 8th-fret notes with your third and fourth fingers respectively, playing all of these notes with upstrokes.

$\text{♩} = 140$

Play 4 times

CD TRACK 92

Play each string with a down, then an up stroke and jump from the sixth string to each of the other fifth strings in turn. Keep the sixth string controlled with palm muting and continue to mute the bass strings as you climb up the A Minor Pentatonic scale toward the treble strings.

[illegible]**CD TRACK 93**

This example is a mirror image of Ex 2. This time start with the first string and descend the A Minor Pentatonic one string at a time. Try starting each string with a downstroke, then play the same thing again starting each string with an upstroke for the complete experience (a neat little practice regime in itself!).

♩ = 90

4/4

Play 4 times

8 5 8 5 8 5 8 5 8 5 8 5 8 5 7 5 7 5 7 5 8 5 7 5 7 5 7 5

CD TRACK 94

This exercise ascends and descends a six-note pattern played across two strings. Get comfortable with the first six notes on the middle strings before spreading outwards to the second and fourth strings; finally skip between the first to the sixth string. Once comfortable, try this exercise without looking at your hands.

♩. = 130

12/8

Play 4 times

B
B
G
D
A
E

5 7 5 5 8 5 5 8 5 7 5 7 7 5 7 8 5 8 7 5 7

CD TRACK 95

This Steve Morse-inspired lick is based on A Blues scale (A-C-D-E-E-G). The first bar is arranged with three-notes on the fifth string and one on the third. Bar 2 is arranged with one note on the first string and three-notes on the third . Use strict alternate picking and keep your hand movement even and relaxed throughout.

♩ = 100

6 6 6

Play 4 times

PM - - - - - PM - - - - - PM - - - - -

PM - - - - - PM - - - - - PM - - - - -

5 5 5

8-7-5-7-8 8-7-5-7-8 8-7-5

5 6-7 7-6-5 6-7 7-6-5 6-7

7-6

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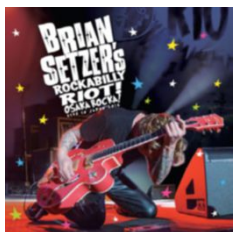
A selection of new and reissued guitar releases, including *Album Of The Month*

Album of the Month

BRIAN SETZER'S ROCKABILLY RIOT!

Surfdogg/Cargo Records ★★★★★

The King of modern Rockabilly is back with a corker of a live album and DVD recorded in Japan this year. Backed by drums, bass, keys and guitar this is the stripped-back Setzer, sans his big orchestra resulting in a more strutting rock and roll sound. Armed with his trademark Gretsch guitars, brown-faced Fender Bassman amp and a dash of slap-back echo, Setzer's guitar tone is woody and wirey, recorded wonderfully here. As it's a live gig, one expects some of his classics so it's great to hear Stray Cat Strut, Rock This Town, Sleepwalk and Rumble In Brighton in all their glory. As for solos, standouts include the pull-off and bending rawness in Stiletto Cool and his tribute medley, Gene & Eddie crams in pretty much all the best double-stop, Bigsby dips and pull-off moves so beloved in the genre. Closer, Seven Nights To Rock features him and the band chugging like mad while his guitar wails magnificently. A riot indeed!



JANET ROBIN TAKE ME AS I AM

Little Sister Records ★★★★★

Janet is a busy woman with a new band project release, The String Revolution (four-guitar line-up) and this new solo album, Take Me As I Am. The latter is a vibrant pop-blues-rock release featuring 10 songs stuffed with guitar tones and 'executive produced' by John Carter Cash (Johnny Cash and June Carter's son). A blend of electrics and acoustics drive the opener, I'm A Rich Girl, a blues featuring an infectious groove and Pentatonic guitar lines. The Baritone guitar riffs and acoustic strumming in Leave It To Me hark back to the '70s; Janet's time touring with Lyndsey Buckingham has been a good influence. The upbeat groove and rich rock riffing of On My Feet nods towards guitar pop while the unison bends, hammer-ons and tremolo picking add energy for the

solo. Janet's got broad chops as her short solo acoustic piece, Prelude To A Dream shows; it's full of busy strumming and precise riffing pull-offs. Her early lessons with Randy Rhoads have sure paid off!

