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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 GIT in LA. He can also boast playing with the legend Brian Wilson!



JOHN WHEATCROFT

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

WELCOME

OUR TWO MAIN features this month take us slightly out of the norm. One is a fairly niche technique-cum-theory piece, while the other looks at the guitarists who contributed to a rather high-brow band.

We've spoken before - Jason certainly has in GT and I did in my Guitarist Blues Headlines column - about restricting oneself, either to an area of the neck, a single scale or even a lone string. It forces you to think in a very focused way, without being distracted by all the possibilities available on the entire neck, or with the whole of music at your disposal. To wit: three-note chords and arpeggios.

John Wheatcroft created this lesson and while on the one hand it's restrictive, on the other it will take you to places you've probably never thought about going. It will certainly expand your creativity and get you thinking in ways that have never occurred before. So do make sure you read it!

Steely Dan, while they did have an early hit or two,

could never be described as a band of the mainstream; they were just too darned clever and musical for that. And once their leaders Donald Fagen and Walter Becker had quit touring, became the next big 'studio' band after The Beatles. And just as the British group had drafted in French horn and cornet players, or used George Martin's piano skills, so The Dan looked to the great sessioners of the day - including a fabulous roster of guitarists who were often called to compete with one another for a particular solo. As a result the creativity levels soared and some of the

best music ever, was made.

Jon Bishop runs through the interesting chords and licks found in this great band's music, and details the melodic and harmonic approach of these amazing players.

So dig in, enjoy the rest of the issue, and I'll see you next time.

Neville Marten, Editor
neville.marten@futurenet.com



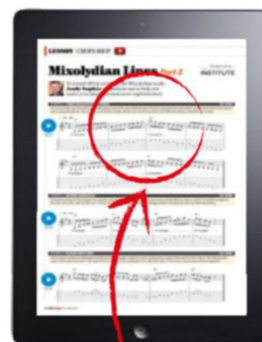
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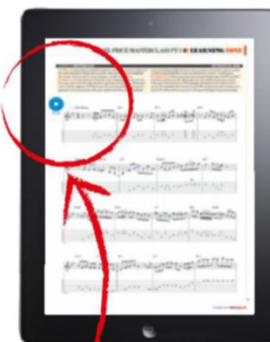
Tap the links

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 www.myfavouritemagazines.co.uk/GTQsubs

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



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

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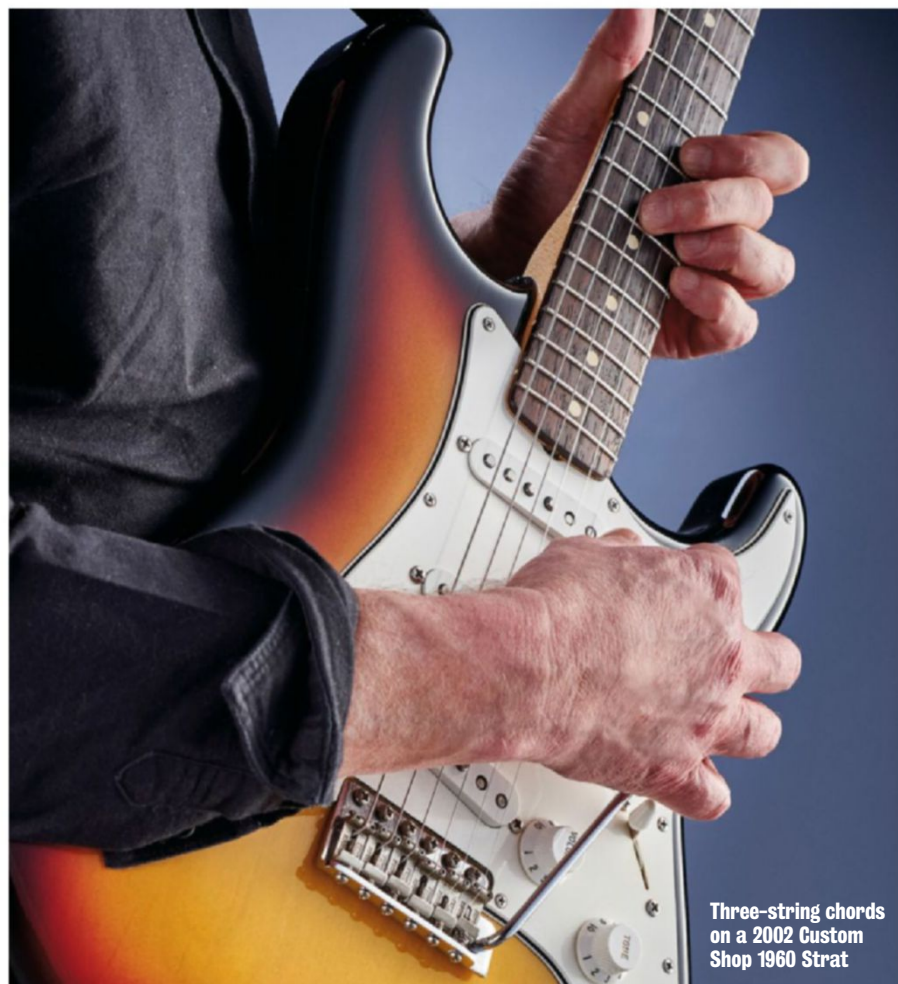
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Guitar Techniques

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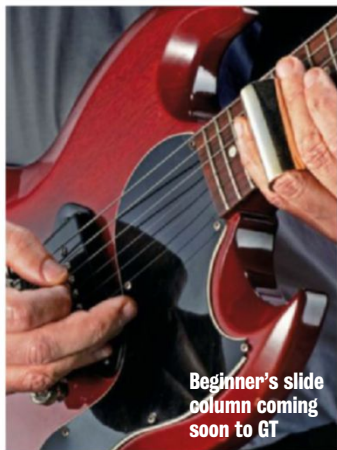
We are delighted to welcome modern acoustic guitarist Will McNicol for a one-off lesson on getting the most out of fingerstyle technique.

Will McNicol:
check out his
superb video
masterclass



TalkBack

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



BEGINNER BOTTLENECK

I am a subscriber to GT and have got a lot out of the magazine. It has definitely improved my playing, but perhaps just as importantly, it has got me into different types of musical styles. I never gave country music a chance until Andy Saphir's monthly articles came along, and I am now hooked on the genre.

I was wondering if there was going to be another country guitar feature coming up?

I was also wondering if there was going to be any beginners slide articles? I find that all slide articles expect a half decent level of playing, putting off beginners such as myself. I have a go, but my technique is a bit messy and could do with a back-to-basics look in order to progress to more advanced styles. If there are any back issues that might address this, I would love to be able to get hold of them if possible.

I appreciate that you must get quite a few emails of this nature, but any advice that you could give would be greatly received.

Ed Gamwells

Glad you enjoy the magazine, Ed. Regarding country, yes it's a relatively niche style but it is one that we have and do cover from time to time. Nothing in the offing for the coming months but we'll definitely bear it in mind. Better news on he slide front! From issue 269 we are starting a relative beginner's slide column. It's being handled by RGT and at the moment it's scheduled to run for eight issues, but

depending on how it goes down we may extend it, or notch it up a rung or two ability-wise. We only hold six months of back issues, and I'm pretty sure there's no country during that time. I don't know if you have an iPad, but those back issues go back several years now and you should be able to find all sorts of interesting stuff at www.myfavouritemagazines.co.uk.

MOZART ON A STRAT?

One of the things that I like about Guitar Techniques is that it gets me to play genres that are not in my pop or rock comfort zone. I even try to play some of Bridget Mermikides' classical pieces, with varying degrees of success. But sorry Bridget, I am NOT filing and polishing my fingernails to a perfect shape and length, when a pick, Strat, and Marshall amp at low gain (with the occasional finger) can be sufficient to play the music of composers such as Bach or Sor. So maybe you could start including some electric guitar-friendly classical compositions (with amp settings).

GT also does a great job of catering for that incredible guitar music period from the '50s to the '70s. Not so well covered is the last great guitar music period: the 1990s, and alt-rock in general. There are vast numbers of guitar books on pop, blues, jazz, rock, and heavy metal but on a recent trawl of the Internet I could only find one guitar book that covered 1990s alt-rock bands (Alternative Rock Guitar: 2001). The '90s bands that this book covers makes for an impressive list: Nirvana, Radiohead, U2, REM, Smashing Pumpkins, The Stone Roses, The Pixies, Sonic Youth (but no MBV or Slowdive). The pre-'90s alt-rock bands that this book covers include: Velvet Underground, The Smiths, The Police, and Joy Division.

Of course, covering these

bands would also mean covering lots of guitar pedals. If this is a step too far then how about an article on the most essential guitar pedals for various musical genres? You often ask guitarists what pedals they use yet I have never seen an article on guitar pedals in your magazine.

Mark Beatty, Swindon

In regard to playing classical music on electric, I believe it can sound lovely. The clarity of single-coil guitars really lends itself to fingerstyle pieces, especially with some lush chorus and a dab of reverb or delay. I think it's the kind of thing where the piece dictates the sound you choose, and I'm all for people working such things out for themselves rather than relying on us to tell them.

You're not the first to mention the dearth of alt-rock and '90s stuff in the magazine. We really should look at it more closely. Perhaps Martin Cooper could devote a mini-series to it within his ongoing Rock feature. Your list would be a great starting point!

Funnily enough, we've been pondering the idea of getting some gear into the mag. The worry, of course, is that it takes the place of music, which is the reason we exist: that said, the music is nothing without the instruments. So we may either do a 'What's cool this month' type round-up of guitars, amps and effects; or maybe do amps one month, electrics the next, acoustics then pedals. Recording is another topic that many readers say goes hand-in-hand with learning the instrument – especially with so many computer and DAW based systems around today. So, if it doesn't detract from what we do best, you may begin to see a bit of gear advice discretely included within GT's pages. I'd love any readers to let me know if you like or loathe this idea.

HUMUNGOUS HUMILIATION

I was touched by your editorial about the humiliation you faced at another guitarist's hands. It was very brave of you to reveal it. I know how tough it can be, as

I've had exactly the same happen to me. I invited a young guitarist up to guest in my band (he'd come to a few gigs with his Dad and they'd let it be known he would like to play sometime). So I brought a spare amp and he had his own guitar; it was my gig so I felt well in my comfort zone. I'm in my 40s and he was in his late teens and the outcome hadn't even occurred to me. But he got up and wiped the floor with me. The audience loved him like he'd scored the winning World Cup goal. But I was devastated. It took weeks for me to recover my nerve. This was years ago but your welcome note reopened the wound for a minute or two. I did get over it, as clearly have you; I learnt a lesson from it and hope I grew as a musician. Funny thing is, I still play but he works in a bank – had all the talent but no staying power!

Peter, South Shields

That's horrible, Peter. But think I can top you. In the '90s I used to play at a blues club in Chelmsford, and thought I was one of the 'top dogs'; if you like. One day a young guy came in; unfamiliar to me but with long, fuzzy hair and a gig-bag over his shoulder. He put his name down to play and got up with me. I soloed first and gave it my best shot; he quietly proceeded to eat me up for breakfast. "That was great," I said afterwards, hiding the fact that I had died inside. "So what's your name, son?" "Er, Guthrie... Guthrie Govan." Doh!



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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: Using piano to expand guitar horizons - Part 2.

I'm hoping you enjoyed last month's foray into piano land and that you managed to find a little time to explore the chords, chord progressions and songs that we touched on. Of course it was just a sneaky little look but I hope it might have sparked an interest in further study.

This time I'd like to follow on and explain some ways that you can use rudimentary piano skills combined with basic theory concepts to expand your guitar horizons. I had to take piano as a second study at classical conservatoire, but had no idea how helpful it would be; it really solidified my understanding of chord and scale relationships and was massively useful when trying to get my head around modes.

Let's start this month with playing the C Major scale: simply start by playing C (immediately left of the group of two black notes) and then play up one note at a time until you reach the next C. It should sound like the sol-fah scale: doh, ray, mi, fah, sol, lah, ti, doh. If not, you either started on the wrong note or your piano needs tuning. You can keep going and playing further octaves when we start improvising, but there's no limit – just stick on those white notes.

The 'proper' right-hand fingering would be 1-2-3-1-2-3-4-5 with thumb being 1, first 2 and so on (obviously different for guitar), but most people find it easier just to use one fingering and when you improvise it really doesn't matter which fingers you use (does it on guitar?) and we don't want to always play the notes in order anyway; so feel free to jump around as much as you like (musically speaking).

Here's a piano-style keyboard with all the keys notated with their specific notes. So much simpler than guitar!



The next step is to realise that all six chords C, Dm, Em, F, G, Am (leaving out the pesky diminished VII) use only the white notes and so does the C Major scale. That is why they fit so well together. So now you see that you can use the same C Major scale over a progression like C-F-G-Am-Dm-Em – it's all one massive happy family jam.

the C Major scale – just mess around and see what you can do. Then move up to the D Minor chord (each note up a white note step) and carry on with your C Major experimentation.

Now move it up again, to play Em with the left hand and the same white notes with the right. Notice it sounds different once you'd stayed on that one chord a while and the

Move that chord up again and keep on experimenting; you're now playing F Lydian! Impress your friends by moving the chord up to G but still using the white notes to explore the sound of G Mixolydian.

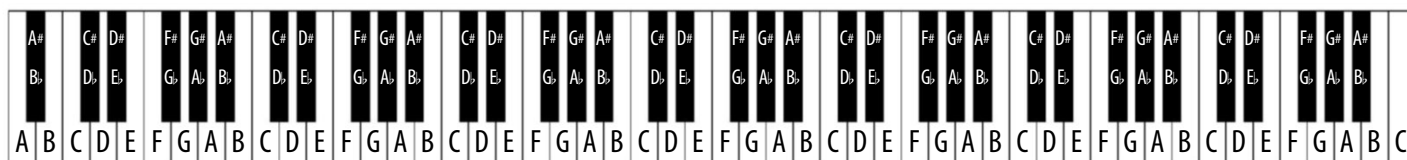
Some things that seem complex on guitar are pretty simple when laid out in front of you on piano. The next step is to change chords regularly (try the I-V-VI-IV progression) and aim to keep four chords per bar with your left hand while making up a solo using the white notes with the right. I do this regularly in workshops and many guitarists are amazed they can make up a piano solo so easily when they struggle on guitar. Try it out and it might help you unlock some ideas

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

“SOME THINGS THAT SEEM COMPLEX ON GUITAR ARE PRETTY SIMPLE WHEN LAID OUT IN FRONT OF YOU ON PIANO”

Last lesson we played triads with our right hand and bass notes with the left. Today we'll play triads with the left hand and scales with the right. So the triad chords will be played with little finger on the root now and middle and thumb playing the other two notes. Try playing the C chord and then experiment with

notes that sound good to stop on, are now different? If not, listen out for it. The notes that create the chord are the nice ones to stop on, while the others create tension. This is how modes work – playing the C Major scale over the E Minor chord you are playing E Phrygian mode. Sounds fancy but it wasn't difficult was it?



on our six-string friend!

SESSION *shenanigans*

The studio guitarist's guide to happiness and personal fulfilment, as related to us by **Mitch Dalton**
This month: "What's a recording session, Daddy?"

Jason - a talented, intelligent, well-meaning individual who should know better - recently suggested a number of topics that I might like to discuss in future articles within this authoritative journal. Indeed, I found myself impressed both by the breadth of his imagination and the resulting length of potential monthly meanderings from which to sweep pick.

One request in particular caught my eye, if not my unbridled enthusiasm. Now, don't get me wrong. It's a perfectly reasonable topic - studio sessions and how to survive them. Fact is, this particular chestnut can be filed alongside questions like "How long is a piece of string?", "How do you get a lute to stay in tune?" or even, "How many Mexicans does it take to pay for a wall?"

Nevertheless, after hours of alternating head scratching and navel gazing, I have finally come up with this handy cut-out-and-weep guide: my very own Session Success For Dummies, if you will. Read on and money, women and fame will be yours as surely as Gladys Knight follows Marvin Gaye*. (*Quantities strictly limited. Terms and Conditions apply.)

The brutal reality is that the idea of a one-size-fits-all description of a recording session is but an illusion in itself. And therefore the skill set required to cope with the problems (er, sorry...."challenges") that may be lobbed in your direction will vary accordingly. But before I classify these categories like a latter-day Digital Darwin, there are a number of common threads that unite all activities that feature the use of a malevolent microphone placed unforgivingly adjacent to your amp or axe. I would suggest that this recipe for tasty tone requires the following ingredients.

In passing, you may notice that I'm a simple kinda guy. And simple is good. As is minimal. Trust me. First off, you'll need couple of electric guitars. One should be a

Fender Stratocaster-based instrument, or heaven forfend, a Strat itself. There are approximately one zillion different models out there vying for the affections of your platinum enriched card, but all you require is one that covers the characteristic sounds that we know and love at the flick of a five-position pickup selector switch.

Guitar two could then be equipped with humbucking pickups for heavier rock-based noises and act as a complement to Guitar One. Think Gibson or equivalent, Les Paul, 335 etc. The latter is an interesting choice because it's eminently capable of fitting into jazz based arrangements and reduces the necessity to acquire (and schlep) yet another dedicated instrument.

As for effects, you are free to build yourself a pedal condominium with enough onboard tech to fill a space shuttle and fire it to Jupiter, if that's your 5p bag.

Just bear in mind that on frequent occasions you'll need to produce that killer sound that lurks somewhere within your rig (or head)

on demand and not on Tuesday. Time is money. And the money is theirs, whoever they are. Remember also that for 95% of the time, the bottom line of pedal protocol is a decent overdrive, a warm chorus, a digital delay, a volume pedal and an analogue foot with which to er...boot them. If you have a compressor and a wah pedal in the vicinity, so much the better. And if you happen to be plugged into a Fender amp, there's your reverb and tremolo, built in. No

attempt to simulate a suitably mellifluous tone for those sensitive gut-string wrenching ditties that lie in wait, inevitably at the very end of the session.

It goes without saying (so I'll say it) that your instruments must be set up professionally. Buzzes, rattles and squeaks render your performance unusable and your future employment prospects negligible. As do intonation issues.

And valves that go bang on the

“THE REALITY IS THAT A ONE SIZE FITS ALL DESCRIPTION OF A RECORDING SESSION IS BUT AN ILLUSION”

matter that Leo decided to disguise the latter as 'Vibrato'. What did the guy know about sound, anyway?

Next, you'll need posh steel-string acoustic and, ideally, Spanish nylon-string guitars. Even if you have carelessly neglected to acquire a serviceable finger-style technique along life's Rock road, now is a very good time to start. Four joyous hours a day for about a year should crack it. Meanwhile, use a pick and

night. And jack cables that fail the instant the light glows red. Personally, I am perfectly capable of making my own mistakes without having my gear do it for me. So, best to pro up, eh? And thus prepared, we walk a tad nervously through the studio door in next month's gripping sequel...

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



Mitch: on the basics for becoming a fine session musician

INSTRUMENTAL *inquisition!*

Instrumentals have supplied some of music's most evocative moments. We asked some top guitarists for their take on this iconic movement. This month: guitarist with Canadian rock band Triumph, and solo instrumentalist **Rik Emmett**

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

RE: The guitar tone, coupled with its range and flexibility to sing, or cry. It can work in ways like a human voice, but also like a sax, or a violin.

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

RE: They can tell stories that are poetic and lyrical, but that aren't as 'specific' as words. Instrumentals remain a bit more impressionistic, metaphorical: they suggest and imply, but don't dictate content.

GT: Any tendencies that you aim to embrace or avoid?

RE: I want to embrace the phrasing of my guitar's tone. I want to avoid playing that doesn't advance the qualities of the composition that surrounds the melody.

GT: Is a typical song structure always applicable?

RE: No. Sometimes 'form' has its own logic, its own sense of direction. Symphonies are instrumental, so sometimes a 'through' composition is providing its own road map.

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

RE: Totally. As is studying great sax players - people that have to breathe to make music. Guitarists' phrasing often lacks the humanity of breathing, to its own detriment.

GT: How do you start writing one?



Rik Emmett with his Beck-like Les Paul Standard in Ebony finish

RE: Sometimes a snippet of melody gets the process going; sometimes a longer theme. Sometimes a chord progression suggests something. I always tell my songwriting students: music is made up of melody, rhythm and harmony. The thing that reigns supreme is rhythm. Good melody has good rhythmic bones: good harmony complements the rhythmic structure. Time, feel, groove: get your little idea to 'sit' in the right pocket, and the engine will get you moving, and keep you grooving.

GT: What do you aim for when your performance is centre stage?

RE: Every story has three parts: a beginning, a middle, and an end. My

aim is to tell a good story: develop what I've started and finish properly.

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

RE: It's one way that can work. But there are all kinds of ways to skin cats. That's only one narrative arc.

GT: What guitar tone do you prefer?

RE: My ballpark is the one that started with Clapton in his Bluesbreakers period, or maybe Roy Buchanan in Messiah Will Come Again; evolved with Jimmy Page in Zeppelin 1-4; evolved with Jeff Beck in Cause We've Ended As Lovers.

GT: Do you have favourite keys or tempos for instrumentals?

RE: I go with what the universe deals me. Some keys 'sit' better on the neck, but always the song leads me.

GT: Do you prefer Minor or Major?

RE: Maybe it's harder to make Major key stuff seem like it's deep and meaningful. Minor key stuff starts out darker and deeper and moodier.

GT: Any favourite modes?

RE: Like most guitarists, my blues Pentatonics lead to Aeolian and Dorian. But I also have a tendency towards Mixolydian b9, b13.

GT: And modulations into new keys?

RE: Hard to beat modulations of a minor 3rd - a really bright lift.

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

RE: Nope. I follow what the song suggests it needs.

GT: And harmonising melodies?

RE: Harmony, to me, is landscape, setting, mood. Sometimes less is more: but sometimes more is exactly what the doctor ordered.

GT: What three guitar instrumentals have inspired you?

RE: Europa, by Santana. Cause We've Ended As Lovers, Jeff Beck. Two-way tie for third: Larry Carlton, Emotions Wound Us So, from Last Nite: Pat Metheny, If I Could, from First Circle.

Rik Emmett's *And Resolution 9's* album *Res9* is out now. Go to www.rikEmmett.com for more info.

PHIL HILBORNE'S ONE-MINUTE LICK

Mini-Sweep Dominant Lick

SLIDES, VIBRATO, TOUCH and dynamics can make a lick sounding classy - or not. This lick concentrates on small but effective 'mini sweeps' - short pick-sweeps played across two to four strings that are either percussive, melodic or both. These three-string sweeps use notes from A Major (A-C#-E) - with a little palm muting adding note separation and percussiveness. The sweeps all fall on off-beats, so you might need to take extra care with this aspect. As usual, experiment with similar ideas of your own. If you want more inspiration listen to David Gilmour, Jimi Hendrix, Stevie Ray Vaughan or the myriad of other players who regularly use these small-but-potent mini-sweeps in their playing.

With slight swing feel (throughout)
A7 (throughout)

That Was The Year... 1967

Green Bay, Grand
Prix and Uncle Mac

WORKING AT HENRI'S MUSIC SHOP

In Green Bay Wisconsin, Dan Helland develops one of the strangest solidbody guitar designs ever! He builds the La Baye 2x4 and as the name suggests the body was manufactured from a piece of two-by-four-inch wood. The body face is fitted with a pair of pickups, a Tune-o-Matic bridge and a surface mounted Bigsby vibrato unit. The controls are on the top edge. Very few were actually built and there was no definitive configuration. Championed later by rock band Devo a signature model is produced and distributed by Eastwood Guitars.

THE RMS QUEEN ELIZABETH 2 (THE QUEL)

is launched at Clydebank by the Queen and just a week later the majestic RMS Queen Mary arrives in Southampton after her last commercial transatlantic crossing. Fortunately she is bought and is sailed to Long Beach in California as a tourist attraction.

THE MARINE OFFENCES ACT COMES INTO



action forcing the closure of the off-shore pirate radio stations. Many of their most famous DJs are employed by the BBC for their new-look radio structure that dispenses with the Light Programme and the Home Service and introduces Radio One, Two, Three and Four. BBC Radio Leicester becomes the first of many local radio stations to broadcast.

ITALIAN MANUFACTURER GALANTI

produces the Grand Prix guitar with an off-set body shape something like an edgy Fender Jaguar. Offered with two or three pickups the most striking aspect is the Art Deco influenced white angular scratchplate. Body and neck are mahogany and the rosewood fretboard features large white dot inlays. Volume and tone rotary controls are mounted on the scratchplate with a selection of push-on push-off buttons for pickup selection and mute. The guitar features a vibrato unit and the adjustable bridge is similar to that of a Rickenbacker.

TAKING A FIRST BREATH ARE KURT COBAIN,

Tina Arena, Noel Gallagher, Steven Wilson, Faith Hill, Dave Matthews, Keith Urban, Tim McGraw, Sharleen Spiteri and Mark Lamarr, plus John Petrucci, Mike Portnoy and John Myung of Dream Theater. Sadly, breathing their last are producer Joe Meek, Woody Guthrie, Otis Redding, Brian Epstein, conductor Malcolm Sargent and Derek McCulloch, better known as Uncle Mac, of BBC Radio's Children's Favourites.

BILL GRUGGETT OF HALLMARK DESIGNS

the Stradette, a hollow-body violin-shaped guitar with an arched maple body, twin cutaways and a pair of quirky shaped f-holes. The construction features a solid centre block supporting the pickups, adjustable bridge and surface mounted vibrato unit. Separate volume and tone controls are supplied for both of the High-Fidelity pickups plus selectors. The maple set-neck features a rosewood fretboard with double dot inlays.



JAM TRACKS tips

Use these tips to navigate our bonus backing tracks

1 Chicago Blues Shuffle (C)

Here's a fun Chicago style shuffle to get us started. You can mix C Minor Pentatonic (C-E_b-F-G-B_b) and C Major Pentatonic (C-D-E-G-A) for that classic blues vibe. Knowing the main 7th arpeggios will also come in handy: C7 (C-E-G-B_b), F7 (F-A-C-E_b) and G7 (G-B-D-F). Enjoy!

2 Altered Scale Groove Jam (Am)

This track was made for practising the art of musical tension & release. Release = A minor chords
Tension = E7alt chords.
Use A Minor Pentatonic (A-C-D-E-G), A Minor (A-B-C-D-E-F-G) and A Dorian (A-B-C-D-E-F#-G) as your 'release' and E Altered scale (E-F-G-G#-B_b-C-D) for the E7alt chords as your 'tension'.