JEFF HEALEY HOLDING ON

Provogue ★★★★★

Healey was an immense musician with unique style and a great voice, so this new album should appeal to fans of killer guitar! Comprising five outtakes from his 1996-98 'lost' album Heal My Soul and 10 live track from a 1999 concert it's a riveting listen. Kicking off with a full-tilt blues-rocker, Love Takes Time, Jeff's guitar is passionate and searing with one of the most arresting bending and vibrato approaches ever. One of his most appealing aspects was rhythmic authority, both as a soloist and as a riff creator; Every Other Guy has a



Beatles-meets-SRV feel while the double-tracked riff and strummed acoustic in All That I Believe is very appealing. As for the live tracks, he's on fire with a cracking take on Dust My Broom, a laid-back How Blue Can You Get and a fun Stuck In The Middle With You with its slick slide solo. If you hanker for more Healey guitar at the end, See The Light is full of bluesy blazing!

WILLIE AND THE BANDITS STEAL

Jig-Saw ★★★★★

Willie Edwards (vocals, guitars), Matt Brooks (bass) and Andrew Naumann (drums) are known for their stunning live shows. And as Steal's opener Miles Away kicks in with Willie's acoustic lap-slide and dirty bottleneck electric, you get the feeling that they mean business. While neither straight blues nor rock, this album ticks a lot of those boxes, but with the added element of strong social awareness in the lyrics. Hot Rocks is a riffy, Stonesey,



number, while Scared Of The Sun is underpinned by a gorgeous moody riff from Brooks's six-string bass and a heartfelt slide solo from Willie. On 1970 Edwards leads with a fingerpicked electric riff, while Our World's acoustic guitar, congas and five-string double bass lend a cooler vibe. Filled with light and shade throughout - including Deep Purple's Don Airey adding keys on three tracks - it was recorded 'live in the studio' to capture the group's legendary live feel. If you like your blues on the dirty side this is a great listen from start to finish.

JOHN MAYALL TALK ABOUT THAT

Forty Below Records ★★★★★

Since the mid '60s Mayall has been at the forefront of British blues. He's introduced us to Eric Clapton, Peter Green and Mick Taylor - and that only accounts for about four years of The Bluesbreakers! Mayall



may be 83 but you'd never guess it from this new release. On Talk About That, he's joined for a couple of tracks by another legend in the form of Joe Walsh, who said of the experience: "It has been a bucket list item since 1970 to play with John Mayall... finally got the chance." The two tracks concerned are The Devil Must Be Laughing and Cards On The Table - probably the guitar high spots of the disc, with Walsh adding six-string footnotes to Mayall's tortured lyrics. Other guitar duties fall to the immensely capable Rocky Athas. Look out for live dates at Ronnie Scott's in April.

GORDON GILTRAP THE LAST OF ENGLAND

Angel Air ★★★★★

Gordon's latest project sees him team up with multi-keyboard player Paul Ward, who adds sensitive orchestration to the 14 tunes on The Last Of England. The first seven pieces make up The Brotherhood Suite and are based around Pre-Raphaelite paintings, some of which hang in Birmingham's Museum and Art Gallery. Gordon has huge fans in the rock world including Pete Townshend, Brian May and Ritchie Blackmore - the latter nominating Gordon as, "one of the best acoustic guitarists in the world". We can almost hear his fans nodding in agreement. As you would expect, the tracks are intensely melodic with touches of an almost baroque grandeur here and there. You'd expect a bit of the GG fretboard wizardry and there's plenty of that in evidence from his 'plectrum and fourth finger' picking style, but above all what you get here is sensitive, beautiful mastery.

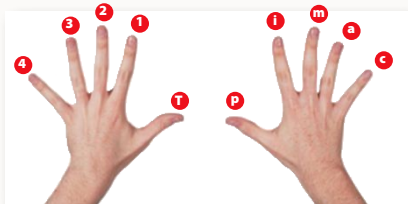


GT User Guide

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

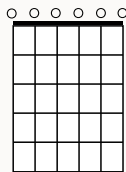


RELATING TAB TO YOUR FRETBOARD



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).



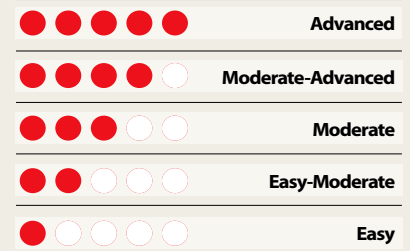
NUT & FRETBOARD

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.