3 G Jazz-Blues

This is a standard jazz-blues progression, but as it's basically just a slightly more sophisticated blues you can use G Minor Blues scale (G-B_b-C-C#-D-F) as your go-to scale, adding in some G Major Pentatonic too (G-A-B-D-E). However, the real jazzy colours don't come out till you start chasing the chord tones and adding chromatic ideas as well.



4 Blues Ballad (Bm)

Slow Blues in B Minor with an F#-G-F# turnaround. Use B Minor Pentatonic (B-D-E-F#-A) as a starting point, adding the 15 (F) to the mix as well. The basic triads will come in handy: Bm (B-D-F#); Em (E-G-B); F# (F#-A-C#); and G (G-B-D). You can also search for 'Bm Blues quistjam' on YouTube to watch and learn a solo for this track.

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.



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HOT FOR TEACHER

YOUR RGT TUTOR

NAME: Ben Sturge **TOWN:** Bexley, Bexleyheath, Kent
STYLES TAUGHT: Rock, pop, blues, metal, music theory, plus basic classical, jazz and bossa nova
SPECIALITY: Blues, acoustic song arrangements, and teaching music theory
QUALIFICATION: Various RGT Grades and currently doing Diploma in Teaching and Performance
LEVELS TAUGHT: Beginner to advanced - bespoke lessons to suit individual style and needs
SIGHT-READING: Beginner only
CHARGES: £30 per hour, £15 per half hour
SPECIAL: Fully-equipped home studio, can record, have tools for tab, notation and chord boxes
TEL: 07590 413 055 **EMAIL:** sturgeben@gmail.com

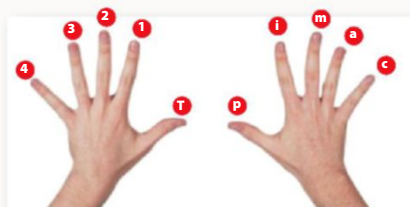


GT User Guide

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

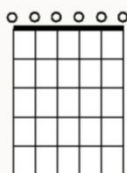


RELATING TAB TO YOUR FRETBOARD



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

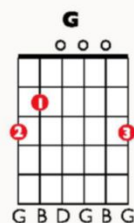
The fretboard diagram above represents the fretboard exactly, as seen in the accompanying photo. This is for ease of visualising a fretboard scale or chord shape quickly.



OUR RATING SYSTEM

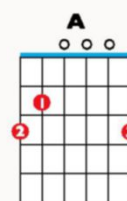
Every transcription or lesson in GT is graded according to its level of difficulty, from Easy to Advanced. We'll also let you know what aspect of your playing will benefit by attempting a lesson.

● ● ● ● ●	Advanced
● ● ● ● ○	Moderate-Advanced
● ● ● ○ ○	Moderate
● ● ○ ○ ○	Easy-Moderate
● ○ ○ ○ ○	Easy



CHORD EXAMPLE

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

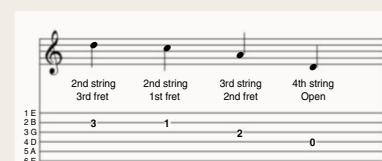


CHORD EXAMPLE (WITH CAPO)

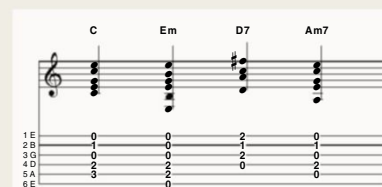
The blue line represents a capo – for this A chord, place it at fret 2. Capos change the fret number ordering – here, the original fret 5 now becomes fret 3, fret 7 now fret 5, etc.

READ MUSIC

Each transcription is broken down into two parts...

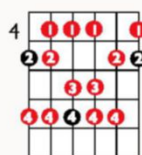


MUSICAL STAVE The five horizontal lines for music notation show note pitches and rhythms and are divided by bar lines.



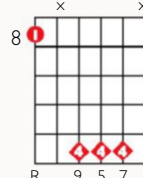
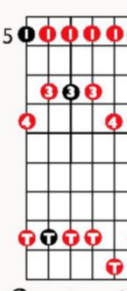
TABBING Under the musical staff, Tab is an aid to show you where to put your fingers on the fretboard. The six horizontal lines represent the six strings on a guitar – the numbers on the strings are fret numbers. The two stave and tab examples show 4 notes and 4 chords; C (C major), Em (E minor), D7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

A major scale



SCALE EXAMPLE

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



TAPPING & HARMONICS

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

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

PICKING VARIATIONS AND ALTERNATIVES

Up and down picking



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

Tremolo picking



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

Palm muting



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

Pick rake



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

Arpeggiate chord



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

FRETTING HAND

Hammer-on & Pull-off



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

Note Trills



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

Slides (Glissando)



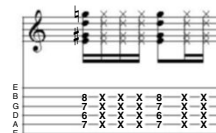
■ Pick 1st note and slide to the 2nd note. The last two notes show a slide with the last note being re-picked.

Left Hand Tapping



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

Fret-Hand Muting



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

BENDING AND VIBRATO

Bend up/down



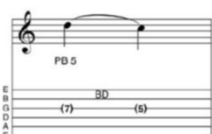
■ Fret the start note (here, the 5th fret) and bend up to the pitch of the bracketed note, before releasing.

Re-pick bend



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

Pre bend



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

Quarter-tone bend



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

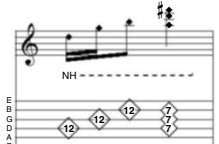
Vibrato



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

HARMONICS

Natural harmonics



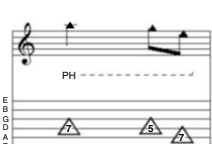
■ Pick the note while lightly touching the string directly over the fret indicated. A harmonic results.

Artificial harmonics



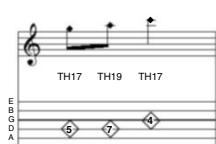
■ Fret the note as shown, then lightly place the index finger over 'x' fret (AH 'x') and pick (with a pick, p or a).

Pinched harmonics



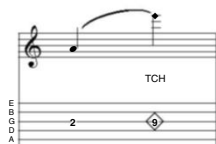
■ Fret the note as shown, but dig into the string with the side of the thumb as you sound it with the pick.

Tapped harmonics



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

Touch harmonics



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

VIBRATO ARM (AKA WHAMMY BAR)

Vibrato arm bends



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

Scoop & doop



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

Dive bomb



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

Gargle



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

CAPO

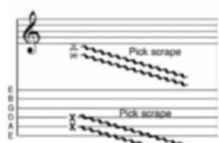
Capo Notation



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

OTHER TECHNIQUES

Pick scrape



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

Violining



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

Finger numbering



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

Pima directions



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

Right-hand tapping

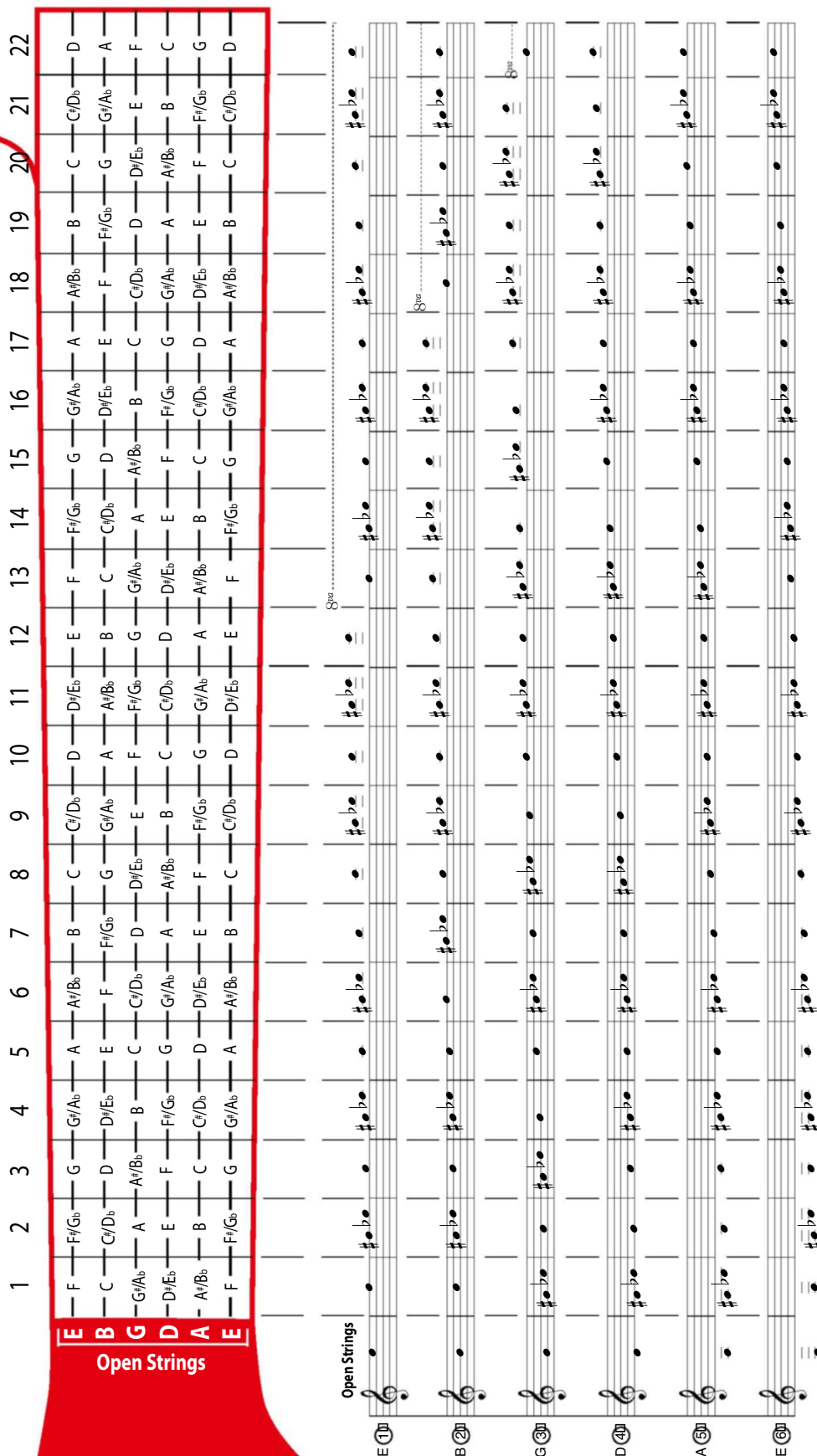


■ Tap (hammer-on) with a finger of the picking hand onto the fret marked with a circle. Usually with 'i' or 'm'.

HOW TO...

...find all the notes on the fretboard

Many guitarists struggle to know which note is at what fret on the guitar. This is vital if you are to get on as a player - especially when it comes to reading, transposing to different keys, or interacting with other musicians. Here are the notes at each fret, with its corresponding notation below.



Fret	String 1 (E)	String 2 (B)	String 3 (G)	String 4 (D)	String 5 (A)	String 6 (E)
1	F	C	G	D	A	E
2	F#/Gb	C#/Db	A	E	B	F
3	G	D	A	E	B	F
4	G#/Ab	D#/Eb	B	F	C	G
5	A	E	C	G	D	A
6	A#/Bb	F	C	G	D	A
7	B	F#/Gb	D	A	E	B
8	C	G	D	A	E	B
9	C#/Db	G#/Ab	E	B	F	C
10	D	A	F	C	G	D
11	D#/Eb	A#/Bb	F#/Gb	D	A	E
12	E	B	G	D	A	E
13	F	C	A	E	B	F
14	F#/Gb	C#/Db	A	E	B	F
15	G	D	A	E	B	F
16	G#/Ab	D#/Eb	B	F	C	G
17	A	E	C	G	D	A
18	A#/Bb	F	C	G	D	A
19	B	F#/Gb	D	A	E	B
20	C	G	D	A	E	B
21	C#/Db	G#/Ab	E	B	F	C
22	D	A	F	C	G	D

Open Strings

Open Strings

E (1) B (2) G (3) D (4) A (5) E (6)

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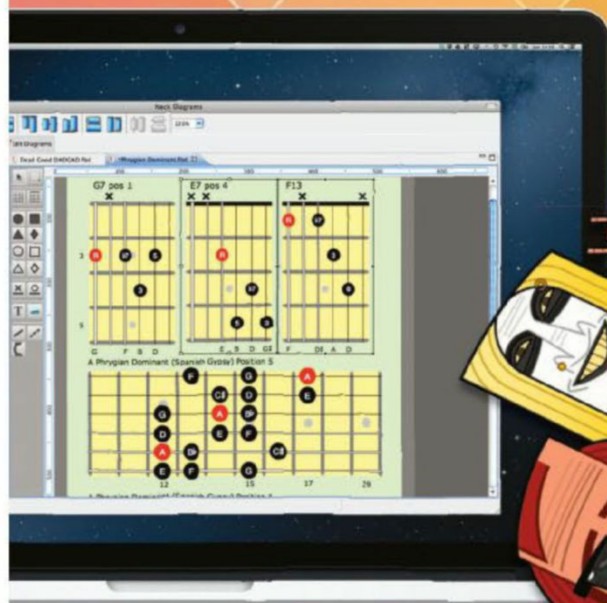
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The guitarists of Steely Dan



Take **Jon Bishop's** tour of the guitarists that helped make Steely Dan a household name. With plenty of cool parts plus two jam tracks to get stuck into, the 'Dan' style is both challenging and fun to play.

ABILITY RATING

Moderate/Advanced



Info

Key Various Tempo Various CD TRACKS 4-15

Will improve your...

✓ Jazz-rock chords ✓ Inventive soloing ✓ Sophisticated harmony

Welcome to this special feature that focuses on the guitarists of Steely Dan, the band that was created in the early 1970s by Donald Fagen and Walter Becker. Guitarists Jeff 'Skunk' Baxter and Denny Dias were part of the original line-up that achieved early success with classic songs like 'Reelin' In The Years' and 'Do It Again'. They also toured extensively.

When Becker and Fagen decided to concentrate on being a studio band rather than constantly touring (much as The Beatles had done a decade earlier), they became more reliant on session musicians and a large revolving roster of guitarists was utilised. Many different guitarists were often tried out for the same track, with the most suitable performances being selected to make the final mix. Big names were regulars such as Elliot Randall, Larry Carlton, Dean Parks, Jay Graydon, Jon Herington and, to a lesser extent, David Williams, Steve Khan and Lee

Ritenour. Steely Dan founder Walter Becker is also a great guitarist in his own right and his work often features in the tracks.

To help our studies we have put together eight rhythm and lead ideas that highlight various Steely Dan-esque ideas. These are in the style of the various session guitarists that were used on the original recordings, and

“WHEN YOU GET A GROOVE GOING, TIME FLIES”

Donald Fagen

should prove a useful guide for your own part writing - both rhythm and lead.

To finish off we have recorded two jam tracks: the first in a Major key in the style of players Denny Dias and Jeff 'Skunk' Baxter, and a second track in a Minor key and more redolent of Walter Becker and Larry Carlton.

A popular way of expressing more complex harmony in modern jazz and fusion is the 'slash chord'. The slash chord is a clever way of generating interesting sounding, complex chords in an easy-to-read format.

The first letter in the slash chord is the name of the triad to be used and the second letter (after the slash) is the bass note. Therefore C/F would be a C Major triad (C-E-G in any combination) with an F bass note. The sound this chord produces is that of F Major 9 (no 3rd). As you can see it is far easier to name the chord C/F as opposed to Fmajor9 (no 3rd).

Some of the pieces also use the Altered Dominant (7#9). Many of you will recognise this sound as the Jimi Hendrix (Purple Haze) sound. Using this chord provides an opportunity to make the most of more interesting scales in the soloing lines.

For the audio we have recorded the tracks in full for your reference and then muted the transcribed guitar performances so that you can play along with the backing tracks.

Many thanks to Pete Riley for performing and recording the drums. Have fun and see you next time.

TECHNIQUE FOCUS

Rhythm guitar

One of the most important aspects of playing good rhythm guitar is to keep the strumming hand moving: up and down, in time, regardless of whether it is needed to hit the strings or not. If you keep the strumming hand moving it works very much like a pendulum. It is very difficult to nail a groove consistently by guessing with single strums here and there. Using the strumming hand to 'ghost' the rhythmic sub-division is a far more mechanical way of making sure your time-keeping is sound. Check out the funky, Em7 verse groove in our Minor jam. The rhythm part is a repeating, two-bar pattern that is played with a 16th note (semiquaver) feel. This means that all the eighth notes are played with a down stroke and the 16th notes that fall outside of this are played with up strokes. The funky rhythm also starts on beat two; this may throw you if you are used to playing music that predominantly starts on beat one. The length of the chords is also a factor and can be controlled with the pressure you apply with the fretting-hand fingers. If you release the pressure of the fretting hand but leave the fingers in contact with the strings, the chord will be cut short and the strings will be muted. The last two strums of the Em7 part are staccato (played short) so as soon as you press down to finger the chord it will be time to lift off.

Get the Tone

I used my James Tyler SE's bridge pickup for rhythm, and neck pickup for lead, both into a Fender Deville amp. MXR Phase 90 and Ibanez Tube Screamer were used on some examples, and for the solos a touch of delay was added. To get the sound with your own set-up simply follow the directions outlined at the start of each example. If you have a phaser, dial in a subtle setting for a little added depth, with a light dash of delay and reverb to taste.

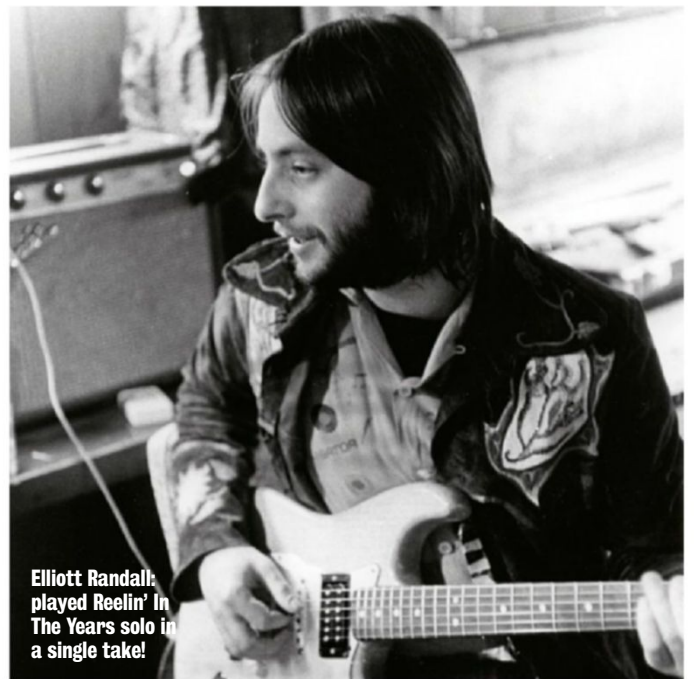
THE GUITARISTS OF STEELY DAN



Steely Dan 1973: (L-R) Jim Hodder; Walter Becker; Denny Dias, Jeff 'Skunk' Baxter and Donald Fagen



Jeff 'Skunk' Baxter was an early member of Steely Dan



Elliott Randall played 'Reelin' In The Years' solo in a single take!

TRACK RECORD 1977 Aja album featured in the excellent BBC 2 Classic Albums documentary series and is a real gem. Check it out on DVD as it offers real insight into Becker and Fagen's sometimes tortuous recording process, and also features many of the guitarists we talk about here. The 1972-1978 Greatest Hits album is superb, as is Fagen's first solo release, The Nightfly, on which Larry Carlton plays all the guitar.

CD TRACK 4

with all Steely Dan tracks it's all about the groove and while the guitar parts are often relatively simple, this is always a key consideration.

CD TRACK 4

expressive and melodic lead style that has secured him bookings with some of the biggest names in pop, including Stevie Wonder and Michael Jackson.

EXAMPLE 3 (RHYTHM) LARRY CARLTON OCTAVES

CD TRACK 6

Larry Carlton's smooth style made him a firm favourite in Steely Dan recording sessions. This example features a chord stab on beat two followed by some octave melodies. You will need good fretting hand muting for the octaves to

ring out neatly - flatten the fingers across several strings, muting the bass string with your thumb and the top string with the flesh of your first finger. Practise this one slowly as the tempo makes it a touch trickier than you might expect.

Clean With Neck Pick/up

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

1

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

5

EXAMPLE 4 (LEAD) DENNY DIAS ELECTRIC SITAR

CD TRACK 6

Denny Dias was one of the original Dan line-up and a great soloist. This solo takes its inspiration from tracks like Do It Again and features an electric sitar sound. Dias would have used a Coral electric sitar; here we used the ever-handly

Tyler Variax but it will work fine with a standard guitar tone. E Altered scale (E-F-G-G#-B-C-D) fits perfectly with the E7#9 chord (bar 4). You can choose to ignore the E7#9 and play through with the Pentatonic scale as we do in bar 8.

Clean With Electric Sitar Sound

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

1

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

4

Am7 D/A E7#9 Am7

7

EXAMPLE 5 (RHYTHM) RICK DERRINGER SLIDE

CD TRACK 8

Derringer played with Johnny and Edgar Winter, and this example evokes tracks like Show Biz Kids and features some cool slide work. The use of open

strings makes life easier, helping with sustain and provides a foundation for good intonation. A fingerstyle approach will provide a smooth articulation.

Overdrive With Bridge Pick/up with Slide
♩ = 120

Dm7

With fingers

f

EXAMPLE 6 (LEAD) RICK DERRINGER STYLE

CD TRACK 8

This example expands on the motifs established in the previous example. For the notes in bar 5 you can flick the note with the first finger of the picking hand.

Fans of Derek Trucks (who also plays fingerstyle) will have seen him use this technique and it really helps the notes to 'pop'.

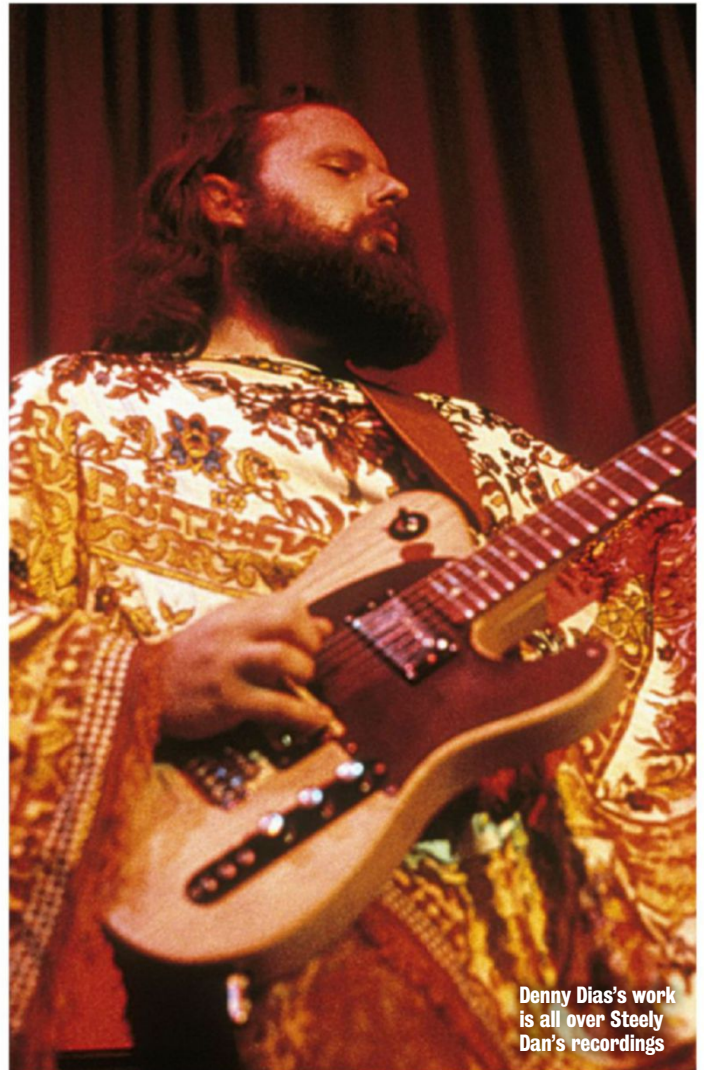
Dm7

Overdrive With Bridge Pick/up with Slide

With fingers



Rick Derringer:
a fast and fiery
lead guitarist



Denny Dias's work
is all over Steely
Dan's recordings

EXAMPLE 7 (RHYTHM) JEFF BAXTER STYLE

CD TRACK 10

Jeff 'Skunk' Baxter is another guitarist from the original line-up and this example is in the style of classic tracks like *Reelin' In The Years*. The shuffle feel is a key component and you may find this rhythm works best with down strums

of the pick. There are many variations of this classic rhythm pattern. This idea will also work in any key – just shift the fingering around the fretboard to the desired tonality (you'll find it useful in many situations).

♩ = 137 Shuffle 8ths
Overdrive With Bridge Pick/up With Slide

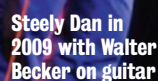
A5 A6 A5 E5 E6

E5 A5 A6 A5 B5 B6 B5

1

4

»



EI/PHOTOSHOT

CD TRACK 10

shimmering harmony sound when you play along. The use of open strings as a pedal tone is also a key feature. Randall played the Reelin' In The Years solo first take, using a Strat with neck humbucker, Ampeg SVT bass amp and no pedals!

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MAJOR JAM

CD TRACK 12

Our Major jam harks back to tracks like Bodhisattva and features an excitingly fast tempo. The rhythm guitar is simple and fun to play but the solo, in the style of Denny Dias, might prove challenging to play if you've not explored the world outside Pentatonics or the Blues scale. A key feature is to navigate the

chord changes and link chord tones with scale tones and chromatic notes. The phrasing is fairly insistent and uses swung quavers, quaver triplets and the odd semi-quaver run. There's some cool jazz vocabulary to discover here so learning this solo is worth the effort as it will expand your lick repertoire no end.

Jeff Baxter Style Rhythm

♩ = 205 Shuffle 8ths

G7

C7 **G7**

B7 **E7** **A7**

D7 **G7**

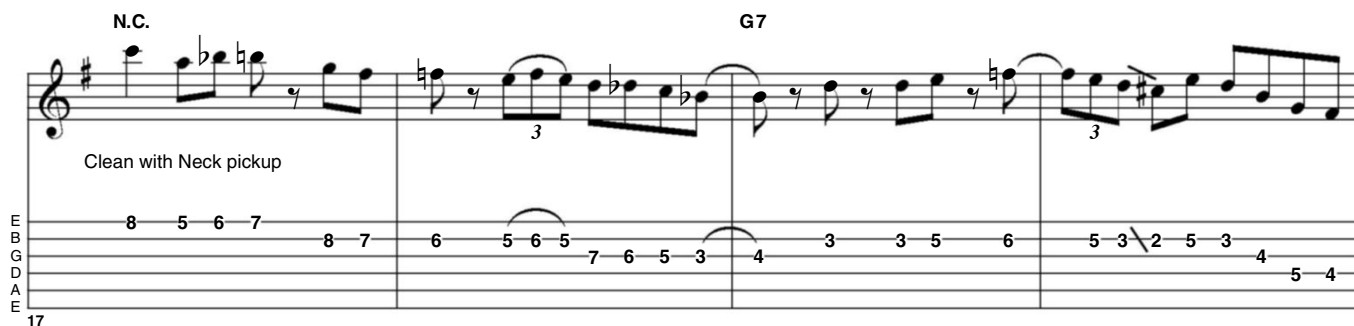
MAJOR JAM ...CONTINUED

CD TRACK 12

Denny Dias Style Solo

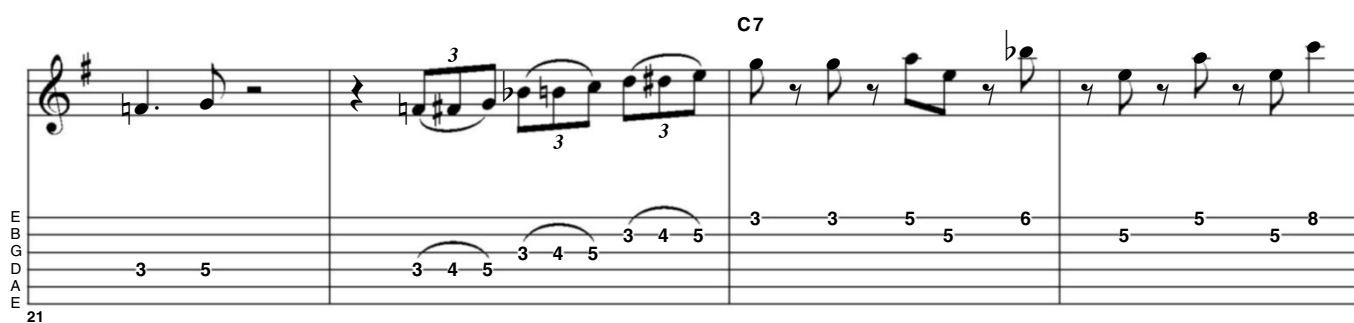
N.C. G7

Clean with Neck pickup



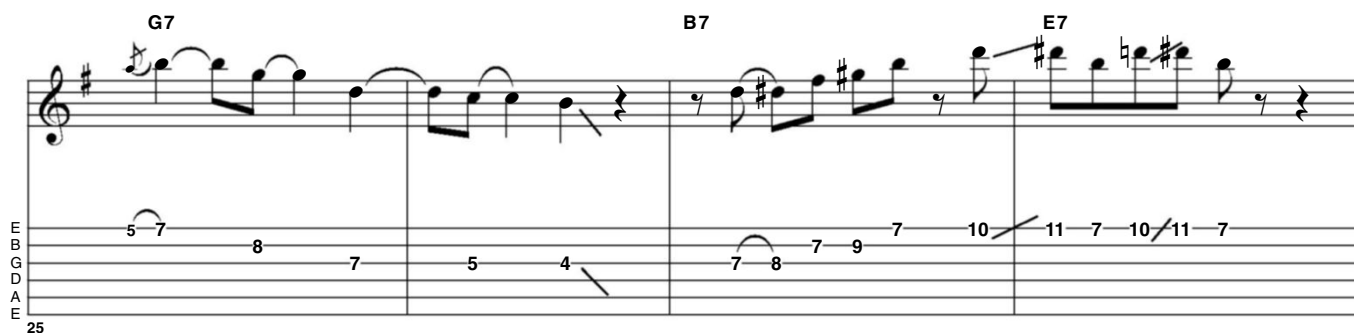
17

C7



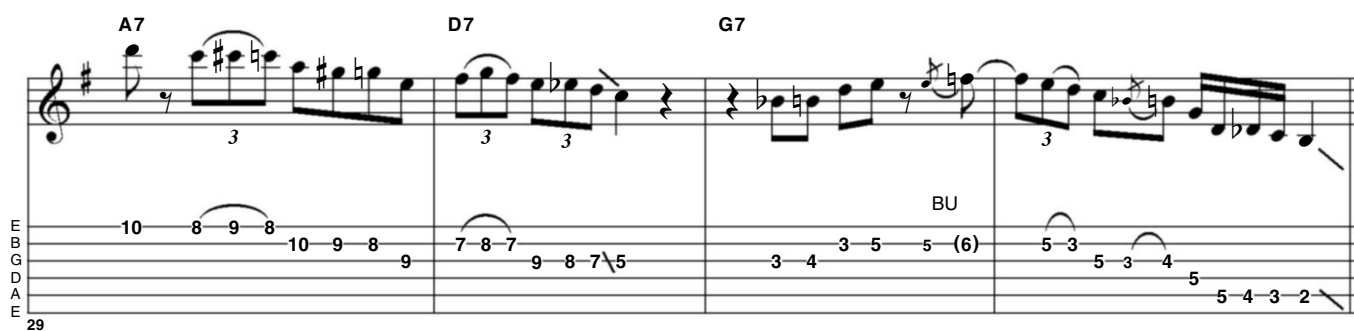
21

G7 B7 E7



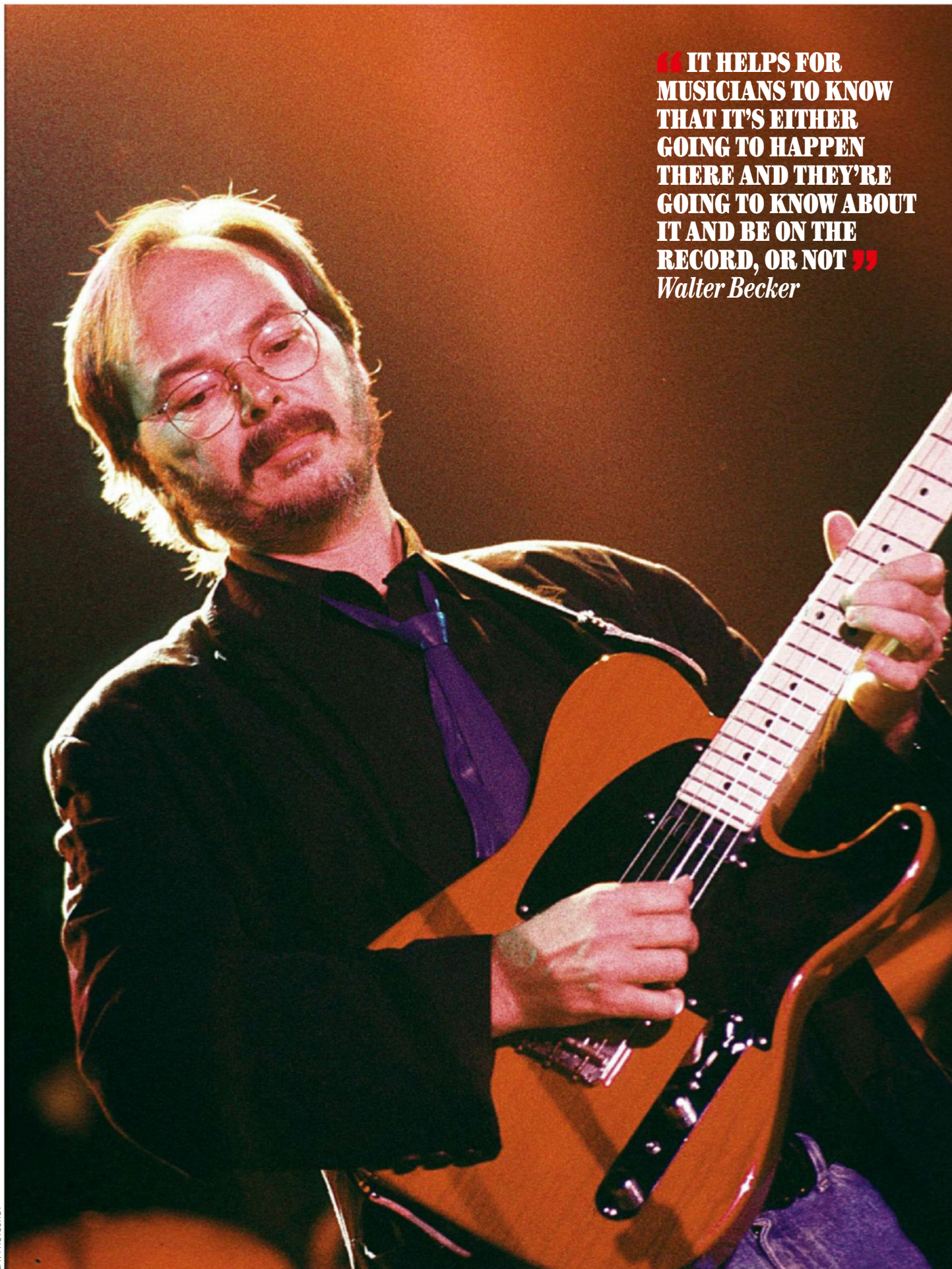
25

A7 D7 G7 BU



29

**“IT HELPS FOR
MUSICIANS TO KNOW
THAT IT’S EITHER
GOING TO HAPPEN
THERE AND THEY’RE
GOING TO KNOW ABOUT
IT AND BE ON THE
RECORD, OR NOT”**
Walter Becker



MINOR JAM

CD TRACK 14

Our final jam is in the style of Steely Dan's Minor blues tracks albeit changing the harmony and rhythms to provide even more opportunities for soloing with different scales. The verse section is based mostly around E Dorian mode (E-F#-G-A-B-C#-D) and it's from this scale that the guitar solo also takes its cue. To add some extra flavour we have included some notes 'outside' this harmony, such

as the major 7th (D#). This note is the 7th degree of the E Melodic Minor scale (E-F#-G-A-B-C#-D#) and provides a jazz-style sound. It also helps the solo to fit in with the B7#9 chord and you can target the D# any time you see the B7#9 chord. The lick in bars 23 and 24 is a good example of how effective outlining the chord changes can sound, and is a key aspect of this style.

Steve Khan Style Rhythm

Clean with Middle pickup

♩ = 120



System 1 (Bars 1-4): Chords: F#7#9, B7#5, Em7. Fret numbers: Bar 1 (E: 2, B: 2, G: 2, D: 2, A: 2, E: 2), Bar 2 (E: 10, B: 9, G: 8, D: 8, A: 9, E: 3), Bar 3 (E: 7, B: 6, G: 6, D: 6, A: 7, E: 7), Bar 4 (E: 7, B: 8, G: 8, D: 8, A: 7, E: 7).

System 2 (Bars 5-8): Chords: F#m7b5, B7#5, Em7. Fret numbers: Bar 5 (E: 7, B: 8, G: 7, D: 7, A: 7, E: 7), Bar 6 (E: 10, B: 9, G: 9, D: 9, A: 10, E: 10), Bar 7 (E: 8, B: 8, G: 8, D: 8, A: 7, E: 7), Bar 8 (E: 7, B: 8, G: 8, D: 8, A: 7, E: 7).

System 3 (Bars 9-12): Chords: A/D, G/C, D/G, C/F, Em7. Fret numbers: Bar 9 (E: 7, B: 8, G: 7, D: 7, A: 7, E: 7), Bar 10 (E: 9, B: 10, G: 9, D: 12, A: 7, E: 10), Bar 11 (E: 2, B: 3, G: 2, D: 5, A: 0, E: 3), Bar 12 (E: 7, B: 8, G: 7, D: 7, A: 7, E: 7).

System 4 (Bars 13-16): Chords: A13, C13, Em7. Fret numbers: Bar 13 (E: 7, B: 8, G: 7, D: 7, A: 7, E: 7), Bar 14 (E: 5, B: 5, G: 5, D: 5, A: 5, E: 5), Bar 15 (E: 10, B: 9, G: 10, D: 10, A: 8, E: 8), Bar 16 (E: 7, B: 8, G: 7, D: 7, A: 7, E: 7).

System 5 (Bars 17-20): Chords: F#m7b5, B7#9, Em7, B7#9. Fret numbers: Bar 17 (E: 5, B: 5, G: 5, D: 5, A: 5, E: 5), Bar 18 (E: 10, B: 10, G: 8, D: 7, A: 7, E: 7), Bar 19 (E: 7, B: 7, G: 7, D: 7, A: 7, E: 7), Bar 20 (E: 10, B: 10, G: 10, D: 10, A: 14/15, E: 12).

Walter Becker Style Solo

Em7 *Sva* $\frac{1}{4}$ F#m7b5

BU RP

14 (15) (15) 14 12 15 17 $\frac{1}{4}$ 15 12 15 12 14 12 9 12 10 9 11 9

21

B7#5 Em7

8 11 10 8 11 8 14 13 12 11 12 15 12 14 14 12 14 12 14 12 14 12 10

24

Sva A/D G/C D/G C/F Em7

BU BU

15 (17) 15 17 (19) 17 15 13/14 15 17 13/14 15 14/12/11 12 15 15 14 12 12 10

27

A13 *Sva* C13 Em7

BU BU BU

12 11 14 12 14 14 12 15 12 15 17 17 19 15 17 (19) 17 15 17 17 (19) 19 (22)

31

(*Sva*) F#m7b5 B7#9 Em7 B7#9 Em7

BU

20 17 16 17 19 17 15 (17) 12 14 12 15 12 14 12 15 12 13 12 15 13 12 14 12 13 12 15 14

34

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Three-string chords & arpeggios



John Wheatcroft discovers that three is a magic number. Let's join him for an in-depth exploration of three-string chords and arpeggios.

ABILITY RATING

Easy to Advanced



Info

Key Various Tempo Various CD TRACKS 16-36

Will improve your... ✓ Fretboard geography

✓ Chord vocabulary ✓ Options for creating parts

While it's undoubtedly fair to say that the luxuriant sound of six guitar strings ringing away in perfect harmony is a glorious thing to behold – who can argue with Yngwie Malmsteen's philosophy that, in some instances, more is indeed more? However, it's also accurate to state that it can be an equally fruitful process to refine our guitaristic gaze to super-specific areas of our fine instrument and explore these locations in detail, to provide us with an almost infinite supply of musical gems that we can incorporate as fundamental tools within our musical vocabulary. This article will lead you to a greater understanding of the geography of your instrument; it will give you more options to draw from in both rhythm and lead situations and will get you one step closer to negotiating your guitar with freedom, flair, authority and confidence. Sounds like a plan? Put the kettle on, grab your guitar and maybe a pencil and notepad and let's get going.

The guitar is a very sociable instrument and it works exceptionally well in the company of others. In this ensemble

environment it's of critical importance to be a 'team player'. To be a truly effective musician, irrespective of style, you need to have the necessary skills to react to your surroundings, often in real time, and to be able to create sympathetic parts that are musically appropriate and fulfilling, both independently and when combined with the group as a

“I TRY NOT TO MAKE IT HARMONICALLY TOO THICK AND IT'S ALL ABOUT PLAYING GROUPS OF THREE, THREE STRINGS AT A TIME”

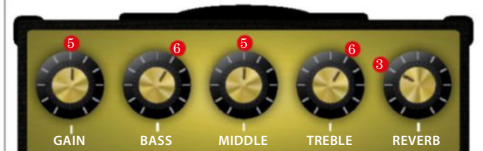
Nile Rodgers

whole. One of the best ways to achieve this is to look at the guitar as a series of four overlapping three-string mini-guitars: bass, tenor, alto and soprano ranges, if you like.

Why three-string groups you might ask? Well, even without considering stretches, spanning three strings gives you a range at least an octave from low to high, so each and

every note is available to you. Also, a huge amount of music is constructed around triads, which are chords made up from three parts, so any of these can be accommodated in any of these areas. We're not restricted to just simple triad harmony, as you can accomplish a great deal by picking your notes carefully and selecting specifically those notes in a particular voicing you choose to highlight and those you choose leave out. The smaller, more nimble nature of these voicings and their accompanying melodic equivalent encourages movement in your parts, which can create a greater sense of interest for both the listener and for you, the performer.

There are 10 stylistically-based mini-examples for you to learn, each based around a super-specific areas of the guitar, each broken into two parts to provide you with a pair of options for each genre. This is followed by a four-part bass, tenor, alto and soprano range piece that is designed to work in a loop, starting with just bass and adding all the other layers as we go. Of course, you could practice each part independently against the backing and only move on when you're completely comfortable to proceed. **U**



Get the Tone

You can use pretty much any guitar for the majority of the examples. I used a Gibson ES-335, and my Aylward Selmer-style for the Gypsy jazz examples. For the chords I kept things clean but when you're dealing with line based ideas you can add anything from a light crunch to full-blown distortion. One thing that we want to keep clean is articulation, so ensure that all notes ring true and that you keep all idle open strings at bay with adequate muting.

TECHNIQUE FOCUS

Less Is More

Consider how great players as diverse as Nile Rodgers, Steve Cropper, Django Reinhardt, Tony Iommi, Danny Gatton, Wes Montgomery and Jimi Hendrix sound. All of these and countless other world-class guitar players are acutely aware of the value of seeing the guitar horizontally in groups of three, two or even just along the length of one string at a time. Not only does this give us a greater sense of distance-to-pitch connection, where each horizontal motion has a direct relationship to the change in pitch, we also achieve a smoother balance of tone and our parts will occupy a more specific and therefore clearer position in the band. We can then decide to hold our course for the duration of an entire song, to provide consistency to an arrangement, or move to a new location when we choose for a specific purpose to give our playing a sense of logical development, progression and variation.

Nile Rodgers:
a spectacular
career built on
3-string ideas



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TRACK RECORD The Very Best Of Chic (Rhino 2012), while guaranteed to get any party started, features the remarkable talents of Nile Rodgers. Yngwie Malmsteen's Rising Force (Polydor 1984) has numerous three-string arpeggio workouts, and at the other end of the spectrum, try Nevermind from Nirvana (DGI 1991) to hear just how effective three-string power chords can sound when used in anger.

CD TRACK 16

then embellish this part using the same harmony but configured as single-note arpeggios on fourth and sixth.

CD TRACK 18

length of the fifth string, although in bar 5 we make the transition to A Minor and juxtapose small two and three-note voicings against a static, although rhythmically defined, open-A bass note.

THREE-STRING { CHORDS & ARPEGGIOS

EXAMPLE 3 COUNTRY BOOGIE RIFF AND STEEL CHORDS (4-6/1-3)

CD TRACK 20

Next up it's country guitar that gets the three-string treatment. This example balances a low-string guitar boogie figure based around an E7 tonality (E-G#-B-D) with a collection of high voicings found on the first to third strings,

reminiscent of the type of chords one might find emanating from the pedal steel. Naturally, you should transpose these shapes through all keys, but to start you should look for the associated IV7 (A7) and V7 (B7) forms.

Swing ♩ = 170

E7

Let ring - -'

E6 E11 E13 Eadd9 E11 E6 E9 E6

EXAMPLE 4 BLUES - 'DELTA' 7THS AND SLIDING 6TH/9THS

CD TRACK 22

Here's some gritty three-string 7th voicings, like you'd find in the fingerstyle playing of Robert Johnson, with the more up-town sophisticated sliding 6th to

9th forms that you might find in the playing of T-Bone Walker, but filtered down over the years to artists ranging from Stevie Ray Vaughan to Steely Dan.

Swing ♩ = 100

E7 Eb7 E7 A7 G7 A7

B7 E7 Eb7 E7 E6 E9 E6 E9

A6 A9 B6 B9 B6 B9 E9

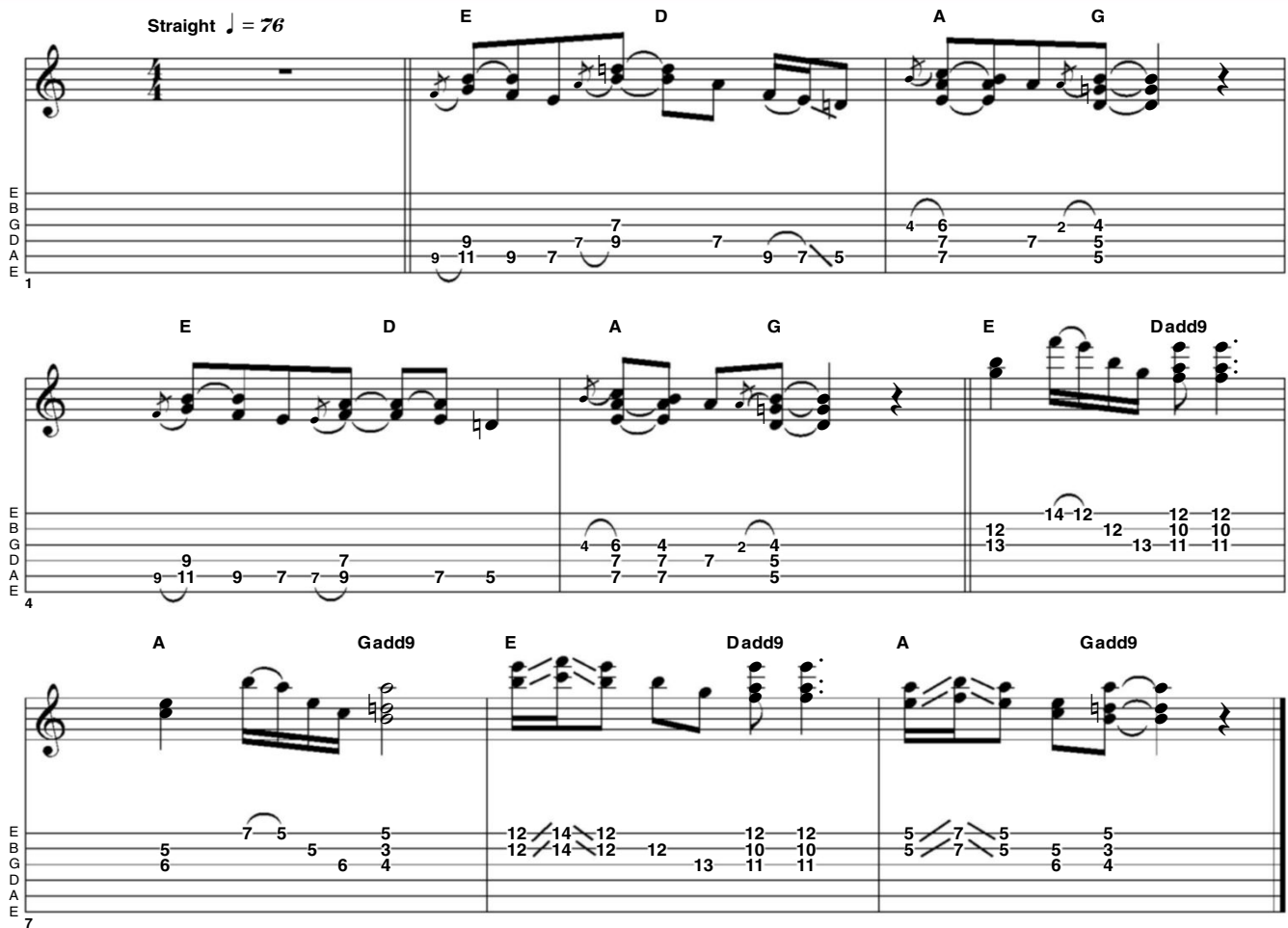
EXAMPLE 5 JIMI/JAMES – MAJOR PENTATONIC AND SLASH CHORDS (3-5/1-3)

CD TRACK 24

The inspiration behind these pair of examples are the guitarists Jimi Hendrix and James Taylor and while on the face of it they may not seem to bear too many close similarities, closer inspection reveals some connections in the way

that they embellish basic Major chords using the Major Pentatonic scale (R-2-3-5-6), and how they might add ornamentation to three-string triad fragments, situated on the first to third strings.

Straight ♩ = 76



Example 5 shows a musical exercise in 4/4 time, tempo 76. It features a guitar staff and a bass staff. The guitar staff has a treble clef and a key signature of one flat (Bb). The bass staff has a bass clef and a key signature of one flat (Bb). The exercise is divided into three measures. The first measure contains a whole note chord E. The second measure contains a whole note chord D. The third measure contains a whole note chord A and a whole note chord G. The guitar staff shows the following fingerings: E (9, 11, 9, 7, 7, 9), D (7, 5), A (4, 6, 7, 7), and G (2, 4, 5, 5). The bass staff shows the following fingerings: E (12, 13), D (14, 12, 12, 13), A (12, 10, 10, 11), and G (5, 6, 4).