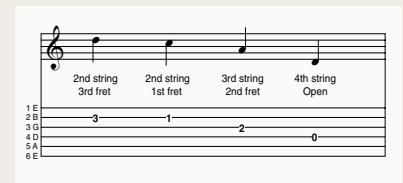
OUR RATING SYSTEM

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.

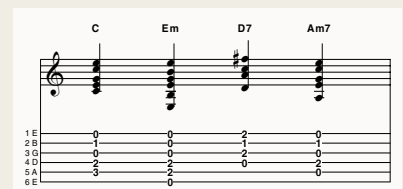


READ MUSIC

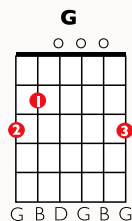
Each transcription is broken down into two parts...



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

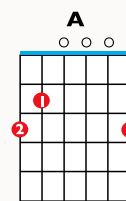


TABBING Under the musical staff, Tab is an aid to show you where to put your fingers on the fretboard. The six horizontal lines represent the six strings on a guitar – the numbers on the strings are fret numbers. The two staff and tab examples show 4 notes and 4 chords; C (C major), Em (E minor), D7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



CHORD EXAMPLE

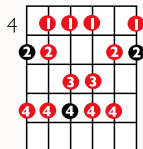
The diagram represents the G chord in the photo. The 'O' symbol is an open string, and a circled number is a fretting finger. Intervals are shown below.



CHORD EXAMPLE (WITH CAPO)

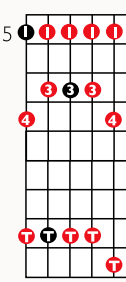
The blue line represents a capo – for this A chord, place it at fret 2. Capos change the fret number ordering – here, the original fret 5 now becomes fret 3, fret 7 now fret 5, etc.

A major scale

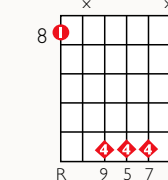


SCALE EXAMPLE

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.



③ = scale root/tonic



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



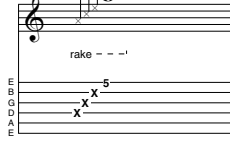
■ Each of the four notes are to be alternate picked (down- & up-picked) very rapidly and continuously.

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.

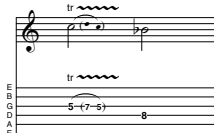
FRETTING HAND

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)



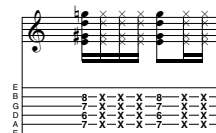
■ Pick 1st note and slide to the 2nd note. The last two notes show a slide with the last note being re-picked.

Left Hand Tapping



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

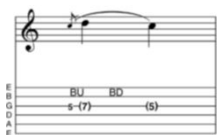
Fret-Hand Muting



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

BENDING AND VIBRATO

Bend up/down



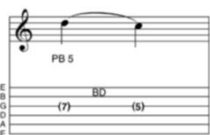
■ Fret the start note (here, the 5th fret) and bend up to the pitch of the bracketed note, before releasing.

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.

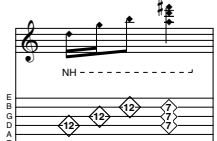
Vibrato



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

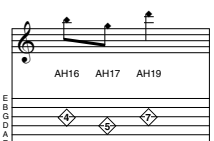
HARMONICS

Natural harmonics



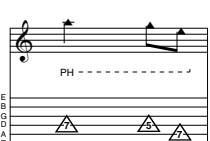
■ Pick the note while lightly touching the string directly over the fret indicated. A harmonic results.

Artificial harmonics



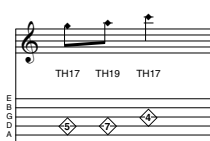
■ Fret the note as shown, then lightly place the index finger over 'x' fret (AH 'x') and pick (with a pick, p or a).

Pinched harmonics



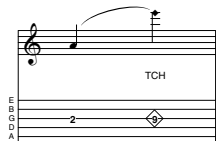
■ Fret the note as shown, but dig into the string with the side of the thumb as you sound it with the pick.

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



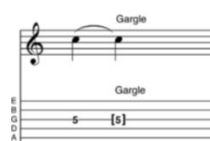
■ Scoop - depress the bar just before striking the note and release. Doop - lower the bar slightly after picking note.