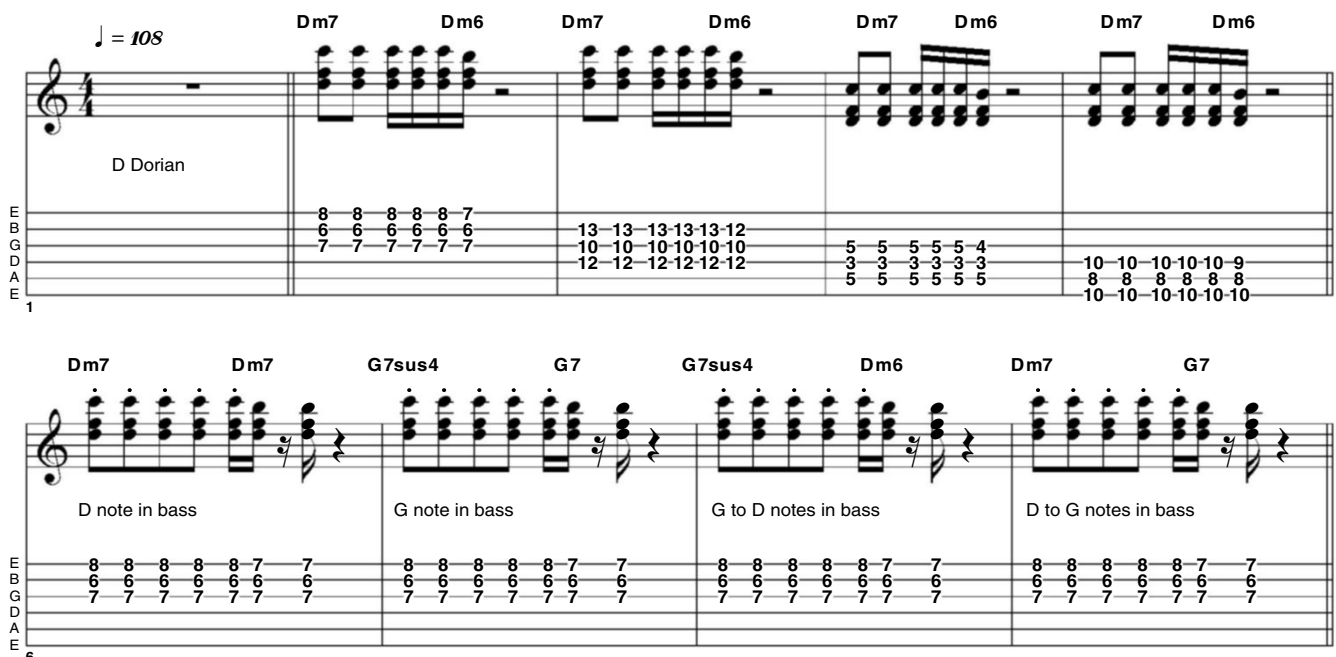
EXAMPLE 6 FUNK – DORIAN VOICINGS AND II-V CONNECTIONS

CD TRACK 26

This example explores the geography of the guitar by initially relocating the same ♭7 (R-3-5-7) to m6 move (R-3-5-6), in two different octaves, through each of four possible three-string groups. The second variation illustrates the

plurality of these chords by playing each against either a D or G root to create either the previously mentioned ♭7-6 move, or an equally applicable G7sus4 (R-4-5-7) to G7 (R-3-5-7), or any combination of the two.

♩ = 108



Example 6 shows a musical exercise in 4/4 time, tempo 108. It features a guitar staff and a bass staff. The guitar staff has a treble clef and a key signature of one flat (Bb). The bass staff has a bass clef and a key signature of one flat (Bb). The exercise is divided into two measures. The first measure contains a whole note chord D Dorian. The second measure contains a whole note chord Dm7 and a whole note chord Dm6. The guitar staff shows the following fingerings: D Dorian (8, 8, 8, 8, 8, 7), Dm7 (13, 13, 13, 13, 13, 12), Dm6 (5, 5, 5, 5, 5, 4), and Dm7 (10, 10, 10, 10, 10, 9). The bass staff shows the following fingerings: D Dorian (8, 8, 8, 8, 8, 7), Dm7 (6, 6, 6, 6, 6, 6), Dm6 (7, 7, 7, 7, 7, 7), and Dm7 (12, 12, 12, 12, 12, 12). The second variation shows the following fingerings: Dm7 (8, 8, 8, 8, 8, 7), Dm7 (6, 6, 6, 6, 6, 6), G7sus4 (7, 7, 7, 7, 7, 7), G7 (8, 8, 8, 8, 8, 7), G7sus4 (6, 6, 6, 6, 6, 6), Dm6 (7, 7, 7, 7, 7, 7), Dm7 (8, 8, 8, 8, 8, 7), and G7 (6, 6, 6, 6, 6, 6).

James Taylor:
great at chord
embellishments



EXAMPLE 7 FUSION – PENTATONIC/QUARTAL VOICINGS AND GAMBALE-STYLE SWEEPS (2- 4/1-3)

CD TRACK 28

Chords based upon 4ths, or derived from three-string fragments of the Minor Pentatonic (R-3-4-5-7) provide the fusion-based examples below. We switch between ascending A Minor Pentatonic voicings and a tension and release descending pair of shapes that contains a stationary high tone held against

a pair of chromatically descending 4ths. We round this example off with sweeping ideas derived from another descending figure, based around a pattern in which the highest note follows A Minor Pentatonic and moves in parallel down the fretboard in a style frequently employed by Frank Gambale.

$\text{♩} = 108$

Dm7 Dm6 Dm7 Dm6 Dm7 Dm6 Dm7 Dm6

D Dorian

E B G D A E

8 8 8 8 8 7
6 6 6 6 6 6
7 7 7 7 7 7

13 13 13 13 13 12
10 10 10 10 10 10
12 12 12 12 12 12

5 5 5 5 5 4
3 3 3 3 3 3
5 5 5 5 5 5

10 10 10 10 10 9
8 8 8 8 8 8
10 10 10 10 10 10

Dm7 Dm7 G7sus4 G7 G7sus4 Dm6 Dm7 G7

D note in bass G note in bass G to D notes in bass D to G notes in bass

E B G D A E

8 8 8 8 8 7 7
6 6 6 6 6 6 6
7 7 7 7 7 7 7

8 8 8 8 8 7 7
6 6 6 6 6 6 6
7 7 7 7 7 7 7

8 8 8 8 8 7 7
6 6 6 6 6 6 6
7 7 7 7 7 7 7

8 8 8 8 8 7 7
6 6 6 6 6 6 6
7 7 7 7 7 7 7

6

EXAMPLE 8 GYPSY JAZZ – DIMINISHED/AUGMENTED ARPEGGIOS AND STOCHELO ROSENBERG

CD TRACK 30

The up-down-down-down picking pattern is a frequently used technique in gypsy jazz. Here we see both a pair of Diminished and Augmented arpeggios, followed by an idea based on Stochelo Rosenberg's take on this technique based around a harmonised sequence in C with Diminished passing chords.

The trick here is to maintain a clear semiquaver/16th-note rhythm. It's all too easy to fall into a lumpy triplet-feel sweep. Aim to let each first string note ring for as long as possible, while you can cut the underlying harmonically defining notes on the lower strings a little short to aid articulation and delivery.

$\text{♩} = 150$

E7^b9 *Sva* **Am** **E7[#]5**

E B G D A E

1 0 4 4 7 7 10 10 13 13 16 16 17 13 12 16 15 0 0 2 2 4 4 6 6
1 0 4 7 6 10 9 13 16 1 3 5 7

1

Am Dmadd9 Dm Ddim add2 Ddim Cadd9 C Cdim add2 Cdim

E B G D A E

8 9 8 10 10 12 12 12 10 10 12 12 10 10 10 9 10 10 10 8 8 10 10 8
9 9 11 11 10 10 10 10 10 9 10 9 9 8 9 8 8 7 8

5

V    etc

V    etc

»

CD TRACK 32

Yngwie Malmsteen popularised the neo-classical guitar movement of shred guitar in the '80s. Much of it he achieved with a selection of three-note triad arpeggio shapes found on the top strings. We begin with a 16th-note pattern

that defines the three Minor triad shapes found in this area and go on to employ these shapes, plus Diminished, sus and Major variations to harmonise a sequence of chords, again based around an A Minor tonality.

[illegible]

EXAMPLE 10 JAZZ – VOICE-LEADING CHORDS AND GUIDE-TONE SOLOING LINES (2-4)

CD TRACK 34

You can convey a huge amount of harmonic content succinctly, if you pick the correct notes and you explore the connections between these chord tones as the harmony shifts within a sequence. This B₇ jazz-blues based example demonstrates this point perfectly. Whatever we do with chords, we can echo

with arpeggios and associated embellished lines, so we finish what we've started with the same progression expressed as stylistically appropriate single-note lines using a combination of chord tones and neighbouring decorative passing tones.

Swing ♩ = 144

B♭13 B♭5 E♭9 A13 B♭13 F7 9 F7♭9

E
B
G
D
A
E

1

B♭7 E♭9 B♭13 F7alt B♭13

E
B
G
D
A
E

6

EXAMPLE 11 FULL STUDY - 4-PART 'LOOP' PIECE MOVING THROUGH THE STRING SETS

CD TRACK 36

SECTION A We set up our four-part loop-based piece with an arpeggio pattern situated on string groups 4-6 and based around a simple diatonic sequence using a combination of E Dorian (E-F#-G-A-B-C#-D) and E natural minor (E-F#-G-A-B-C-D) ideas. This concept continues as each new part is introduced and is effectively repeated four times in total.

SECTION B To provide sonic and rhythmic contrast, we introduce a heavier three-note power chord-based ideas here using the same harmony as above but with simpler and less dense voicings found on third to fifth strings, more appropriate with higher gain settings. Again, this idea joins the loop and continues until the end, repeating in total three times.

A: Strings 4-6 (Clean)

Straight ♩ = 110

Em G D A

Let ring

E B G D A E

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

Em C D A

Let ring

E B G D A E

6 0 7 9 0 7 9 0 7 8 7 10 8 7 10 8 7 10 9 7 9 7 10 9 7 7 7 9

B: Strings 3-5 (Crunch)

E5 G5/D D5 A5

Section A continues

E B G D A E

1 9 9 7 7 5 5 7 7 2 7 7 2 0

E5 C/E D5 A/C#

E B G D A E

5 9 9 10 7 7 7 7 7 7 7 4

THREE-STRING { CHORDS & ARPEGGIOS

EXAMPLE 11 FULL STUDY - 4-PART 'LOOP' PIECE MOVING THROUGH THE STRING SETS

CD TRACK 36

SECTION C Moving down another string set, we clean things up and switch to fingerstyle. It's the same harmony but exploiting closer voice leading to minimise the movement within string groups 2-4. Again, this then joins the loop and you'll end up hearing this idea twice before we end.

SECTION D We conclude with a single-note melodic idea based on a combination of arpeggios, bends and hammers found within the range of the

top three strings. You can boost the gain here and, naturally, this is just one example of what you could play. By all means use the underlying parts as your improvisational backing and play whatever and wherever you like. Although it's a good idea, initially at least, to stay close to the harmony so make sure you can connect all the arpeggios along the highest strings with confidence and authority. These ideas can add a whole new aspect to your vocabulary.

C: Strings 2-4 (Slightly cleaner - back off slightly)

Em G D A Asus4 A

Sections A & B continue
(Bounce with fingers/palm pick)

1

Em C D Dsus4 D A

5

D: Strings 1-3 (Drive)

Em G

Sections A, B & C continue

1

D A Em

3

C D A

6

Will McNicol masterclass



Master your tone and articulation as **Will McNicol** shows you how to get the most out of your fingerstyle techniques in this inspirational one-off masterclass.

ABILITY RATING

★★★★★ Moderate/Advanced

Info

Key: Various

Tempo: Various

CD: CD-ROM

Will improve your

✓ Tone and dynamic control

✓ Articulation

✓ Musical expression

Your acoustic guitar has an enormous dynamic range and is capable of producing a plethora of different tones. Being able to take advantage of all this sonic potential can make for the most captivating performances; full to the brim with nuance and detail. In this series of

exercises we're going to look at how you can unlock the potential of your fingerstyle technique in order to expand the tonal and dynamic palette you have at your disposal.

It's very easy for things like fingerstyle patterns to become set in stone, where your fingers are effectively on automatic pilot. However, it's good to think of each finger as an individual entity within these patterns, each capable of its own dynamic and tonal range. By doing this you can begin to shine a spotlight on particular areas of melodic interest, whether it be a delicate first-string melody or a powerful sixth-string bass line. By accenting certain fingers within a pattern you can also begin to shift the rhythmic emphasis as well, which can have some interesting effects that we'll discuss more in the examples.

Combining finger independence with simple alterations to things like angle-of-attack (the angle at which your picking-hand fingers come in to contact with the strings) can make the world of difference to your tone. Starting at 90° to the string will give you a much more brittle tone, and as you rotate your hand to be closer to 45° the tone will become richer and more full-bodied. Where your picking-hand is placed in relation to the bridge or neck is also a good way to play with tonal variety. Closer to the neck and you can get a much sweeter (dolce) tone, and closer to the bridge you'll find harsher (ponticello) tones. There's not necessarily any 'right' or 'wrong' here, simply different ways of playing the same thing. It's down to you to decide

which is the most appropriate, and how

variations in tone can make your performance more interesting.

Let's not forget about the overall dynamic of your playing. Playing with volume can seem quite simple at first glance,

Will McNicol is a very fine classical and steel-string acoustic guitarist

but can present its own challenges. You probably have a natural dynamic where you just sit down and play without much consideration to volume. Breaking away from this comfort zone can be a little tricky at first; as you push harder to generate a much louder sound it's easy to lose control of articulation, and things start to sound less refined.

“YOUR ACOUSTIC GUITAR HAS AN ENORMOUS RANGE AND IS CAPABLE OF PRODUCING A PLETHORA OF DIFFERENT TONES”

Similarly, as you move to much quieter volumes, you may find the strings scratch more and you don't have the same confidence in your fingerstyle patterns.

So there we have it, three key factors: finger independence, tone control and volume control. Combine them and they can have a transformative effect on your playing. I hope you have fun with these exercises and demonstration piece, and that they open doors for you to look at tunes you currently play and how you can make them even more expressive. **■**

NEXT MONTH We have a two part series with Canadian rock virtuoso **Nick Johnston**



Get the Tone

Generating a natural tone when amplifying acoustic guitars can be challenging at first. A good pickup system that incorporates a microphone used in conjunction with an acoustic amp will usually give the best results. I commonly use the LR Baggs Anthem pickup system with a Roland AC-60 acoustic amp. Keep reverb low in the mix at first as it can mask things such as articulation issues.



TRACK RECORD Check out Will McNicol's excellent album *The Wake Up*, which incorporates all the tonal and dynamic variety discussed here in this article. You'll also find recordings in an incredible variety of styles, as well as collaborations with other musicians, such as drummer Luke Selby if you take a trip to Will's website at www.willmcnicol.co.uk.

EXAMPLE 1 PIMA ARPEGGIOS

CD TRACK CD-ROM

Each of the following examples deals with accenting a different picking-hand finger over a static Am7 chord shape. Once you're happy with accenting just the thumb, move on to first, second and third fingers. This

is then developed by generating a simple melody using each of these accented fingers. Slow and steady is key here, and make sure you increase the tempo gradually.

EXAMPLE 1: ACCENTING DIFFERENT FINGERS ACROSS THE PATTERN

$\text{♩} = 115$ Am7

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

EXAMPLE 2: BRINGING OUT A MELODY WITH YOUR THUMB

Am7 Am7/G Am7/E Am7/G

p i m a m i etc

EXAMPLE 3: BRINGING OUT A MELODY WITH YOUR FIRST FINGER

Am7 D7sus4/A Am7 Am7#5

p i m a m i etc

EXAMPLE 2 PIMA ARPEGGIOS ...CONTINUED

CD TRACK CD-ROM

EXAMPLE 4: BRINGING OUT A MELODY WITH YOUR SECOND FINGER

Am7 Am Amadd9 Am

p i m a m i etc

EXAMPLE 5: BRINGING OUT A MELODY WITH YOUR THIRD FINGER

Am7 A7sus4 Am7 Em/A

p i m a m i etc

EXAMPLE 2 SAMBA CHORD RHYTHMS

CD TRACK CD-ROM

Shifting the emphasis of the rhythm within chord hits can be very useful, and these examples deal this concept within a classic Latin American dance style (samba). To begin with, try accenting the bassline with your thumb,

then shift the emphasis to your fingers so the syncopated rhythm is the focus. Finally, a melody on the fourth string can be accented, followed by a first-string drone.

EXAMPLE 1: EMPHASIZING THE BASSLINE

$\text{♩} = 120$ Am7

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

EXAMPLE 2: EMPHASIZING THE CHORDS

Am7

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

CD TRACK CD-ROM

Musical score for guitar showing a sequence of chords: Fmaj7/A, Am, and others. The score includes a treble clef, a key signature of one flat, and a 4/4 time signature. The guitar part is written in standard notation with a capo on the first fret. The fretboard diagram below the staff shows the fingerings for the chords: Fmaj7/A (5, 5, 5, 5), Am (5, 5, 5, 5), and others.

[illegible]

EXAMPLE 3 BLUES BASSLINE CONTROL

CD TRACK CD-ROM

Having the ability to use your thumb to stop bass notes from sustaining is useful when a bassline also includes notes on open strings. The idea in this example is to bring your thumb back onto the string once you've

played the bass note so it immediately stops (known as rest stroke in classical circles). This way you won't get the open strings ringing together, which can sound muddy and less concise.

EXAMPLE 1: USING YOUR THUMB TO STOP BASSNOTES

Swing ♩ = 90 E7



1 i p a m p

5 i p m m p i i p

9 i p m m p a m i p

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EXAMPLE 6 FULL PIECE

CD TRACK CD-ROM

This final piece combines a lot of what we've discussed in the previous examples. Pay special attention to the dynamic markings, accents and tonal suggestions to pack this piece full of as much dynamic nuance and tonal detail

as you can. But that's not to say this is written in stone - use it as an excuse to explore different interpretations and experiment with alternative dynamic, tonal and articulation ideas.

♩ = 115 **Bmadd11** **Aadd9** **Bmadd11** **Aadd9**

mf dolce

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

Bmadd11 **Aadd9** **Bmadd11** **Aadd9**

ponticello

5

Bmadd9 **Aadd9** **Bmadd9** **Aadd9**

dolce

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

Bmadd9 **Aadd9** **Bmadd9** **Aadd9**

ponticello

13 m i m

Bmadd11 **Asus4** **Bmadd11**

f *p*

17 33 p i m p i m p i p i m p i m p p i m p i m p i p i m p i m p

EXAMPLE 6 FULL PIECE ...CONTINUED

CD TRACK CD-ROM

Asus4 G5 Dsus2/F Em7 Bmadd11 Em7 Dsus2

f *p*

21 37 etc

Bmadd11 Aadd9 Bmadd11 Aadd9

f *mp*

25

Bmadd9 Aadd9 Bmadd9 Aadd9 D.S. al CODA

ponticello

29

CODA Bmadd11 Bm7/A Em7/G Em9sus4

ff

41 45 etc

Bm Bm/A Bm

rall *pp*

49 etc



Wolfgang Amadeus Mozart

Ave Verum Corpus



Originally intended to be sung by a small-town choir, Mozart's Ave Verum Corpus is a beautiful but accessible piece, which **Bridget Mermikides** has arranged for classical guitar.

ABILITY RATING

Easy/Moderate ★★☆☆☆

Info

Key A major Tempo 76 bpm CD TRACKS 37-38

Will improve your... ✓ Projecting melody over chords

✓ Smooth legato playing ✓ Melody in 3rds

In this instalment we adapt for the guitar a work by the archetypal musical genius, Wolfgang Amadeus Mozart (1756-1791). Space does not permit an adequate account of Mozart's musical skill and staggering productivity. Suffice it to say that his career, which started aged five and despite constant money and health issues and having six children, by his final year at the ripe young age of 35 he had produced over 600 works. These included 41 symphonies, over 40 concertos (for piano, violin and horn), 26 string quartets and over 20 operas and works for stage. It's quite hard to contemplate this work rate, let alone considering that each one is a work of exquisite skill and many of them

genre-defining and expanding masterpieces.

Here we look at one of his shortest works, written in Baden on 17 June 1791 just a few months before his untimely death. By this point his technical and expressive mastery had long been established, and this motet (a general term stemming from the 13th century

“THERE'S SUCCINCTNESS IN BOTH THE MELODY AND HARMONY THAT MAKES IT PROGRESSIVE AND ORIGINAL FOR ITS TIME”

for a choral work with often sacred words) manages in just 46 bars to evoke serene beauty and deep expression. Ave Verum Corpus (K618 – his 618th work under the Köchel cataloguing system) uses a 14th-century hymn as the text and was written for Anton Stoll, a friend of Mozart who helped his wife Constanze (pregnant with their sixth child at the time) and it is believed that the piece was written as a type of informal repayment. Stoll was the Baden Bei Wien Parish musical coordinator and used the work to celebrate the feast of Corpus Christi.

The text and general texture borrows much from the Renaissance motet, but there's a succinctness in the melody and harmony, which is both original and progressive for the time. Originally scored for SATB choir, strings and organ, but such is the directness of the composition that virtually the entire melodic and harmonic content can be translated to the guitar (although I've transposed the original key of D to A to better use the guitar's range).

The simplicity of the work is perhaps due to Mozart's awareness that this was to be performed by a choir of a small town which shows that, far from being in an 'ivory tower' he was a pragmatic composer, writing works to be heard not just on the score.

The main challenge here is not the tempo (which is serenely adagio and sotto voce: 'subdued') but to keep the melody legato like a sung voice while maintaining a suitable balance between it and the supporting chords. There are also numerous diads (double-stops and generally in 3rds) that require fretting-hand fluency and an evenness of tone to make effective. This is a great arrangement to learn as it's a perfect 'miniature' piece for performance and quiet consolation, and one of the technically easier pieces in our series. It is, however, by no means rudimentary musically - it has the surface of simplicity but a depth of sophistication – the so called 'second simplicity'. Or, as the Austrian pianist Artur Schnabel so eloquently puts it, it is: "too simple for children, and too difficult for adults". Enjoy! 🎸

NEXT MONTH Bridget arranges and transcribes the delightful Mallorca by **Albeniz**



Mozart: composed over 600 works in his all-too-brief 35-year lifespan

TECHNIQUE FOCUS

Holding your guitar

The classical guitar needs to be held central to your body with the neck pointing in an upwards direction to achieve a position that allows optimal technical facility of both hands. The main methods for holding the guitar in this slightly elevated position are: 1) place your left foot on a footstool (right-handed players) with the under curve of the guitar resting on your left thigh, which should naturally place the right hand (picking hand) on the strings close to the soundhole. And 2) raising the guitar using the Gitano guitar support or the ErgoPlay guitar rest.



TRACK RECORD Try King's College Cambridge's performance (alongside other choral greats) on Choral Favourites from King's EMI 2006. To hear this alongside the great Requiem (the 'big sibling' of Ave Verum Corpus, composed at a similar time and with a similar backward and forward looking aesthetic), Academy of St Martins in the Fields CD Mozart: Requiem/Ave Verum Corpus (Decca 2011) is fantastic.

PLAYING TIPS

CD TRACK 38

[Bars 1-16] After 2 bars of introduction the melody begins in bar 3. Aim to project the melody notes so that they stand out in volume from the underlying chords and try to play as legato (smoothly) as possible. At bar 12, after playing

the B7/F#, mute the sixth string with your picking hand thumb and watch out for the fretting-hand stretch in Bar 13; hold on to the bass D# for two beats. Use the indicated fretting hand fingering at bars 15 and 16.

♩ = 76 A E/A Dsus2/A D/A

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16

E7/G# D/A A E A E7/G#

17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32

E7/A A E B7/F#

33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48

B7/D# B7 B#dim7 C#m B7/D# E sus4 E A6 A

49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64

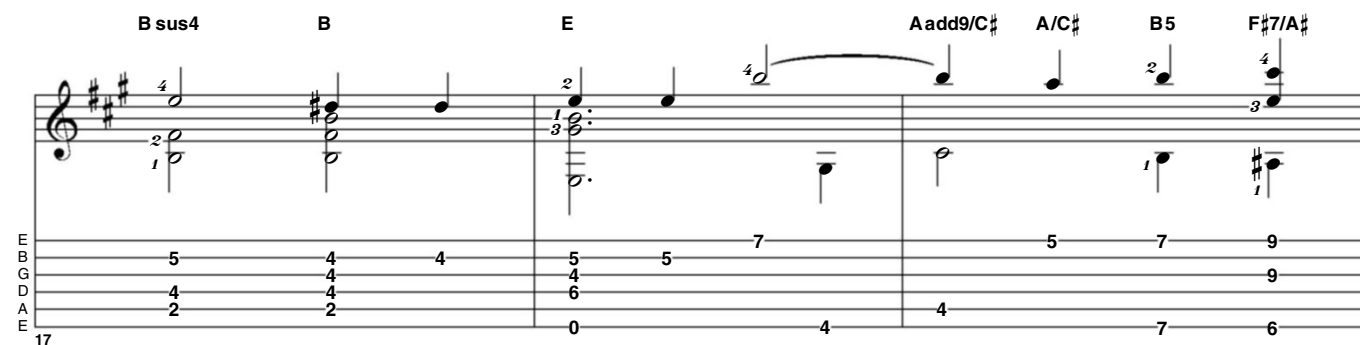
PLAYING TIPS

CD TRACK 38

[Bars 17-32] At bar 18 we modulate to E Major. Push out the melody notes with a rest stroke where possible and watch out for the fretting-hand stretch at bar 19. The grace note on beat 3 of bar 20 takes up half a beat. It's also known

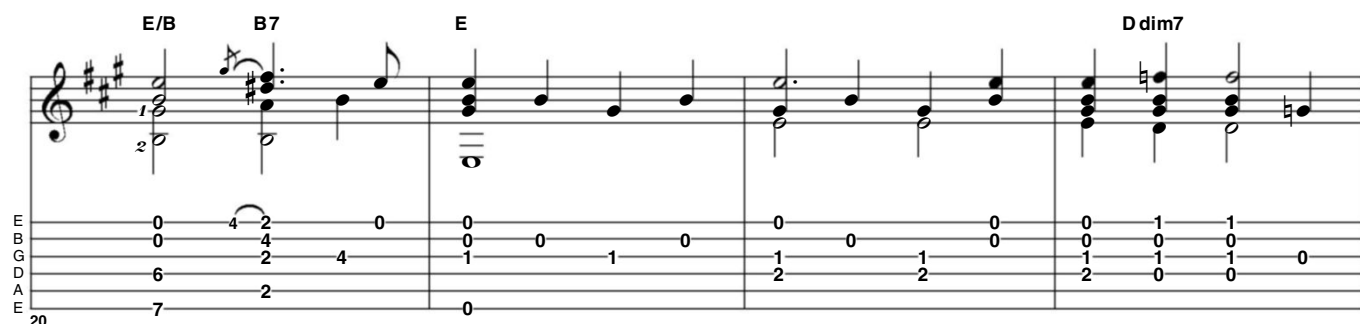
as an appoggiatura or accented passing note. At bar 25 we arrive at C Major. Follow the fretting-hand fingering in bar 27. At bar 30 we modulate back to the home key of A Major where a lovely two-bar sequence begins.

B sus4 B E Aadd9/C# A/C# B5 F#7/A#



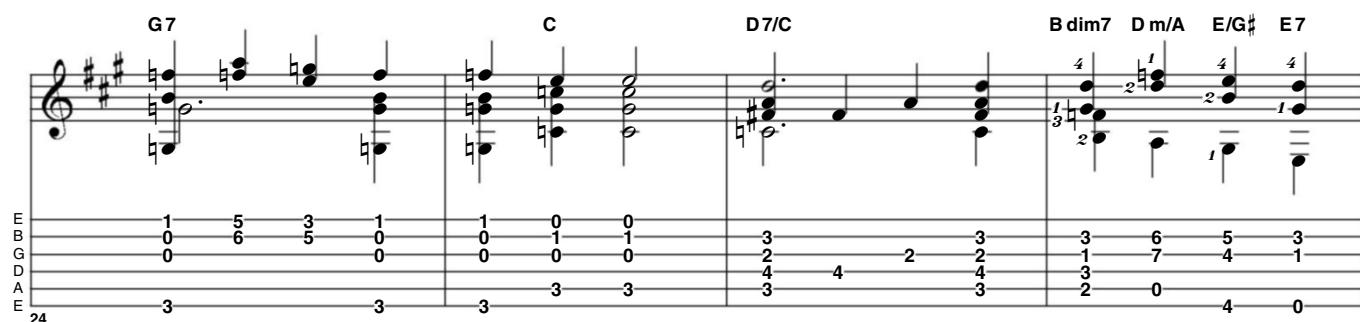
17

E/B B7 E Ddim7



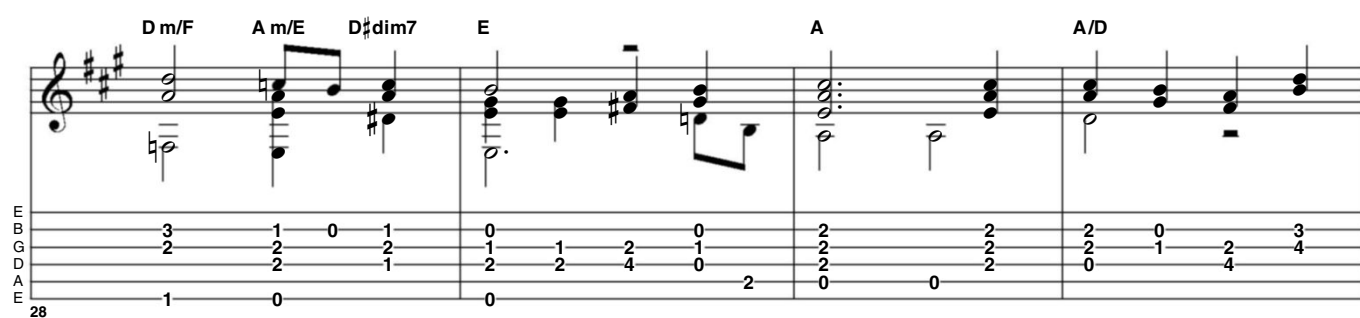
20

G7 C D7/C Bdim7 Dm/A E/G# E7



24

Dm/F Am/E D#dim7 E A A/D



28

PLAYING TIPS

CD TRACK 38

[Bars 33-46] Again, play as smoothly and legato as possible. On beat 4 of bar 35, mute the sixth string with the picking-hand thumb immediately after the B7/D# chord is played. At bar 39 relax the fretting hand and lengthen and

straighten your fingers where possible to help the stretchy chord shapes of Dm/F, F#7/E and B/D#. You will need a barre at the 4th fret for two beats in bar 41. Aim for the serenity of the piece to come through in your performance.

Chord progression for bars 32-35:

Chords: D6, E m7, A/E, E, A/E, F#m7, A/E, B7/D#

Staff notation and guitar tablature (E B G D A E) are provided for these bars.

Chord progression for bars 36-39:

Chords: A/E, E, D/F#, A/E, Dm/F, F#7/E

Staff notation and guitar tablature (E B G D A E) are provided for these bars.

Chord progression for bars 40-43:

Chords: B/D#, E/D, A/C#, D/F#, A/E, E7

Staff notation and guitar tablature (E B G D A E) are provided for these bars.

Chord progression for bars 44-47:

Chords: A, D/F#, A/E, E7, A

Staff notation and guitar tablature (E B G D A E) are provided for these bars.

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As long term readers know, we cover a wide gamut of topics that concern today's guitarists. Be it sounding like great players, developing techniques and learning new ones, or expanding your general playing, GT has been consistently providing fresh stimulus every month for over two decades.

This issue, you've already read Jon Bishop's in-depth feature that focuses on the guitarists from one of the most sophisticated bands around, Steely Dan; taken a fresh look at how dynamic fingerpicking control will make your playing sound more professional, courtesy of Will McNicol; then delved into the 'secret' world of three-string sets for fretboard navigation as favoured by Wes Montgomery, Nile Rodgers et al. John Wheatcroft is your guide and he's done a stellar job. Then you've the contemplative Mozart piece, Ave Verum Corpus as arranged by our classical guitar expert, Bridget Mermikides. So already you've had analysis, technique, harmony and repertoire; the four lanes of development we all journey on to become proficient.



You've now a series of shorter articles to get your eyes, ears and hands into, from licks to mini solos, technique to modal application. I'd like to draw your attention to this month's In The Woodshed, by Rockscool's Charlie Griffiths (p92); using chord tones for Minor blues soloing. We've presented large articles on this in the past (more to come) but this serves as an easy entry into this hugely powerful approach. Having a solid framework will mean you should find soloing much more pleasing, with 'good notes' becoming more prominent in your playing. Once you start clearly seeing notes from each chord under your fingers (as important for BB King's The

Thrill Is Gone as jazz's 'tune of doom', John Coltrane's Giant Steps), you can aim for them when the band changes chord.

Glue this together with your Minor Pentatonic 'licks' and you will sound more directional with your phrasing. Your band mates and audiences will appreciate it too.

Enjoy the issue!

Jason

IN LESSONS GT#268



ROCK 60

This month Martin Cooper pays tribute to Rick Parfitt, Status Quo's recently departed rhythm guitar ace and king of British boogie.



CREATIVE ROCK 80

In this lesson, Shaun Baxter moves on from using three stacked 3rds to four, to create some delicious fusion-flavoured rock guitar lines.



Brought to you by...

bimm *brighton***CD TRACK 39**

♩ = 120

A5 A6 A5 A6 A5 A6 A5 A6 A5

E
B
G
D
A
E

2 2 4 2 2 2 4 2 2 2 4 2 2 2 4 2 2 2 4 2 2 3 4 2

0 0

CD TRACK 39

♩ = 110

Dsus2 Cadd9 G Dsus2 D Cadd9 G

mf

E
B
G
D
A
E

CD TRACK 39

INTERMEDIATE LICKS EXAMPLE 4 GEORGE BENSON

CD TRACK 39

A master of the smooth jazz style (but can be fierce and fiery when he wants to be), here's a lick that incorporates some modal notes around a Pentatonic vibe. Swing this lick, particularly on the passing notes with some emphasis on the first and third beats of the bar - very jazzy!

$\text{♩} = 160$ N.C.

mf

E B G D A E

ADVANCED LICKS EXAMPLE 5 ALLAN HOLDSWORTH

CD TRACK 39

Using this example of chromatic four-finger technique, the idea (and always Allan's goal) is to make a fluid legato sound that's more closely allied to a tenor saxophone sound rather than a heavily-picked electric guitar. Select your bridge humbucker and a richly warm distortion.

$\text{♩} = 120$ N.C.

mf

E B G D A E

ADVANCED LICKS EXAMPLE 6 DIMEBAG DARRELL

CD TRACK 39

This symmetrical note pattern was inspired by the opening lick in the solo of Pantera's Cowboys From Hell. Essentially it's a rocked-up bluesy pattern: tap the same shape on each string and then repeat the last lick for a super Dimebag sound. Bridge humbucker and sharp distortion is ideal.

$\text{♩} = 140$ N.C.

mf

E B G D A E

3

Stevie Ray Vaughan



This month the Texan powerhouse responsible for kick-starting the blues-rock renaissance of the early 1980s comes under the **Les Davidson** spotlight.

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Stevie Ray Vaughan kickstarted the Strat-led 1980s blues revolution

a name as a hot blues player Stevie formed his own band, Triple Threat, who were to become Double Trouble. As Stevie's work schedule with Double Trouble was soaring, gigging across the US and abroad, it was his playing on David Bowie's massive hit Let's Dance that brought Stevie to mass commercial attention. While his second release, Couldn't Stand The Weather went gold, he was awarded a Grammy for his In Step album.

On August 26, after performing a show with Eric Clapton in Winsconsin, Steve

“I USE HEAVY STRINGS, TUNE LOW, PLAY HARD AND FLOOR IT. FLOOR IT. THAT'S TECHNICAL TALK”

Stevie Ray Vaughan

boarded a helicopter with three of Clapton's entourage. In foggy conditions, the helicopter flew into a nearby hill shortly after take-off, killing all onboard. In April 2016, Dallas City Council approved a sculpture of both the Vaughan brothers to be erected as testament to Stevie's music and legacy.

I'm in regular tuning for both these examples. Stevie used to drop his tuning to E, and use heavy strings, usually 13s. He used real muscle in his playing so make every note count. A great way to practise this is to play as loud as you can on an unplugged electric. 

NEXT MONTH Les gets into the bluesy side of Deep Purple and Rainbow's **Ritchie Blackmore**

ABILITY RATING

★★★★★ Moderate/Advanced

Info

Key: E and G

Tempo: Various

CD: TRACKS 40-43

Will improve your

✓ Open position blues licks

✓ Speed and attack

✓ Authentic Texas style

Stephen Ray Vaughan's energetic, passionate approach to the blues ignited the genre during the 1980s. His fiery style gained him notoriety at the Montreux Jazz Festival in 1982, and his debut album, Texas Flood, the following year was a huge commercial success selling over half a

million copies. As much as his star shone brightly it was sadly short lived as he was killed in a post-gig helicopter crash, aged just 35.

Stevie was born in 1954 and raised in Dallas, Texas. He got his first guitar when he was seven years old, finding inspiration close to home with his older brother Jimmie (The Fabulous Thunderbirds). Stevie was a quick learner and by 1971 he had moved to Austin, Texas and started to gig with local bands. He cites influences from that time as Albert King, Jimmy Reed, Lonnie Mack, Jimi Hendrix, Wes Montgomery, Django Reinhardt, Albert Collins and Buddy Guy.

After working with local bands and making



TRACK RECORD Due to a career cut tragically short, Stevie's discography is limited. Containing the title track, plus Pride And Joy and Love Struck Baby, debut Texas Flood is a must-listen. Its 1984 follow-up Couldn't Stand The Weather also contained Scuttlebutt, and Cold Shot. Family Style sees Jimmie join him as the Vaughan Brothers, and Live Alive is a fine example of Steve's explosive performances.

EXAMPLE 1 STEVIE RAY VAUGHAN STYLE

CD TRACK 40

Example 1 is a typical E7 blues progression, so E Minor Blues (E-G-A-B $\flat$ -B-D) and E Major Pentatonic (E-F $\sharp$ -G $\sharp$ -B-C $\sharp$) are the natural scale choices. Stevie would always throw in a bit of chromaticism to sew the lines together, and use double-stops to add size and power to his solos. Bends and vibrato were ferocious!

$\text{♩} = 96$ Texas Shuffle Feel E7

1

5

7

EXAMPLE 1 STEVIE RAY VAUGHAN STYLE ...CONTINUED

CD TRACK 40

B7

BU 10 10 BU 10 10 10

10 (11) 10 (11) 11 11

9

A7

3 3 2 3 3 2 3

2 2 2 2 2 2 2

4 4 4 4 4 4 4

2 2 2 2 2 2 2

11

E7

BU 12 12 BU 12 12 BU 12 15

14 (16) 14 (16) 14 (16) 12 15

12 15 12 14 (16) 14 12 12 14 12 14 12 14

13

A9 A#9 B9

BU 9 8 9 10 (12) 8 10 9 8 9

9 7 5 7 7

4 6 6

5 6 7

4 5 6

15

Status Quo



This month **Martin Cooper** pays tribute to Rick Parfitt, Status Quo's recently departed rhythm guitar ace and king of British boogie.



Rick Parfitt and Francis Rossi: Quo's legendary guitar double act

ABILITY RATING

☆☆☆☆☆ Moderate

Info

Key: G

Tempo: 125 bpm

CD: TRACKS 44-47

Will improve your...

- ✓ Dynamic rhythm playing
- ✓ Picking-hand stamina
- ✓ Melodic rock soloing

One of the most easily identifiable guitar partnerships of all time, both visually and sonically, Rick and long-term band mate Francis Rossi were the lynchpins of Status Quo from the mid '60s onwards. Their pile-driving guitar rhythms and melodic rock and roll songwriting will be sadly missed, but Rick left behind a plethora of classic songs and memories for millions of fans.

The band began to find fame, particularly in the UK, with their third album and first for major label Vertigo, 1972's *Piledriver*. This album served as a blueprint to the thumping rhythms and catchy melodies they provided with each successive album, while they built a following as one of the greatest live acts the UK has ever seen. One of Quo's best-known songs was actually written by Creedence Clearwater Revival's John Fogerty. *Rockin' All Over The World* has become a classic since Quo recorded it in 1977, especially with their unforgettable intro performance to 1985's *Live Aid*. It was this gig that convinced Quo to continue, having decided that they were probably going to call it a day.

Though they never fully broke in America,

they continue to have a massive fanbase in the UK and Europe, and it is with great sadness that fans will continue to listen to the band, knowing there will be no more new music or touring from Rick Parfitt. He had actually announced his retirement from live gigs with the band shortly before his death.

The track this month is in the key of G (G-A-B-C-D-E-F#) but has mostly F Natural notes and F Major chords (without many F#s) which means G Mixolydian (G-A-B-C-D-E-F); and then into C Major (C-D-E-F-G-A-B). There's also one passing chord of D with F# in the bass. The chart is written using simple

“RICK PARFITT LEFT BEHIND A PLETHORA OF CLASSIC SONGS AND MEMORIES FOR MILLIONS OF FANS AROUND THE WORLD”

chord symbols, but listen out for the low E bass note that gives a C/E sound, and also the Csus4 sounding chords in the last two bars of the intro. The main chords use root and 5th, moving the 5th to the 6th in true Quo style.

The solo is a melodic piece that begins with some Hawaiian style 6th intervals, then moves between the C Major Pentatonic (C-D-E-G-A) and C Major scale. It's not technically difficult, but even this short track will test your stamina - Parfitt and Rossi played spot-on guitar rhythms for two hours a night for nearly 50 years! **T**

NEXT MONTH Martin looks at early '80s onwards Genesis, and guitarist **Mike Rutherford**



Get the Tone

Status Quo is probably the most famous Telecaster-wielding band of all. Add a wall of Marshall Jubilee stacks or Vox AC30s and you'll be somewhere near the Quo sound. Failing that, a single-coil-equipped guitar and a British rock sounding amp is what we're after. Bridge pickup, natural drive, minimal effects but digging in hard will best achieve your goal.



TRACK RECORD *Piledriver* from 1972 features Don't Waste My Time and Paper Plane (the first of what was to become the Status Quo 'signature' boogie sound); the following year's *Hello!* album includes Roll Over, Lay Down and Caroline. *Live At The NEC* from 1984 has many of the classics played live, and there are many hits collections to choose from including *XS All Areas* and *12 Gold Bars*.

EXAMPLE GUITAR 1

CD TRACK 45

Being typical of the Status Quo or Chuck Berry style, most of the chords are played on two strings. Make sure that you're muting all the unwanted ones

and play with aggression and attack, while maintaining control throughout. This part uses entirely down strokes.

$\text{♩} = 125$ $\text{♩} = \text{♩} \text{ } \text{♩}$

G **F** **C** **N.C.**

1

2 **C** **F** **C** **F** **C** **F** **C** **F** **C** **C**

F **C**

11, 27

G **C**

15, 31

F **D** **C**

19, 35

EXAMPLE GUITAR 1 ...CONTINUED

CD TRACK 45

Chord progressions: G, C

EXAMPLE GUITAR 2

CD TRACK 45

The first part of guitar 2 uses a down-stroke followed by a hammer-on when playing the minor to major thirds, then up-strokes on the second and first-string

double-stops. Although this is good old British rock and roll, Status Quo always make it sound agile and swinging - so avoid that lumpy, leaden feel at all costs!

Tempo: ♩ = 125



Steve Lukather:
Toto's guitarist
for an amazing
four decades

Toto



Hold The Line says **Charlie Griffiths** - I'm Running Out Of Time in the Kingdom Of Desire. Yes, this month it's Toto axeman, Steve Lukather.

ABILITY RATING

☆☆☆☆☆ Moderate/Advanced

Info

Key: Various
Tempo: Various
CD: TRACKS 48-59

Will improve your...

- ✓ Picking and legato lines
- ✓ Rhythmic timing
- ✓ Time signature perception

Toto formed in 1977 and consisted of a group of top LA session musicians who decided to form their own band.

They've gone through many line-up changes and tragic losses over the years, but aside from a couple of years when Toto officially disbanded, guitarist Steve Lukather has been a consistent member throughout.

Toto hit the ground running with their

debut album featuring the classics Hold The Line and Georgy Porgy, but it was 1982's Toto IV that catapulted them to legendary status with the songs Rosanna, Africa and Won't Hold You Back, all huge singles. 1982 was a good year for Steve Lukather as he also played guitar on the world's best-selling album, Thriller by Michael Jackson. For any other outfit the next move might be seen as unusual, but for a group with the level of musicianship Toto could boast, writing the soundtrack to David Lynch's sci-fi epic Dune was perhaps a logical step. In 2015 Toto released their 14th album, Toto XIV and they continue to tour the world today.

Toto have an incredibly diverse output with songs ranging from funk, blues, soulful

ballads and fusion. The following is a selection of riffs inspired by Toto's more hard rock output. Our first riff is inspired by tracks on 1992's Kingdom Of Desire and is based on the F# Blues scale (1-3-4-5-5-7) at the 2nd fret. This is a great key for heavy rock riffs as we can use the open E to play a 7 below the root note. You better hold the line for our next riff, which harks back to the band's 1978 debut; it's in 12/8 time signature and uses a mixture of power chords and major inversions to create tension and release. Riff number three takes us to 2006's release, Falling In Between. This heavy syncopated feel is created by a repeating pattern of five eighth notes that moves against a 4/4 backbeat. Playing along to the track will take some practice because the snare backbeat doesn't always land where you might expect. Tip: focus on the bass guitar to help you stay locked in.

“1982 WAS A GOOD YEAR FOR LUKE, AS HE PLAYED ON THE WORLD'S BEST-SELLING ALBUM: THRILLER, BY MICHAEL JACKSON”

Riff four's repeating lick is a good test of rhythmic phrasing as it moves between 16ths and 16th-note triplets, or in other words; four-notes-per click and six-notes-per-click.

We're 'running out of time' with our final E Dorian riff, which uses position shifts, slides and pedal notes to cover a lot of the fretboard.

Our full solo is in D Minor and uses typical Luke licks and tricks: whammy bar scoops, string bends and slides; smooth legatos lines and chromatic passing notes. Break the solo down into one-bar sections and practise them in isolation before linking them all together. 

NEXT MONTH Charlie dissects the playing of Ozzy's amazing guitarist, **Randy Rhoads**


GAIN


BASS


MIDDLE


TREBLE


REVERB

Get the Tone

Steve Lukather has used a lot of guitars and amps over the years but is perhaps most recognised for his signature Musician 'Luke' guitar which has an EMG85 humbucker in the bridge and two EMG SLV single-coils. For all of the riffs use a warm, smooth, tube-like distortion and add some stereo delay and chorus for the solo. Cleans should be clean, so either change channels for the solo, or jump on a quality overdrive or distortion pedal.



TRACK RECORD Released in 1982 Toto IV has some of the best-known Toto songs such as Rosanna and Africa, as well as one of Steve's most soulful solos in Won't Hold You Back. Falling In Between from 2006 has some of Luke's heaviest moments. 1979's Hydra shows Toto's more progressive and experimental side and finally the 1984 Dune soundtrack, which was co-written by Brian Eno, is a unique experience!

EXAMPLE 1 RIFF 1

CD TRACK 48

This opening riff has a swung 16th-note feel so keep your picking hand moving down and up, while making the downstrokes twice as long as the upstrokes. Add vibrato to the sustained notes by bending and releasing two or three times in quick succession.

$\text{♩} = 100$ $\text{♩} = \text{♩}^3$ N.C.



E B G D A E

1, 5 0 2 2 2 0 2 2 5 2 2 0 2 2 2 0 2 2 2 0 2 2 2 2

F#m7

PH BU BD

2 2 4 5 4 2 4 2 4 2

3, 7 0 2 2 2 0 2 2 3 2 2 0 2 2 2 0 2 2

EXAMPLE 2 RIFF 2

CD TRACK 50

This riff is in 12/8 time which is counted as four beats with a triplet on each count: '1 and a, 2 and a, 3 and a, 4 and a'. There are two chord shapes both played with the first and fourth fingers: a root-5th power chord and a slash chord with the 3rd in the bass. Play the chords with downstrokes throughout for a consistent attack.

$\text{♩} = 115$ N.C. G/B C5 A/C# A/C# D5 N.C.



E B G D A E

1, 5 7 5 5 2 3 5 7 3 4 7 4 7 5 5 6

D/F# G5 E/G# A5 N.C.

7 5 5 3 4 7 4 5 7 5 7

3, 7 7 5 5 2 3 5 7 3 4 7 4 7 5 5 6

EXAMPLE 3 RIFF 3

CD TRACK 52

This heavy riff is based on an E5 power chord and a cool rhythmically displaced rhythm. The repeating pattern is: 'chord, rest, chord, rest, string-mute' which is a sequence of five eighth-notes repeating six times through the 4/4 backbeat. The final bar has an extra two beats which feature a smooth, 16th-note legato lick.

$\text{♩} = 140$

E5

PM

PM

PM

PM

1, 5

3, 7

N.C.

EXAMPLE 4 RIFF 4

CD TRACK 54

This part consists of a six-note ascending pattern in D Lydian (D-E-F#-G#-A-B-C#). Play the pattern twice in a 16th-note phrasing, then twice more with a 16th-note triplet feel. For the second bar move the whole thing up an octave and play on the first and second strings. Experiment by using alternate picking or legato technique.

$\text{♩} = 100$

PM

1, 2

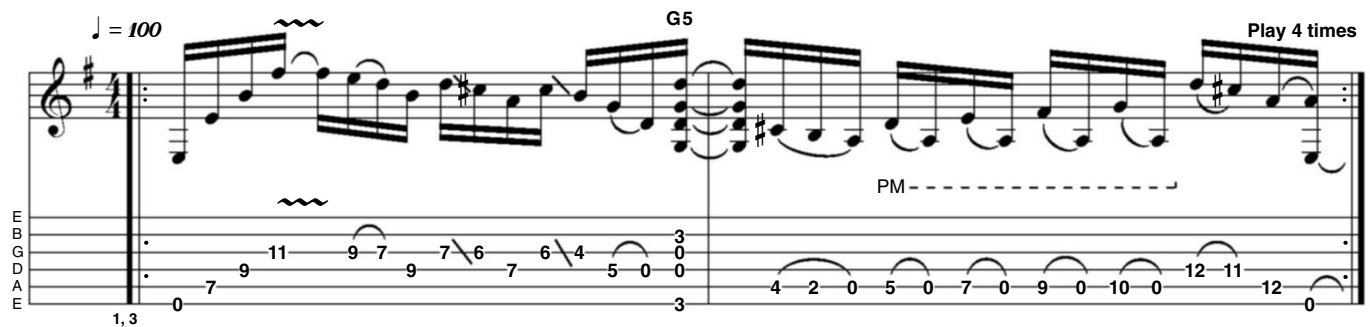
3, 4

EXAMPLE 5 RIFF 5

CD TRACK 56

This riff is in E Dorian (E-F#-G-A-B-C#-D) and utilises the entire lower half of the fretboard in various positions. Start with an Esus2 shape and arpeggiate the notes before descending the neck with a series of pull-offs and slides. After playing the open G5 chord use pull-offs to ascend the fifth string and start the riff again.

$\text{♩} = 100$



Play 4 times

EXAMPLE 6 SOLO

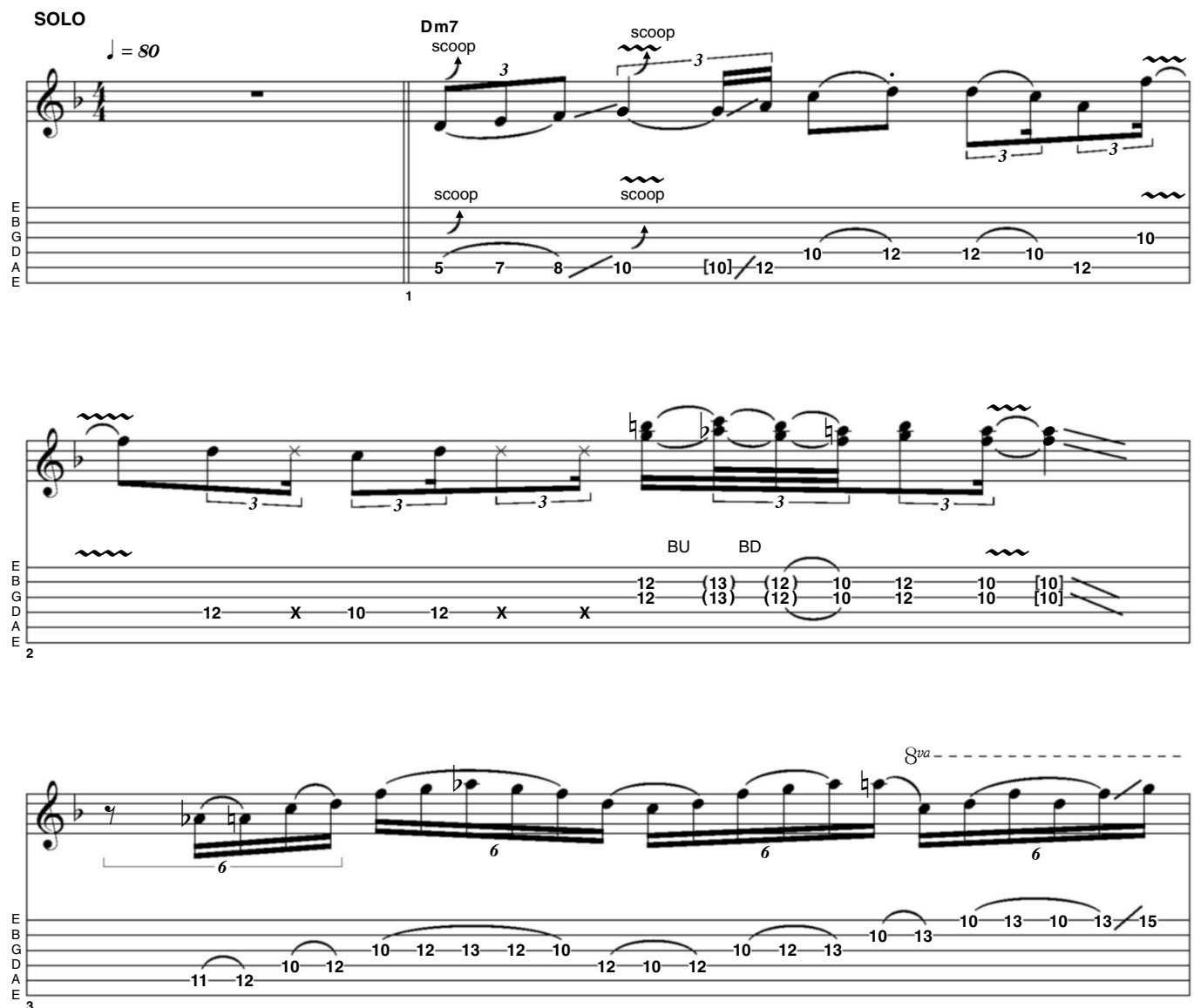
CD TRACK 58

This solo is played in the key of D Minor and uses a combination of notes from the D Dorian mode (D-E-F-G-A-B-C), D Natural Minor (D-E-F-G-A-B-C) and D Blues (D-F-G-A-B-C) scales as well as some additional chromatic notes for Lukather's instantly recognisable 'rock fusion' flavour. Start with some whammy bar scoops followed by some slick bluesy Dorian scale licks played

with smooth, even legato. At the start of bar 4 bend the 15th-fret note up a tone and hold the bend as you add the 16th fret with your fourth finger. This note will sound like the 18th fret as it is effectively a pre-bend. Finish the solo by quickly sliding between Minor Pentatonic notes and a final flurry of jazzy chromatic notes. Don't rush, but stay smooth and controlled throughout.