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



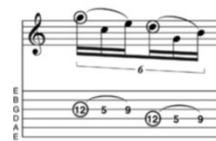
■ The numbers after the notes are the fingers required to play the fret numbers in the tab below.

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

THE WORLD'S BEST GUITAR LESSONS...

FEATURE #2

KILLER JAZZ-ROCK TIPS

10 exciting fusion ideas to play

Mixing jazzy elements with a heavy rock tone is such an exciting sound. Get into fusion with this great article!

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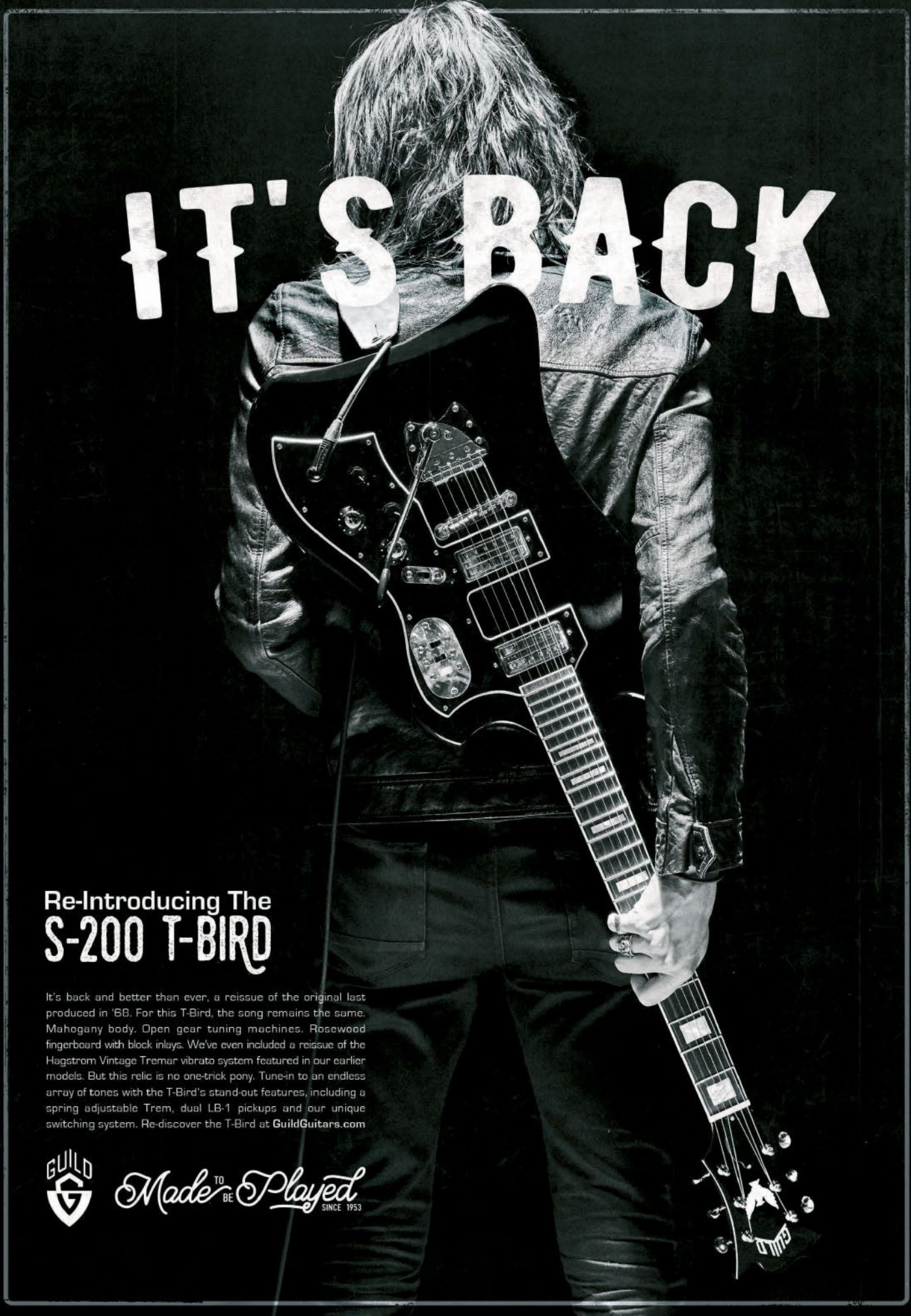
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