SOLO

$\text{♩} = 80$



1

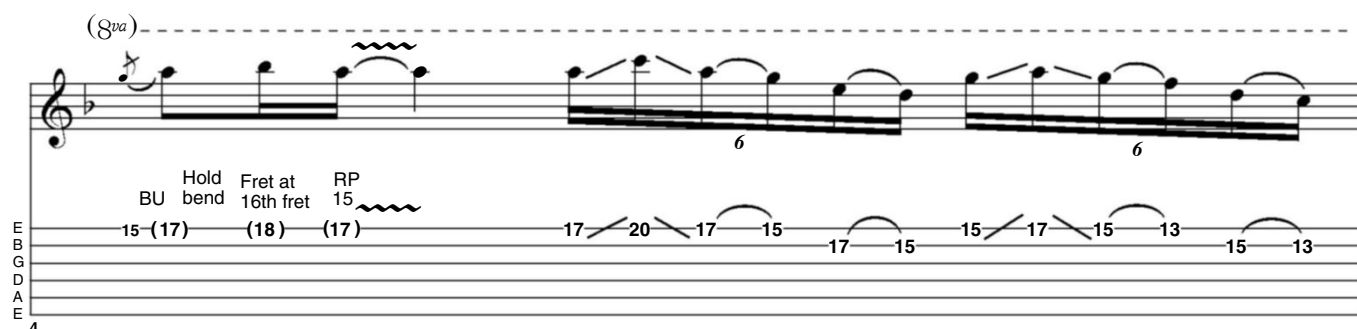
2

3

EXAMPLE 6 SOLO ...CONTINUED

CD TRACK 58

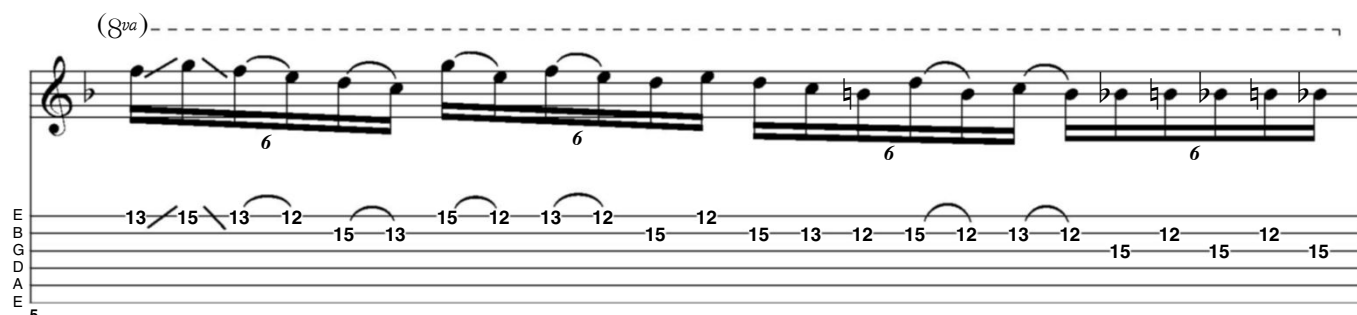
(8va)



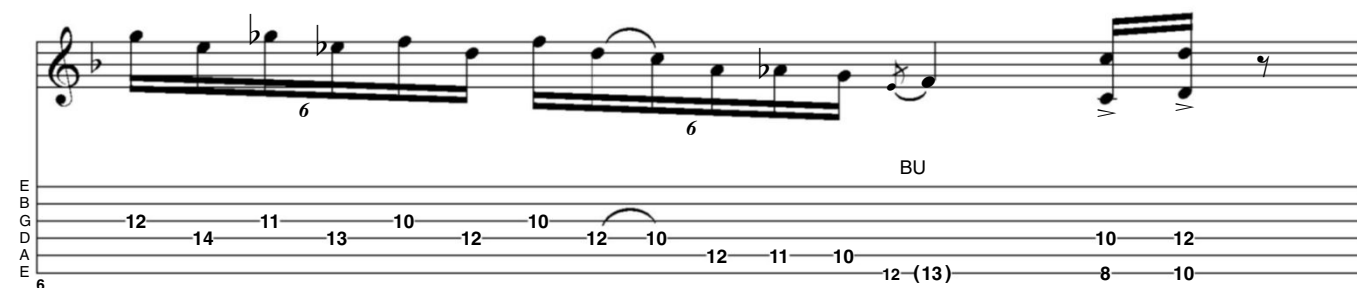
Hold BU bend Fret at 16th fret RP 15

15 (17) (18) (17) 17 20 17 15 17 15 15 17 15 13 15 13

(8va)



13 15 13 12 15 13 15 12 13 12 15 12 15 13 12 15 12 13 12 15 12 15 12 15



BU

12 14 11 13 10 12 10 12 10 12 11 10 12 (13) 8 10

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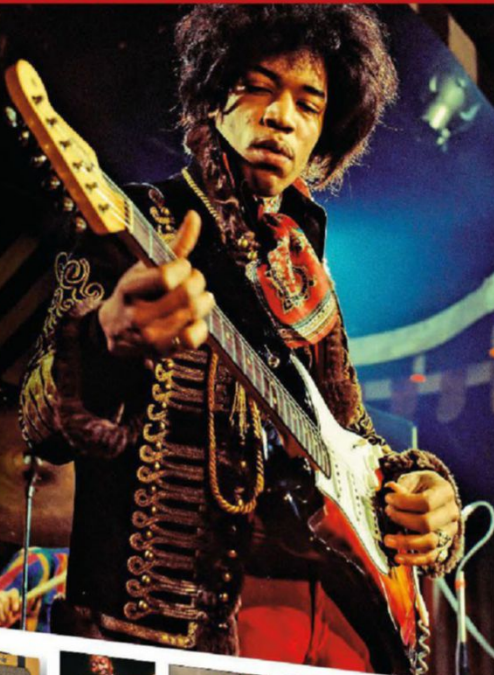
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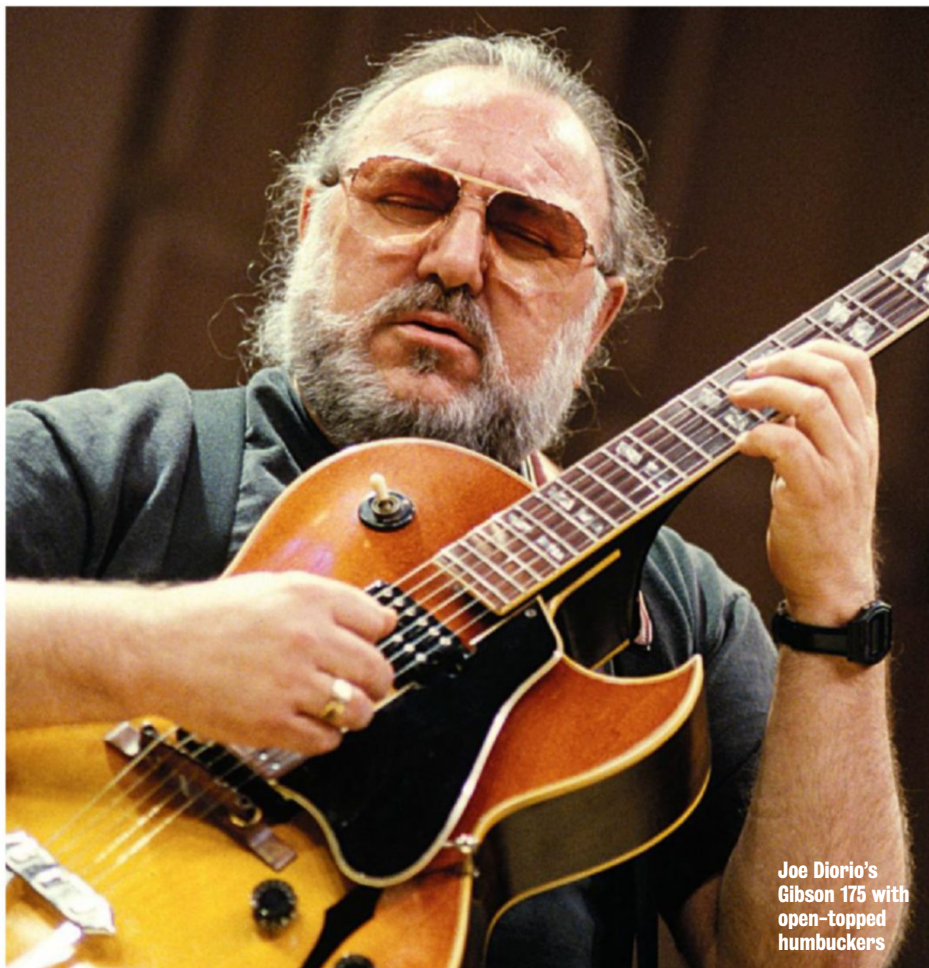
FROM THE MAKERS OF

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

Joe Diorio



This month **John Wheatcroft** shines the spotlight on the amazing Joe Diorio and his uncanny ability to blend old and new jazz.



Joe Diorio's Gibson 175 with open-topped humbuckers

ABILITY RATING

★★★★★ Advanced

Info

Key: Various
Tempo: Various
CD: TRACKS 60-75

Will improve your...

- ✓ Improvised lines and voicings
- ✓ Rhythmic accuracy
- ✓ Fretboard fluency

Joe Diorio is a staggering jazz guitarist who, for over 50 years has enjoyed renown as both performer and educator. He has played and recorded with jazz heavyweights such as Sonny Stitt, Eddie Harris, Stan Getz and Freddie Hubbard, and participated in collaborations with guitarists such as Pat Metheny, Robben Ford and Mick Goodrick. He is one of

founding tutors of the Guitar Institute of Technology (GIT) in Hollywood, alongside performers and educators including Howard Roberts and Tommy Tedesco.

Joe's playing is a beautiful blend of traditional and modern jazz sounds. While it's clear that he has paid his dues, assimilating the vocabulary of jazz greats such as Django Reinhardt, Benny Goodman, Charlie Parker and countless more, there is a searching and unique intervallic side to his playing, inspired in part by working with avant-garde artists such as Sonny Stitt, and also by his time spent analysing the ground-breaking vocabulary of John Coltrane. Perhaps, however, the true catalyst here was immersing himself in the study of Nicolas Slonimsky's *Thesaurus Of*

Scales And Melodic Patterns, at the suggestion of saxophonist Eddie Harris. As Diorio states: "I pulled it out and started learning and that really threw my head, because it helps you to hear better all kinds of weird fast stuff."

There are eight excerpts for you to learn here, inspired directly from Joe's vocabulary. One of many impressive aspects of Diorio's playing is the huge connection between the premeditated lines that he presents in his educational material, and the more free-flowing, intuitive ideas that he might draw from when improvising. With most of us there is some kind of disconnect here, when the pre-calculated and 'worked-out-in-advance' player inside us sounds quite different to the spontaneous 'in-the-moment' side of our playing - the side we ideally need to tap into when approaching jazz.

“JACO USED TO ASK ME HOW WAS I MAKING ALL OF THESE INTERVALLIC RUNS, AND I TOLD HIM, ‘YOU GOTTA GET SLONIMSKY’S BOOK’” *Joe Diorio*

With this in mind, it's a really good idea to let these examples 'suggest' what you might play in the long run, rather than be seen as explicit directions of what must be delivered. So, while you should commit these to memory in the short term, remember that this is only the start of the process and over time each of these lines will leave a conceptual trace that you can use as the basis for creating ideas of your own; and again, in time, you'll be able to make these decisions completely 'in the moment'. I'm sure Joe would agree. 

NEXT MONTH John examines the bluesy fusion lines of the wonderful **Tony Remy**



GAIN



BASS



MIDDLE



TREBLE



REVERB

Get the Tone

Joe favours a full-bodied traditional jazz guitar, such as his Gibson ES-175 or Benedetto archtop. His tone is balanced although quite bright, so don't feel that you have to roll the treble down too much, if at all. The ideas presented in this lesson will work with any sound and any guitar so feel free to explore. I used my Benedetto Bravo into a super-clean jazz setting via Guitar Rig 5, with flatwound strings but the tone wide open.



TRACK RECORD Diorio's debut release, *Solo Guitar* (Spitball 1973) showcases some stunning playing. But also try *The Joe Diorio Trio: Live* (Diorio Jazz 2002), along with his collaboration with guitarist David Becker on *The Colour Of Sound* (Acoustic Music 2010). We'd also recommend his book *Intervallic Designs For Jazz Guitar* (REH 1978); his tuition DVD, *Creative Jazz Guitar* (REH 1989) is equally valuable.

CD TRACK 60

Pentatonic (D-F-G-A-C) against Gm7. The pattern he chooses also implies a sus 2 arpeggio (R-2-5) so explore these ideas in other keys and, as this arpeggio contains no 3rd, it is equally applicable to Major and Minor tonalities.

1

CD TRACK 62

to F7. As this is only a temporary destination before heading off elsewhere, Diorio states his intention to move forward by highlighting both raised and lowered 9ths (G# G, respectively), although the #9 is presented here in its enharmonic equivalent form (A_b) to reduce the number of accidentals.

1

EXAMPLE 3 HAMMER-ON MOTIF OVER BLUES CHANGES

CD TRACK 64

Joe makes great use of motifs when creating long solos and this is displayed clearly in the next two examples. Here we see a slurred triplet figure repeated almost without deviation but transposed expertly 'in the moment' to follow the underlying chord changes, that just happen to be derived from the last

eight bars from a conventional jazz-blues in B $\flat$. Not only does this require stamina and technique but you also need a clear grasp of which notes go best with what chord, so spend time looking at the notes in common and the notes that change when one chord moves to the next within this sequence.

Swing $\text{♩} = 170$

1

4

6

8

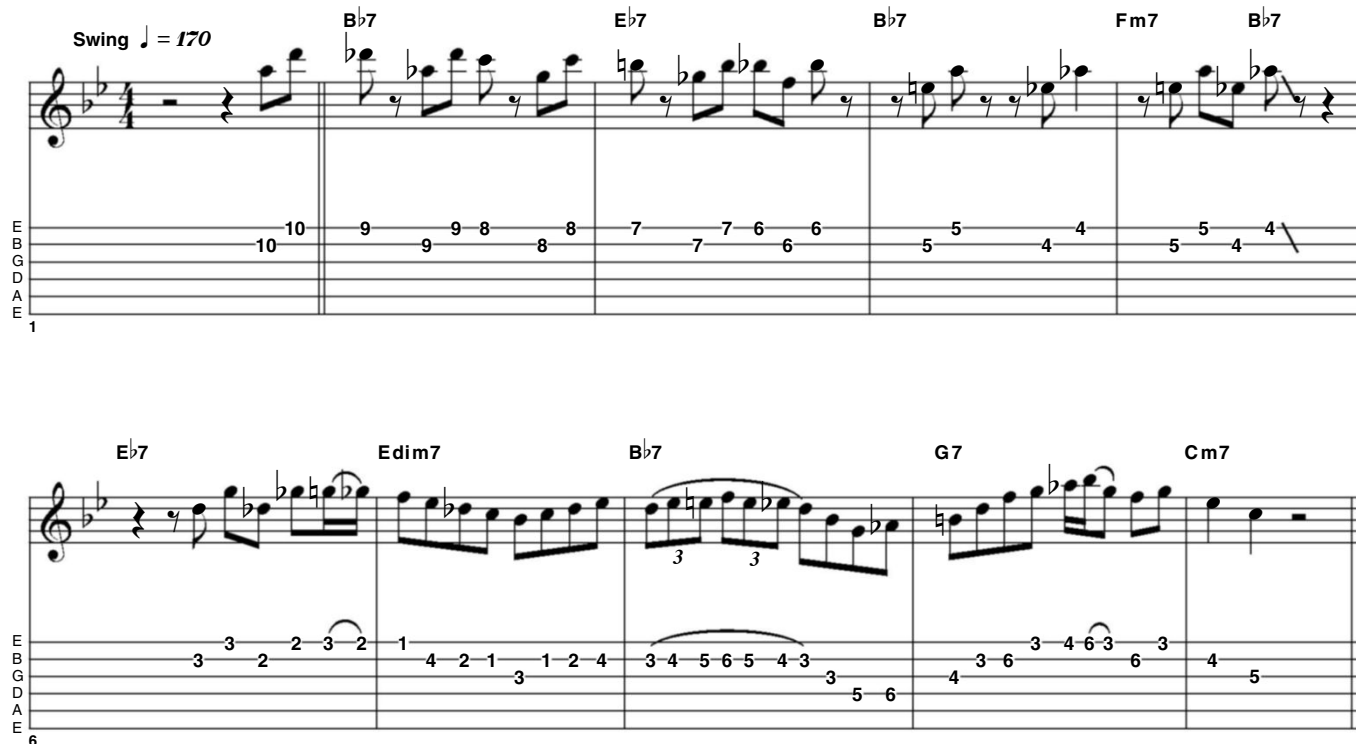
EXAMPLE 4 PERFECT 4TH MOTIF OVER BLUES CHANGES

CD TRACK 66

Here we see how Joe might approach the front end of the same 12-bar jazz blues sequence, although this time the motif is derived from a simple perfect 4th figure, which given the tuning of the guitar is technically very simple to play. Once again, you need to be able to anticipate which notes change as

the chords move through the sequence. Joe would encourage you to do this in different ways, one of which would be completely by ear, so mix things up when you practice. It's good on occasion to leave all analysis aside and literally try to play exactly what you hear in the moment.

Swing ♩ = 170



Measures 1-6 of Example 4. The melodic line is in treble clef, and the guitar fretboard is in bass clef. The tempo is Swing ♩ = 170. The chords are B $\flat$ 7, E $\flat$ 7, B $\flat$ 7, Fm7, and B $\flat$ 7. The fretboard shows fingerings for each measure.

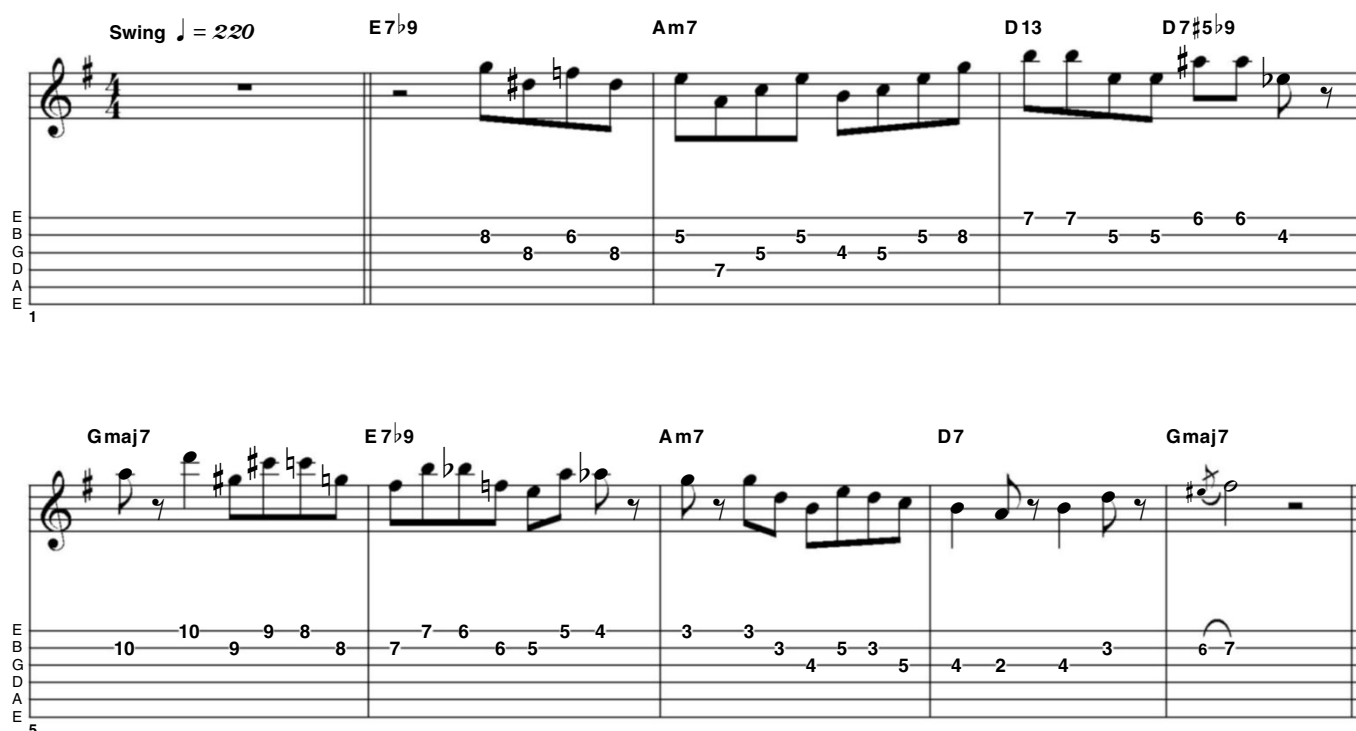
EXAMPLE 5 CHROMATIC BEBOP II-V-I LINES

CD TRACK 68

Here we see a healthy mix of approaches against a typical bebop set of II-V-I's in the key of G Major. We begin with an almost Charlie Parker-like line that shifts between D13 and D7 $\sharp$ 5,9, before moving on to a descending ideas built from

4th intervals, similar to Example 4 but with more consistent rhythmic intent. We end with a simple although beautiful melodic figure coming straight out of the G Major scale (G-A-B-C-D-E-F#).

Swing ♩ = 220



Measures 1-5 of Example 5. The melodic line is in treble clef, and the guitar fretboard is in bass clef. The tempo is Swing ♩ = 220. The chords are E7 $\flat$ 9, A $\flat$ m7, D13, D7 $\sharp$ 5 $\flat$ 9, G $\flat$ maj7, E7 $\flat$ 9, A $\flat$ m7, D7, and G $\flat$ maj7. The fretboard shows fingerings for each measure.

EXAMPLE 6 ANGULAR BEBOP AGAINST FUNCTIONING SEQUENCE IN G

CD TRACK 70

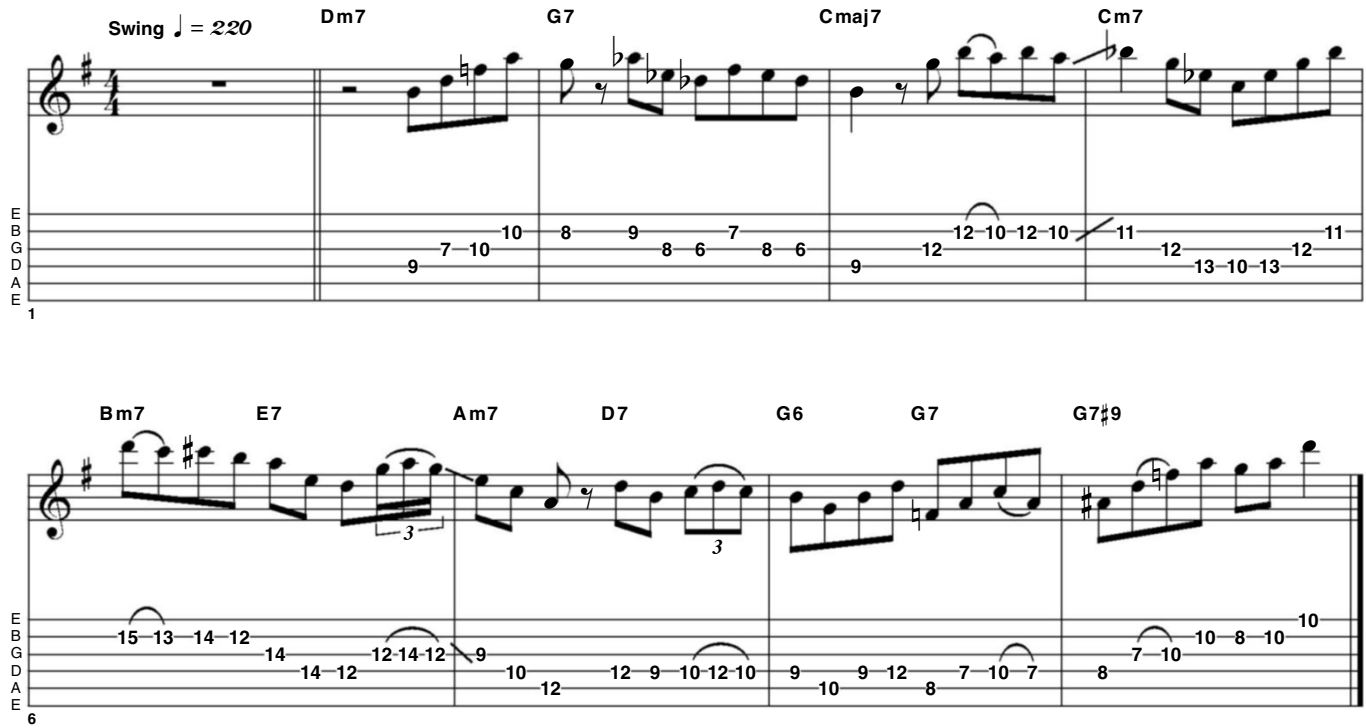
This example combines traditional 'inside' vocabulary, such as the opening G9 (G-B-D-F-A) arpeggio against G7 (G-B-D-F), mixed with more 'outside' ideas such as A₇ minor Pentatonic (A₇-C₇-D₇-E₇-G₇) against G7 in bar 2. This balance

between in and out is ever present in Joe's playing and even the most outside phrase is executed with confident and bold rhythmic intent - this is the key to making these types of ideas sound intentional, and not like mistakes.

Swing ♩ = 220

Dm7 G7 Cmaj7 Cm7

Bm7 E7 Am7 D7 G6 G7 G7#9



The notation shows a melodic line in G major with various chords: Dm7, G7, Cmaj7, Cm7, Bm7, E7, Am7, D7, G6, G7, and G7#9. The fret numbers are: 9, 7-10, 10, 8, 9, 8, 6, 7, 8, 6, 9, 12, 12-10, 12-10, 11, 12, 13-10, 13, 11, 15, 13, 14, 12, 14, 14-12, 12-14, 12, 9, 10, 12, 12-9, 10-12, 10, 9, 10, 9, 12, 8, 7-10, 7, 8, 7-10, 10, 8, 10, 10.

EXAMPLE 7 FOUR-NOTE MOTIF TRANSPOSED DIAGONALLY

CD TRACK 72

This is perhaps the most exercise-like idea of the bunch and displays how Joe might create harmonic and melodic interest against a solitary Gm7 backing. He creates a sense of in and out by juxtaposing a four-note motif (R-4₇-7₃), moving kinaesthetically (by shape or pattern) rather than cognitively (by a specific musical interval). The pattern he chooses here is a diagonal 'up a fret-

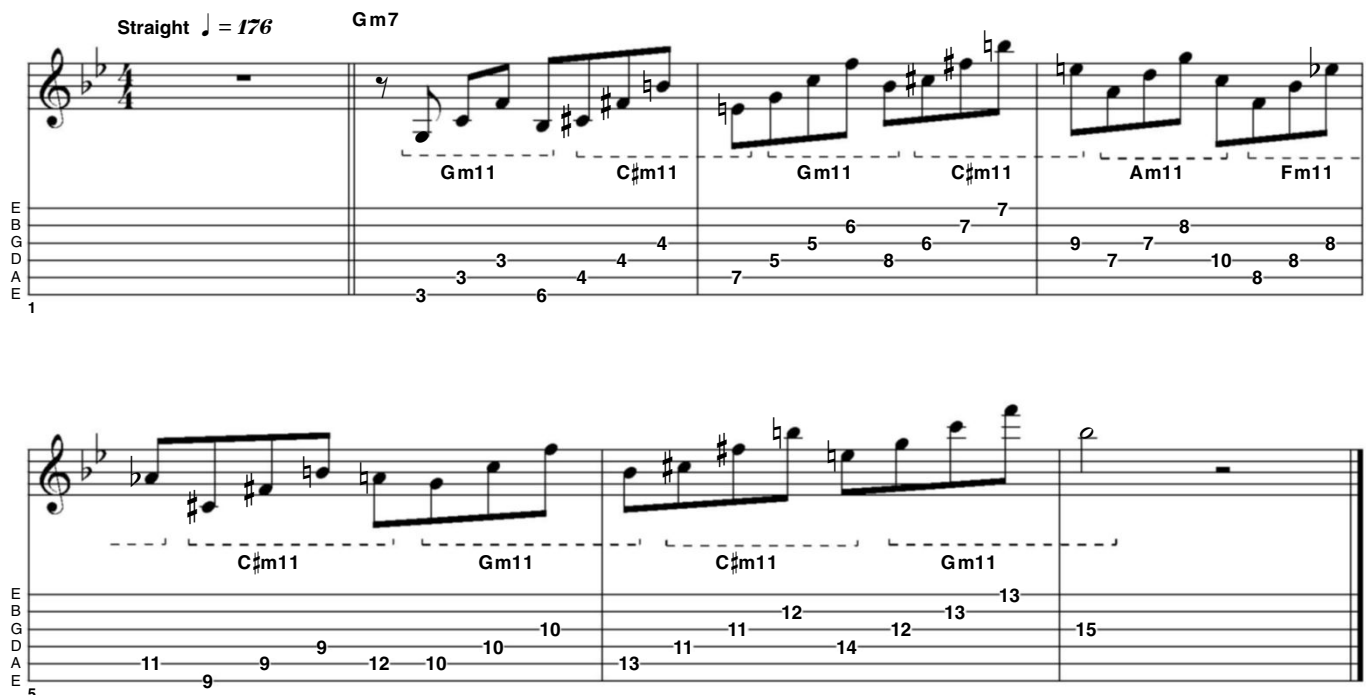
up a string and then up a fret-down a string' when he runs out of space. The challenge here is maintaining the integrity of the initial shape by modifying the form when crossing the second string and consolidating your picking. Joe favours alternate picking, although he does use some consecutive upstrokes on occasion. Try all the available options to come up with your own solution.

Straight ♩ = 176

Gm7

Gm11 C#m11 Gm11 C#m11 Am11 Fm11

C#m11 Gm11 C#m11 Gm11



The notation shows a melodic line in G minor with various chords: Gm7, Gm11, C#m11, Gm11, C#m11, Am11, Fm11, C#m11, and Gm11. The fret numbers are: 3, 3, 3, 6, 4, 4, 4, 7, 5, 5, 6, 6, 7, 7, 9, 7, 7, 10, 8, 8, 11, 9, 9, 12, 10, 10, 13, 11, 12, 12, 13, 13, 15.

EXAMPLE 8 MORPHING REPETITIOUS FIGURE OVER BOSSA CHANGES**CD TRACK 76**

If you listen to some of the most famous bossa nova compositions - One Note Samba, How Insensitive, Desafinado and so on, you'll notice how the melody is often simple but almost hypnotic against the underlying chords - which

themselves can be beautiful and complex, or simple and understated (as here). Notice how Joe morphs this busy 16th note repetitive line as it shifts through a classic bossa sequence of Am7, G#dim7, Gm7, C7 before resolving to Fmaj7.

Bossa ♩ = 108 *Sva* ----- **Am7**

G#dim7 (*Sva*)

Gm7 (*Sva*) **C7** **Fmaj7**

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Tracy Chapman



We're not Talkin' Bout A Revolution in guitar playing but Tracy Chapman's style is a lesson for budding fingerpickers, says **Stuart Ryan**.



Tracy Chapman: worldwide hits with *Fast Car* and *...Revolution*

ABILITY RATING

☆☆☆☆☆ Easy/Moderate

Info

Key: D

Tempo: 92 bpm

CD: TRACKS 76-77

Will improve your...

- ✓ Embellishing chord progressions
- ✓ Fingerpicking syncopated rhythms
- ✓ Easy picking-hand strumming

Born on March 30 1964 in Cleveland, Ohio, Tracy Chapman started her musical life at the age of three when her mother bought her a ukulele. Five years later she took up guitar and also started writing her first songs. As she became older Chapman became highly politicised and socially aware, not least thanks to the

juxtapositions in her own life from growing up in a poor neighbourhood to winning a scholarship to an exclusive boarding school.

Although she is often labelled as a 'folk' or 'protest' singer Chapman prefers to draw from the bigger musical picture as opposed to falling back on the influence of the classic protest singers like Bob Dylan and Joan Baez. Her early influences came from the country genre and included artists like Charley Pride, Dolly Parton, Glen Campbell and legendary country guitarist Buck Owens. Alongside that she also grew up on soul, gospel and jazz but, interestingly, not folk.

As with many performers of her generation she started out performing on the coffee

house circuit and busking while at university. She got her big break via a fellow student whose father worked in music publishing. After an introduction and audition he helped her broker a deal with Elektra Records, which led to her debut album, *Tracy Chapman*, being released in 1988. This album contains the tracks that made her a star: *Fast Car* and *Talkin' 'Bout A Revolution* among them. The opportunity to perform *Fast Car* at the Nelson Mandela birthday tribute concert on June 11, 1988 gave her sudden exposure to a worldwide audience and this was followed by *Fast Car* reaching the Top 10 of the American Billboard 100.

Chapman's guitar style is not difficult but she is another great example of how an acoustic guitar part can fit into a track from several perspectives. She uses simple fingerpicking

“THE OPPORTUNITY TO PERFORM FAST CAR AT THE NELSON MANDELA BIRTHDAY CONCERT GAVE HER INSTANT EXPOSURE”

patterns from the typical folk style to bolster the vocals – to basic strumming patterns to fill out the rhythm section.

Embellishing common chord progressions is another hallmark of her style and in this month's study we'll see how a basic I-V-II-IV (D-A-Em-G) chord sequence can be brought to life with a series of uncomplicated hammer-ons and pull-offs that add colour to the chords. Factor in a broken or arpeggiated picking-hand pattern and you can see how the fingerstyle player can breathe new life into otherwise over-used chord ideas. **11**

NEXT MONTH Stuart Takes It Easy as he looks at the style of Eagles' front man, **Glenn Frey**

5

6

6

6

3

GAIN
BASS
MIDDLE
TREBLE
REVERB

Get the Tone

Chapman plays a 1967 Martin D-35 but often performs with Martin Backpacker or Taylor Baby travel guitars. She also plays a Santa Cruz P, and a parlour-sized model built by Canadian luthier Judy Threet. I recorded this with a Gibson J-35 Collector's Edition, but any decent steel-string acoustic will get you close to the sound. New strings and nicely filed nails will help, too.



TRACK RECORD Four-time Grammy winner, Tracy Chapman's music is beautifully crafted and socially aware. She has released a whole slew of albums since her self-titled debut in 1988, which contains the evergreens *Fast Car*, *Talking 'Bout A Revolution* and the beautiful *Baby Can I Hold You*. But to get all of these plus her later single success, *Give Me One Reason*, her 2015 Greatest Hits album is a must.

EXAMPLE TRACY CHAPMAN STYLE

CD TRACK 76

[Bar 1] This style of simple, arpeggiated chords is not too hard to get used to but you have to ensure that all the notes are played in time and in particular be sure that you are not rushing through phrases like these.

[Bar 5] The pull-off here is syncopated (it comes in on the 'and' of beat 3) so this

is another great opportunity to work on that all-important aspect, timing.

[Bar 11] The A7sus4 chord appears in Chapman's playing and writing but it's also a great chord to commit to memory for all those times when you don't want to play a straight Major or Dominant 7th on the V chord.

♩ = 92

Bar 1: D6, D5, Dadd11/F#, A6, Asus4, Em7

Bar 2: Gadd9, D, Dadd9add11, A13

Bar 3: Em, Gadd9, G

Bar 4: Dsus2, A7sus4, Em, D/F#

Bar 5: G, D, Dsus2, A

EXAMPLE TRACY CHAPMAN STYLE

CD TRACK 76

[Bar 18] We change to a simple strumming pattern now: for these passages I'd strum with a light down-up motion using the picking hand first finger, the thumb or a combination of the 'ima' fingers on the picking hand. Keep it all relaxed and don't dig in too hard.

[Bar 19] Here's another common effect using the A7sus4 chord but this time

moving to a A Dominant 7th for a bit of melodic movement in the chords - you'll hear this a lot in James Taylor's playing.

[Bar 25] Make sure you lock in the with backing track when playing this short chord sequence and remember to syncopate beats 3 and 4 (ie play the chords on the 'and' of each beat) with a staccato feel on the 'and' of beat 3.

Em Gmaj7 G6 D Dsus4 Dsus²₄

A7sus4 A7 D Dsus4 Dsus²₄ A7sus4

Em G6 (omit 3) D Dsus4 Dsus²₄

A7sus4 Em D/F# G D6 D5 Dadd11/F#

A6 Asus4 Em G6 D

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Mixolydian 7th arpeggios *pt2*

Lateral motion



In this lesson, **Shaun Baxter** moves on from using three stacked 3rds to four, to create some delicious fusion-flavoured rock guitar lines.

ABILITY RATING

★★★★★ Moderate/Advanced

Info

Key: A

Tempo: 120 bpm

CD: TRACKS 78-80

Will improve your...

- ✓ Extracting arpeggios from a scale
- ✓ Execution of 7th arpeggios
- ✓ 7th arpeggio-based lines

So far we've looked at ways of building lines using 7th arpeggios from each CAGED shape of Mixolydian mode. Here we'll use inversions of each arpeggio to shift along the neck. To do that, we should have a recap on 7th-type arpeggios.

Each 7th chord is composed of a root, 3rd, 5th and 7th and there are four different types found in Mixolydian (and the other modes):

Maj7:	1	3	5	7
Dom 7:	1	3	5	b7
m7:	1	b3	5	b7
m7b5:	1	b3	b5	b7

Mixolydian mode in A contains the following series of 7th chords (all created by combining various notes of the scale):

A7:	A	C#	E	G
	1	3	5	b7
Bm7:	B	D	F#	A
	1	b3	5	b7
C#m7b5:	C#	E	G	B
	1	b3	b5	b7
DMaj7:	D	F#	A	C#
	1	3	5	7
Em7:	E	G	B	D
	1	b3	5	b7
F#m7:	F#	A	C#	E
	1	b3	5	b7
GMaj7:	G	B	D	F
	1	3	5	7

Of all the above 7th arpeggios, the parental A7 is the most important; however, the C#m7b5, Em7 and Gmaj7 arpeggios are also useful as they sound more settled than the others, representing progressively extended versions of the original A7 chord - A9, A11 and A13, etc).

		C#m7b5			
A9:	A	C#	E	G	B
	1	3	5	b7	9
		Em7			
A11:	A	C#	E	G	B D
	1	3	5	b7	9 11
		GMaj7			
A13:	A	C#	E	G	B D F#
	1	3	5	b7	9 11 13

An inversion is when the same notes are stacked together in a different order:

A7 (root position) - 1-3-5-b7 [root in bass]
 A7 (first inversion) - 3-5-b7-1 [3rd in bass]
 A7 (second inversion) - 5-b7-1-3 [5th in bass]
 A7 (third inversion) - b7-1-3-5 [7th in bass]

Using the four inversions we can navigate the neck by arranging the notes of each one in the same way. The following root position A7 is a 1-1-2 configuration (one note lower string, one middle string, and two on the highest string):

- A (root) on 7th fret on the fourth string,
- C# (3rd) on 6th fret of third string,
- E (5th) and G (b7th) on 5th and 8th frets of the second string

To move laterally up the neck, one could then play an equivalent of the 1-1-2 configuration for the first inversion of the same arpeggio:

- C# (3rd), 11th fret, fourth string,
- E (5th), 9th fret, third string,
- G (b7th) and A (root), 8th and 10th frets second string

Followed by the second inversion:

- E (5th), 14th fret, fourth string,
- G (b7th), 12th fret, third string,
- A (root) and C# (3rd), 10th and 14th frets, second string



Seventh arpeggios 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 Stratocaster through a distortion pedal (Zendrive) into a (Cornford) valve head. From that starting point, for any given line, one just needs to consider which pickup to use (I used bridge throughout) and where to apply a slight amount of palm muting to clean things up in places.



TRACK RECORD Yngwie Malmsteen introduced lateral arpeggios to rock guitar: mainly Major and Minor triads, and Dim 7th arpeggios. But the same principles can be applied to all other arpeggio types. Yngwie is great at weaving arpeggios seamlessly into the rest of his playing, and adding various forms of articulation to make them sound more expressive. Try albums *Rising Force*, *Marching Out* and *Trilogy*.

Followed by the third inversion:

- G (7th), 17th fret, fourth string,
- A (root), 14th fret, third string,
- C# (3rd) and E (5th), 14th and 17th frets, second string

Diagram 1 shows the five CAGED shapes of A Mixolydian; Diagram 2 shows how they

“EACH 7TH CHORD IS COMPOSED FROM A ROOT, 3RD, 5TH AND 7TH AND THERE ARE FOUR DIFFERENT TYPES FOUND IN MIXOLYDIAN MODE”

connect along the neck. It's important to refer to these as you navigate the neck, as it will place everything into visual context and help prevent you getting lost (initially, at least).

Finally, our examples mostly conclude with a bluesy Mixolydian and/or Minor Blues phrase, just to illustrate how arpeggios can be incorporated into your 'normal' playing. **E**

DIAGRAM 1 CAGED SHAPES FOR A MIXOLYDIAN

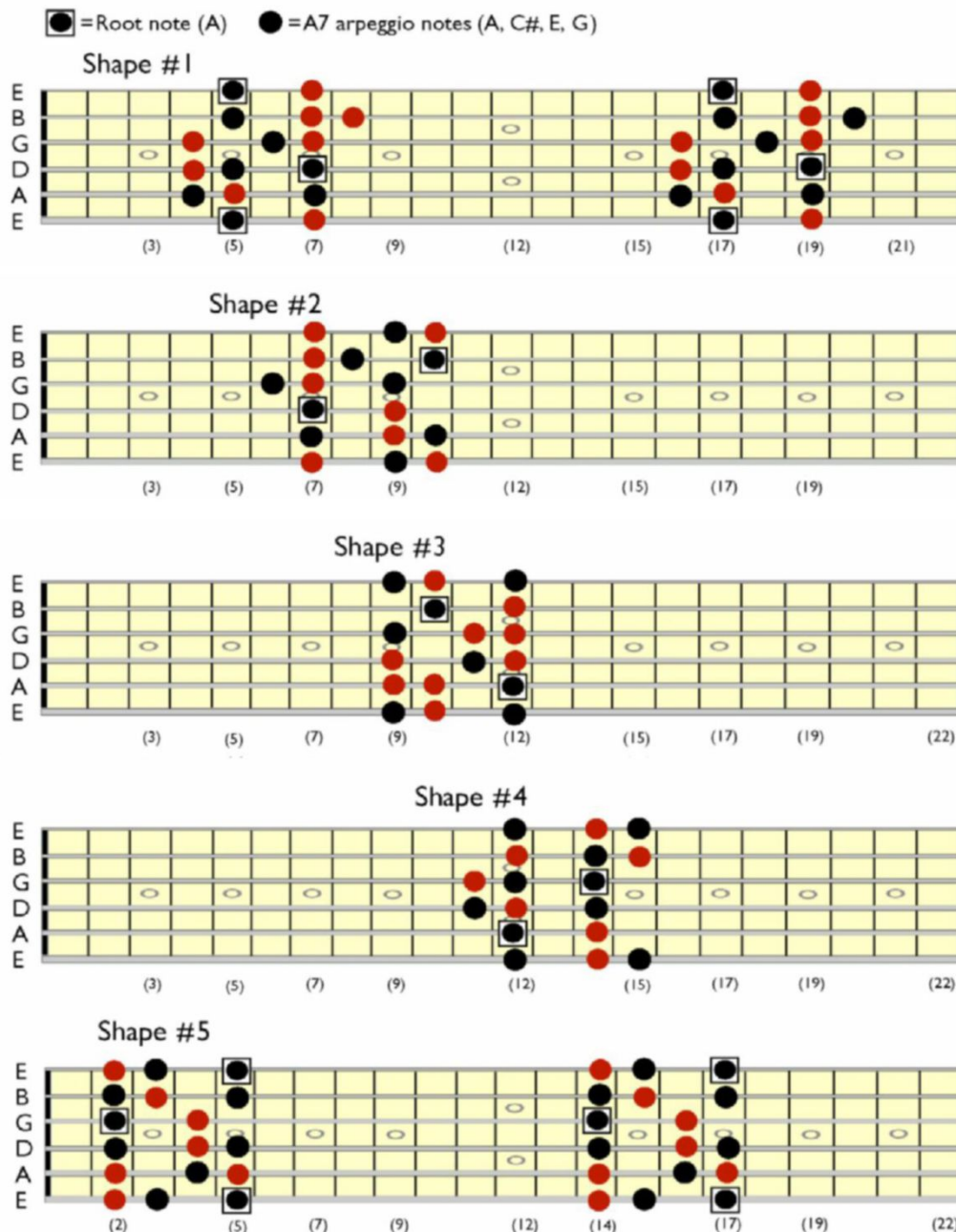
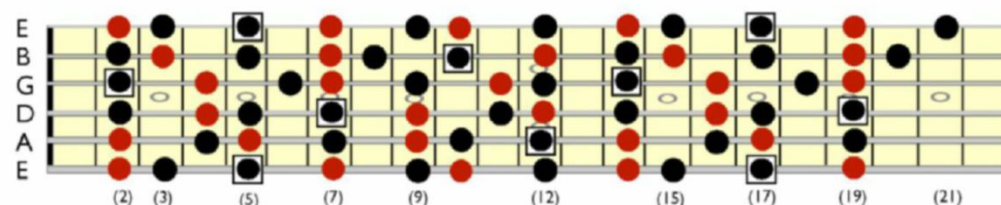


DIAGRAM 2 HOW ALL THE CAGED SHAPES LINK, FOR A MIXOLYDIAN



EXAMPLES MIXOLYDIAN 7TH ARPEGGIOS

CD TRACK 79

EXAMPLE 1 The bulk of this lesson's musical examples are devoted to exploiting various inversions of the parental A7 arpeggio. We start off with a 1-2 configuration on the top two strings. Interestingly, we are only using three notes from each inversion. Can you work out which note is missing out in each beat or shape? Bar 2 starts off by travelling straight up and down a one-octave root position A7 arpeggio in CAGED shape #5 of A Mixolydian (vertical motion). This example then finishes off with some typically bluesy Mixolydian phrasing using various tone-wide bends.

EXAMPLE 2 Here, the truncated A7 arpeggio forms in Example 1 are extended

via the addition of the third string to produce a 1-1-2 note configuration over three strings that provides all four notes required for each arpeggio inversion. The pick-strokes indicate how I played the recorded example; however, some players (like Yngwie), would play each note on the third string in bar 5 using a downstroke, not an upstroke. The line concludes in bar 6 with a descending passage that's based mainly around an edited form of the A7 arpeggio shape that exists with CAGED shape #4 of A Mixolydian (another example of vertical motion) before sliding down to an A root note at the 7th fret of the third string.

EXAMPLE 3 Next, the A7 shapes from Example 2 are extended even further by

Ex 1

A7

$\text{♩} = 120$

Ex 2

Loco

Ex 3

Ex 3

CD TRACK 79

we're playing up one shape and down the next, tracing out a castle wall-like shape. In Bar 14, we use the same 1-3 note configuration on the top, middle and bottom string pairs to play over the span of three octaves. We've studied this three-octave approach using symmetrical fingerings quite a few times in the past (including the previous lesson) because it's an approach that can be used with any triad, arpeggio or scale.

EXAMPLE 5 Next, we use a 1-2-1-2 configuration over four strings for each A7 inversion. Rhythmic interest is provided by both grouping things in three, and by adding various accents which help to keep the emphasis shifting.

11

13

15

19

EXAMPLES MIXOLYDIAN 7TH ARPEGGIOS

CD TRACK 79

EXAMPLE 6 Marching on, we now expand matters via a 2-1-2-1-2 note-configuration to encompass five strings for each A7 arpeggio inversion. Here, we're simply ascending each before finishing off with a bluesy phrase whereby each C note is bent slightly towards a musically more 'appropriate' C# note (present in the underlying A7 chord).

EXAMPLE 7 Next, we take the same five-string shapes as shown in Example 7, only this time we travel up one shape and down the next; again, tracing out the same sort of castle wall-like pathway outlined in Example 4. This line finishes off with a bluesy phrase in bar 27 in which every note relates to the underlying A7 chord.

Ex 6

21

Ex 7

23

26

Ex 8

28

EXAMPLES MIXOLYDIAN 7TH ARPEGGIOS

CD TRACK 79

EXAMPLE 8 Here, we have another series of five-string A7 arpeggio inversions, but skipping the fourth and fifth strings. This 3-0-3-0-3 configuration facilitates speed via a combination of fretting-hand and picking-hand tapping.

EXAMPLE 9 And here's another cool variation using the same shapes. Once again, we are following the same castle wall-like pathway used in Examples 4 and 7 - this 'up and down' movement adds listener interest.

30

E
B
G
D
A
E

31

E
B
G
D
A
E

32

E
B
G
D
A
E

Ex 9

Loco

33

E
B
G
D
A
E

EXAMPLES MIXOLYDIAN 7TH ARPEGGIOS

CD TRACK 79

EXAMPLE 10 Yes, now it's time for A7 arpeggio inversions that span all six strings. Here, we're playing straight up and down each 1-2-1-2-1-2 shape.

EXAMPLE 11 Finally, we have an example of how the principles employed in any one of the previous lines can be adapted to play one of the other arpeggios.

This line applies the same approach as Example 7 to various inversions of C#m7,5, whereby we travel up one 2-1-2-1-2 shape, and down the next. Not only should you work out a C#m7,5 version of all the other A7 examples featured in this lesson, but you should also do it for Em7 and Gmaj7 too.

Ex 10

Ex 11

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Chord Camp



Colonel **Iain Scott** turns his attention to the minor key in part two of this 'mini-series within a series': CAGED Up The Neck. Atten-shun!

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Picking up from last issue's instalment where we looked at major CAGED chords along the length of the fretboard, in this lesson let's examine the minor versions. We will be using these creatively as 'floating shapes' along the fretboard, then using any musically relevant

open strings to support the minor chord at its new position. Minor triads are very useful, not only as minor chords, but also when they're played over different root notes, where they can create a major or altered chord. Many great bands have used this concept. Let's take a deeper look to sort out the mystery. **1**

EXAMPLE 1 THE MINOR CAGED CHORDS

TRACK 81

This shows the five CAGED minor chords played at the nut. Technically, they are minor triads with open strings doubling some of the notes, but we still call them chords. You will notice I haven't used all of the six strings when they are destructive to the chord: for example, for Cm I have not used the open

sixth and first strings, these are major 3rds and therefore are a direct clash with the $\flat 3$ interval of Cm within our chord. And for Gm I have avoided the fifth string (open A), and Dm the sixth string (open E) – both produce strong 2nd/9th in the bass that can de-stabilise the chord.

$\text{♩} = 40$

	Cm	Am	Gm	Em	Dm
E					1
B		1	3	0	3
G	0	2	3	0	2
D	1	2	0	2	0
A	3	0	1	2	
E			3	0	

1

EXAMPLE 2 MINOR CAGED – C MINOR SHAPES

TRACK 83

This example uses shapes derived from the open Cm chord: C5-E $\flat$ -G3-C2. As we discussed, the sixth and first strings produce major 3rds (E) so the shape has only one open string; also it's difficult to play or use up the neck. But the

open position does have a good moveable shape that we can use across the middle three strings; this can also be played over an F root to produce an F9 chord. Of course, Cm7 and F7 are closely related in the key of B $\flat$ (II-V).

$\text{♩} = 102$

	Cm	E $\flat$ m	Fm	E $\flat$ m	A $\flat$ 9	G $\flat$ 9	Cm
E							
B		1	4	4	4	2	1
G	0	0	0	0	3	1	0
D	1	3	5	5	4	2	1
A	3	6	6	6	4	2	
E							

1, 5

	E $\flat$ m	Fm	E $\flat$ m	A $\flat$ 9	G $\flat$ 9	Cm
E						
B	6	4	4	4	2	1
G	5	3	3	3	1	0
D	6	6	6	4	2	1
A						
E						

7

Tommy Emmanuel
moves open chord
shapes all over the
guitar's neck



EXAMPLE 3 CAGED – A MINOR SHAPES: UP THE NECK

TRACK 85

The open A minor shape sounds ace when moved up the neck. A minor at the nut is A-E-A-C-E. Fretted notes are E-A-C = 5th-Root-3rd on the fourth, third and second strings. The open strings are A-E = Root-5th on sixth, fifth and first strings. This gives us a moveable minor triad (R-3-5) that sounds good wherever you play it and can be used over different bass notes to produce different resultant chords. Here are some good locations:

[Bar 1] C#m/A gives us the intervals (low to high) R-7-3-5-5 or Amaj7.

[Bar 2] The Bm/A implies I-I motion, Bm - A. [Bar 3] This shape gives us Em to F#m over an A root, a great option to create variety instead of just A7. This example was strummed softly with a clean sound, keeping the open fifth and first strings ringing freely, but avoiding the sixth string. It would also sound great on a steel-string acoustic.

♩ = 110

C#m/A **Bmadd11/A** **A** **Em/A**

1, 5

F#m7/A **C#m/A** **Bmadd11/A** **A**

4 7

Detailed description: This musical example shows four measures of guitar notation. The first measure contains a C#m/A chord with fretting patterns for strings E, B, G, D, A, and E. The second measure contains a Bmadd11/A chord. The third measure contains an A chord. The fourth measure contains an Em/A chord. The second system shows F#m7/A, C#m/A, Bmadd11/A, and A chords with their respective fretting patterns. The notation includes string numbers (0-11) and fret numbers (1, 5, 4, 7) to indicate finger placement.

EXAMPLE 4 CAGED – G MINOR SHAPES: UP THE NECK

TRACK 87

Open Gm is interesting as it has a good, three-note shape using the fretted sixth, third and second strings G-B₇-D = Root-3rd-5th on the sixth, third and second strings. This example uses the moveable third and second strings. That leaves the first string as 6th (E) and the fourth string as 5th (D); the fifth string isn't used for Gm but it is useful at other positions. At the 5th fret you

get Am and at the 7th fret you hint at D, so in these positions I have added the open fifth and first strings to add to the harmony and create a nice drone effect. I played this example very freely on electric guitar and double tracked it so the voicings sound like a 12-string. It would also sound great on steel-string acoustic or a combination of acoustic and electric.

♩ = 102

Gm **Amadd11** **Dadd9/A** **1**

Amadd11 **Dadd9/A** **2** **Bbadd#11** **Amadd11** **Gm6**

4 7 3

Detailed description: This musical example shows four measures of guitar notation. The first measure contains a Gm chord. The second measure contains an Amadd11 chord. The third measure contains a Dadd9/A chord. The fourth measure contains a Gm6 chord. The second system shows Amadd11, Dadd9/A, Bbadd#11, Amadd11, and Gm6 chords with their respective fretting patterns. The notation includes string numbers (0-11) and fret numbers (1, 5, 4, 7, 3) to indicate finger placement.

EXAMPLE 5 E MINOR SHAPES – UP THE NECK

TRACK 89

This is a rock-based F# Phrygian example. The Em chord at the nut is E-B-E-G-B-E or R-5-R-3-5-R. I used the bottom three strings as R-5-R, moving it around as a power chord, but keeping the open third and second strings to ring out as drones over the chord movement. This is an easy way to use a chord shape on the guitar, just moving it around to see what sounds good without getting too technical about it. By chance the drone strings help everything

fit into a D major tonality, where Bm becomes Bm7,6 and Am becomes an Am9. Then Em, F#m and Gm with the added open strings become II-III- IV in D major (Em7-F#m,9add11-G). For purposes of composing tunes we don't need to know these complex chord names, but it's great for our theory knowledge! I double-tracked this with a clean tone on one side and distortion plus Uni-Vibe on the other, then compression on all of it.

♩ = 96

Bmadd^b6 Am9 Em F#m^b9add11 Em

G Am9 G Em F#m^b9add11 G Em F#m^b9add11

EXAMPLE 6 D MINOR SHAPES – UP THE NECK

TRACK 91

Avoiding the sixth string, the Dm chord at the nut is X-A-D-A-D-F. The top three strings A-D-F (5-R-3) produce a good sounding minor triad, with the fourth string D as the root of the chord. This example uses the D minor triad shape to produce both major and minor sounds. Bars 1 and 2 sound Major because Bm/D results in a D6 sound (F#-B-D = 3-6-R), then F#m/D produces a Dmaj7 (C#-F#-A = 7-3-5). In Bars 3 and 4 the Dm is used in a short minor I

V-IV progression (Dm-Am-Gm) before the track ends sounding major in bar 9 as Dmaj7. From these short examples you should see that you can freely experiment moving fragments from CAGED major or minor chords (or, in fact, any other chord) around the neck. Just try to find good sounds, then, if you have problems and need more detailed help, analyse the notes to see if they fit into harmony progressions or modes. Have fun!

♩ = 90

D6 Dmaj7 D6 Dmaj7 1 Dm Am7 Dm Gm7 Am7 2 Dm Am7 Gm7 Am7 Dmaj7

In The Woodshed



Expand your Pentatonics and make your Minor blues playing sound a whole lot tastier by 'playing the changes'. **Charlie Griffiths** is your guide.



Don't ignore the chord tones; use them to sound great!

ABILITY RATING

☆☆☆☆ Moderate

Info

Key: Am

Tempo: 80 bpm

CD: TRACKS 93-96

Will improve your...

- ✓ Chord tone knowledge
- ✓ Minor blues solo navigation
- ✓ Satisfaction as a player

When playing over a blues the first approach we all take is to jam over the whole thing using the first position of a Minor Pentatonic scale (1-3-4-5-7). While this is an excellent scale for the job and a source of much inspiration, there inevitably comes a time when we start to feel a bit stuck in a rut, and lacking in fresh ideas. When this happens it's always good to take a different view. And so...

In this lesson we will play over a simple

Minor 12-bar blues with a view to 'playing the changes'. This essentially means playing a different scale over each chord. Being that we have three different chords: Am7, Dm7 and Em7, we also need three different scales. To this end we'll stick with Minor Pentatonic scales and essentially follow the chords. Play A Minor Pentatonic over Am7, D Minor Pentatonic over Dm7 and E Minor Pentatonic over Em7. This works because the scales contain the same intervals as the chords. Any m7 chord contains 1-3-5-7, whereas A Minor Pentatonic has 1-3-4-5-7 - that's the same bunch of intervals, plus a 4th. Using this approach is fantastically melodic as it spells out the chord changes so clearly with mostly chord tones and results in a harmonically sophisticated style of blues, and takes inspiration from melodic players such as

Carlos Santana, Robben Ford or Scott Henderson.

In the first example we exercise the mechanics of playing the changes. The idea is to play a constant stream of notes and play one scale per chord, while changing the scale to suit the chord. The first bar is Am7, and therefore you would play A Minor Pentatonic. The next bar is Dm7, over which you would naturally play D Minor Pentatonic. You should aim to change the scale on the downbeat of the chord change.

You will notice that all three scales are played in the same area of neck by using first position, fourth position and third positions of the Minor Pentatonics. Interestingly, if you combine all three of those scales into one you end up with the notes A-B-C-D-E-F-G - the A Natural Minor scale. There are a lot of shared notes between all three scales, so it is a good idea to highlight the differences in order to make the changes clearer. The idea is that if you took away the accompaniment, you should still be able to hear the chord changes. For example compare the notes of A Minor Pentatonic (A-C-D-E-G) with those of D Minor Pentatonic (D-F-G-A-C). Notice that four of the notes remain unchanged (A-C-D-G). However, the E note changes to an F, so it stands to reason when playing a solo that you should aim to target F (3rd chord tone) when the Dm7 chord comes around. Similarly, the E Minor Pentatonic has a B (5th chord tone) note that isn't present in the other two scales, so that's a good one to aim for when tackling the Em7 chord. It's so easy but so many players don't do it.

We've prepared a solo for you using this approach, so try learning it note for note while being aware of the chord-scale relationship. Once you have mastered the solo and played it over the backing track, why not improvise your own solo using this same approach. 

NEXT MONTH Charlie looks at targeting the chord tones in a *Major blues*

EXAMPLE 1 SWITCHING MINOR PENTATONIC SCALES

CD TRACK 93

This example is a bit of musical orienteering! Start by ascending A Minor Pentatonic (A-C-D-F-G) in the first position; after 12 notes switch to D Minor Pentatonic (D-F-G-B-C) position 4 and descend the scale. In the

3rd bar ascend 3rd position E Minor Pentatonic (E-G-A-C-D). Finish by descending A Minor Pentatonic. You can repeat this as many times as you like until you feel you can change between scales smoothly and easily.

♩ = 80 Am7 Dm7 Em7 Am7

EXAMPLE 2 TARGETING MINOR CHORD TONES

CD TRACK 95

Learn this solo in two or four-bar phrases and keep in mind how the licks fit within the scale shapes. Notice that the whole scale takes place between the 4th and 8th frets so try utilising all four of your fingers to

minimise the amount of hand movement you need to make. The time signature is 12/8 throughout, so be aware of the inherent triplet feel to help keep in time.

$\text{♩} = 80$ **Am7**

BU **PB7 BD**

Dm7 **Am7** **Em7** **f** **mp** **BU BD**

1 4 7 10

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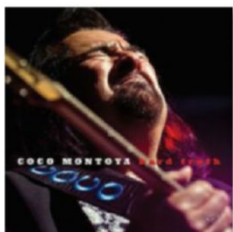
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HARD TRUTH

Alligator Records ★★★★★

Coco Montoya is blues sideman royalty, having drummed for Albert Collins, spent 10 years as John Mayall's guitarist and guested on albums by Bo Diddley. Coco's a leftie, and one of those rarified blues guitarists (Albert King, Otis Rush and Doyle Bramhall II also among their ranks), who plays his guitar strung upside down. He's a powerful player and if you were to mix various Kings with Robert Cray and Robben Ford, you might get a clue as to how he sounds. Before *The Bullets Fly* is a classic tale of a man on the edge of danger – great guitar and lovely B3 Hammond. *Lost In The Bottle* speaks for itself – powerful Coco solo and great slide from Johnny Lee Schell. Lovely feel throughout, especially on the Cray-like *Old Habits Are Hard To Break*, and *Devil Don't Sleep*. This is grown-up blues about grown-up matters, from a guy who's been round the block a few times and can bring all his experience to bear in a set that's both satisfying and authentic.



vibratos. Mourning Dove is played with such clipped precision you'd think Albert Collins was alive and well again! Among the guests, Duke plays alongside Jimmie Vaughan and Double Trouble on *Shufflin'* and *Scafflin'*, a swinging blues instrumental that conjures visions of a hot and smokey jazz-blues venue in New Orleans. Tasty, old-school blues indeed!

JAY GRAYDON

AIRPLAY FOR THE PLANET

Sonic Thrust Records ★★★★★

This is a sparkling remix of an album that was first released in 1993. For many, Jay Graydon is the ultimate guitarist, LA session supremo, songwriter, arranger and producer, as famed for his work with Steely Dan ('that' solo on *Peg!*) as co-writing hits such as *After The Love Is Gone* by Earth, Wind And Fire. Here, not only do you get rich solo tones but also among the songs a great re-working of that EWF classic. With vocalists like Joseph Williams (Toto) and Bill Champlin



(Chicago), the music is pure LA but laced with Steely Dan harmonic savvy. *Walk The Wire* features great whammy bar dips; *She Just Can't Make Up Her Mind* screaming harmonics and snaky jazz-rock runs; and *Show Me The Magic* has a great swing rhythm underpinning his phrasing. If you love bands like Chicago, Toto and Dan, with killer guitar work, this one's for you!

ROVING CROWS

BURY ME NAKED

Roving Crows Records ★★★★★

Folk today is huge! Solo artists like Kate Rusby and Seth Lakeman, and harmony groups like The Unthanks, sit happily alongside the raunchier Bellowhead and the Mumfords. Roving Crows have been around eight years but this is their first release in four. Paul O'Neill plays guitars and sings, Loz Shaw a host of instruments including guitars and banjolina, Caitlin Barrett is on



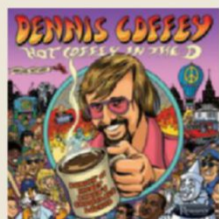
fiddle and vox, while Tim Downes-Hall drums. The title track is almost psychedelic with its Sgt Pepper-like opening and Stephen Stills-ish guitar licks; *New York Love Song* is as much Istanbul as the Big Apple, but it's such an infectious sound; the exciting instrumental *Fire Sky* again mixes Celtic with the Middle East, this time led by Barrett's insistent fiddle. Things close with a heartfelt take on Jimmy MacArthur's beautiful *Ride On*, with Barrett taking lead vocal. We just wish they were down the local pub tonight!

KRISSY MATTHEWS

LIVE AT FREAK VALLEY

Proper Records ★★★★★

Although still just 24, Matthews has been touring for 12 years and writes no-nonsense blues-rockers on life and love. Recorded last April at the Freak Valley Festival in Germany it's a balls-to-the-wall power-trio fest. There's no overdubs, so what you hear is what they played – 'they' being Sam Weston (bass, vocals), Max Maxwell (drums, vocals) and frontman Krissy. With power and swagger, he's a kind of Angus Young, Gary Moore cross, and from the outset his confidence is scary: *Feeling The Blues*'s solo is certainly worthy of Angus, as is that vibrato! Unison guitar and vocals are great on *All Night Long*. Krissy's solo is fast and frantic and the band is crisp and tight. The cover of Hendrix's *Freedom* is a highlight, culminating in a raucous solo that's more Gary than Jimi. The nine-minute closer is *Bubbles And The Seven Phones*, a song about a late pal, through which Matthews pours all the emotion he can. UK dates coming soon, so check these guys out if powerful blues-rock is your thing.



DENNIS COFFEY

HOT COFFEY IN THE D

Resonance Records ★★★★★

The slick licks on *The Temptations'* *Cloud 9* and *Ball Of Confusion* made Dennis Coffey one of the most infectious studio guitarists around. As part of Motown's Funk Brothers, he brought an edgy rock-funk vibe to R&B and his '71 instrumental, *Scorpio* further enhanced his reputation. This new release is a live trio recording made in Detroit in 1968 at the height of his powers. And it shows. Seven extended performances see him improving around classics like Jimmy Webb's *By The Time I Get To Phoenix* and Herbie Hancock's *Maiden Voyage*. He switches from single notes to octaves, double-stops to tasty chords, sometimes stomping on a fuzz or wah (*The Big D* – a great funk stomper). In an exposed trio setting (drums, B3 organ, guitar), Dennis has lots of room to express himself

and much to say harmonically and rhythmically. Standout track is Bacharach's *The Look Of Love*; nearly 12 minutes of groove, dynamic range and phrases that run the gamut of tender through to busy exclamations. Great stuff!

DUKE ROBILLARD

BLUES FULL CIRCLE

Dixiefrog Records ★★★★★

Robillard always sounds great! From his time with *Roomful Of Blues* and later with *The Fabulous Thunderbirds* (replacing Jimmie Vaughan), he's exhibited a touch that combines jazz, swing and rock and roll elements, with blues, for a style that nods to both the Vaughan Brothers and earlier masters like T-Bone Walker. With *Blues Full Circle*, Duke harks back to *Roomful Of Blues* with a mixture of new and old songs. *Lay A Little Lovin' On Me* has a great throaty overdrive lead tone that Duke bends, slides and



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WAY THROUGH IT ”**

Mark Sullivan



SIXTY SECONDS *with...*

A minute's all it takes to find out what makes a great guitarist tick. Before he jumped into his limo for the airport we grabbed a quick chat with award-winning singer, songwriter and guitarist **Mark Sullivan**.

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

MS: I do like Dunlop Ultex, 0.79. They feel great in my fingers and they have very good balance and feel, especially when strumming and picking. I find them easier to grip than other picks.

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

MS: It would be my wah-wah, my EQ, and my reverb. My wah gives me great tone when soloing, plus I can also gain a lot more sustain from cocking the wah and not moving it during solos. This is a great sound to play about with. My EQ gives me a slight boost when changing from a strumming part in a song to a lead section with a smooth exchange. Also the reverb enables me to keep a good level of my specific tone from venue to venue and dealing with different venues' acoustics.

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

MS: I play the piano really badly and am teaching myself at the moment. I sometimes write songs with a piano. I'm nowhere near at a level to be playing in a band with my piano skills!:

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

MS: I learnt to read music at college when I was younger but have never really used it since. Most of my stuff is done by ear now. I could maybe remember a bit and fumble my way through it but I couldn't promise anything!

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

MS: Yes definitely, a good cable always gives you a good signal. I like Venom or Monster, and Planet Waves are great.

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

MS: To name a few: Jimi Hendrix, Stevie Ray Vaughan, Andres Segovia, John Mayer...

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

MS: It would have to be my 1979 USA Strat or my 1968 Gibson J-45 - I really can't choose...



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

MS: It's my 1971 Marshall JMP 100w. This amp has such a great clarity and tone to it. It has to be cranked to get those valves flaming. You get great fat bottom end and soft top end through this head, I love it.

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

MS: I love my action as low as possible on electric and acoustic guitars as long as it doesn't affect the sound. The saddle on my Strat is lowered completely so I can get more use out of the tremolo arm. My acoustics are normally bevelled

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

MS: George Harrison. I was brought up with my parents loving The Beatles and was familiar with their songs from a very young age.

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

MS: Martin D-15. The sound of a mahogany-bodied guitar is like nothing else.

GT: What was the single best gig you ever did?

MS: There's been so many, but it would have to be The Big Feastival or the Isle Of Wight Festival. They were both amazing gigs.

“I'M GRATEFUL FOR BEING ABLE TO CREATE MUSIC THAT HOPEFULLY I CAN CONNECT WITH OTHERS THROUGH”

out around each string on the top nut to stop the strings from sticking at the nut when I bend notes (as they sometimes do).

GT: What strings do you use on your electrics and acoustics?

MS: For my electric guitars I use Ernie Ball Power Slinky gauge 12; and for my acoustics I use Elixir Nanoweb gauge 13s. I also like Martin MSP4200. All these strings are reliable, great sounding and hold tone and life in their sound for a good amount of time. There's nothing worse than hearing that your new strings are dead before the gig is even finished.

GT: ...and your worst playing nightmare?

MS: It would have to be breaking a string mid solo and the whole guitar goes out of tune. You then find yourself half bending all the rest of the notes in the solo to try and keep it in tune. Or not being able to hear yourself through the monitors when trying to sing. That's a killer.

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

MS: Practice makes perfect; it's helped me in many things in life.

GT: So do you still practise?

MS: Yes, I play all the time. You can always learn. I hear things every

now and then and have to work out how to play them. It keeps it interesting learning new things. The day you think you know it all, is the day that it gets boring.

GT: Do you have any pre-gig warm-up routines?

MS: Some vocal warm-ups, some playing on my guitar to loosen up my fingers - and a beer!

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

MS: John Bonham (drums), Flea (bass), Donny Hathaway (piano, vocals) and me.

GT: Present company excepted (and notwithstanding the stupidity of the question!), who's the greatest guitarist that's ever lived?

MS: That's hard. There's too many but I would have to say Jimi Hendrix.

GT: Is there a solo by someone else that you really wish you had played?

MS: I Could Have Lied, by John Frusciante of the Red Hot Chili Peppers. What a solo!

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

MS: I really love my track Take It Back from my forthcoming EP, Still Good For Nothing. I'm proud of the vocal take and the solo on this song. It's got a real relaxed soul feel to it.

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

MS: If I can impact someone's life with my music in the same way music has been such an important role in mine, I'll be a happy man. I'm grateful for being able to create music that's true to me, and hopefully I can connect with other people through it.

GT: And finally, what are you up to at the moment?

MS: I've just finished a UK university tour promoting the new EP, Still Good For Nothing, and I'm about to embark on UK-wide Caffé Nero tour in March. My single, Warm Your Bones, is out on 17th March. You can also follow me on Facebook (Mark Sullivan Music) or Twitter (@MarkSullivanMus), and of course check out my music on Spotify, iTunes etc.

NEXT MONTH

THE WORLD'S BEST GUITAR LESSONS...

FEATURE #2

SORT OUT YOUR...

...Fingerpicking!

Bridget Mermikides sharpens up your picking with her full-scale fingerstyle overhaul. Published first in Feb 2011.

TRANSCRIPTION

MOZART

Ave Verum Corpus

Bridget arranges and transcribes for solo guitar, one of the greatest works from one of the greatest composers.

VIDEO MASTERCLASS

NICK JOHNSTON

Prog fusion master

This winner of a Canadian Grammy joins GT for a series of video lessons on playing in the progressive fusion style.

TECHNIQUE & THEORY

THINGS TO LEARN & PLAY

Blues shuffle and chord tones

Iain Scott looks at the British blues shuffle, while Charlie Griffiths gets to grips with those Major blues chord tones.

Make your solos memorable! Fix those blues...

TURNAROUNDS

A turnaround can make or break your solo. Recognise this? Great first four bars, cool second four bars; next two bars okay and then... "Oh no! I fell off!" We've all been there, so sort out your turnarounds with next month's GT!

MORE GREAT LESSONS

30-Minute Lickbag

Six more lovely licks to learn

Ritchie Blackmore

We check out his bluesier side

Tony Remy

Bluesy fusion lines from the master

Mike Rutherford

His guitar playing in Genesis

Glenn Frey

The late Eagle's acoustic style

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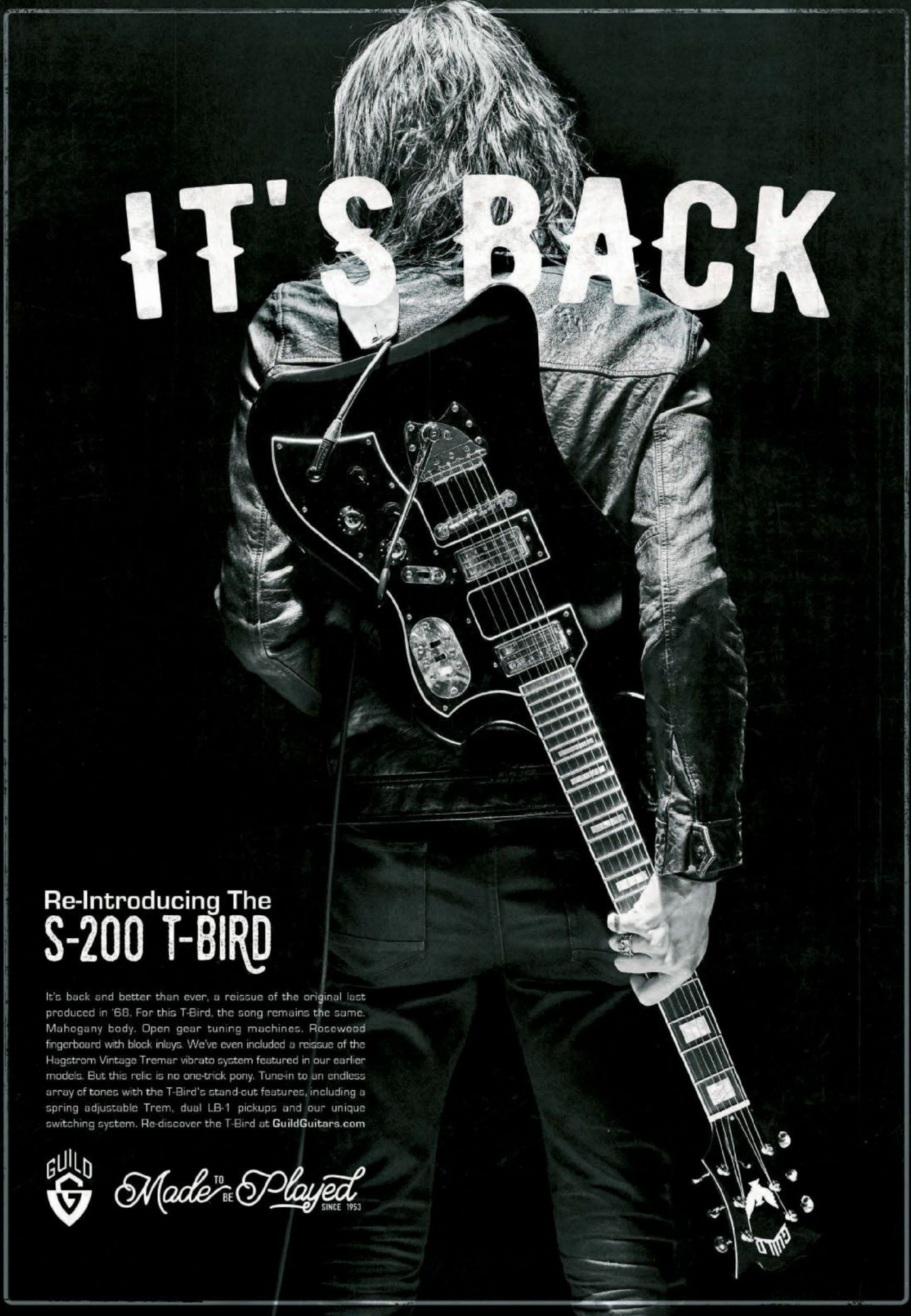
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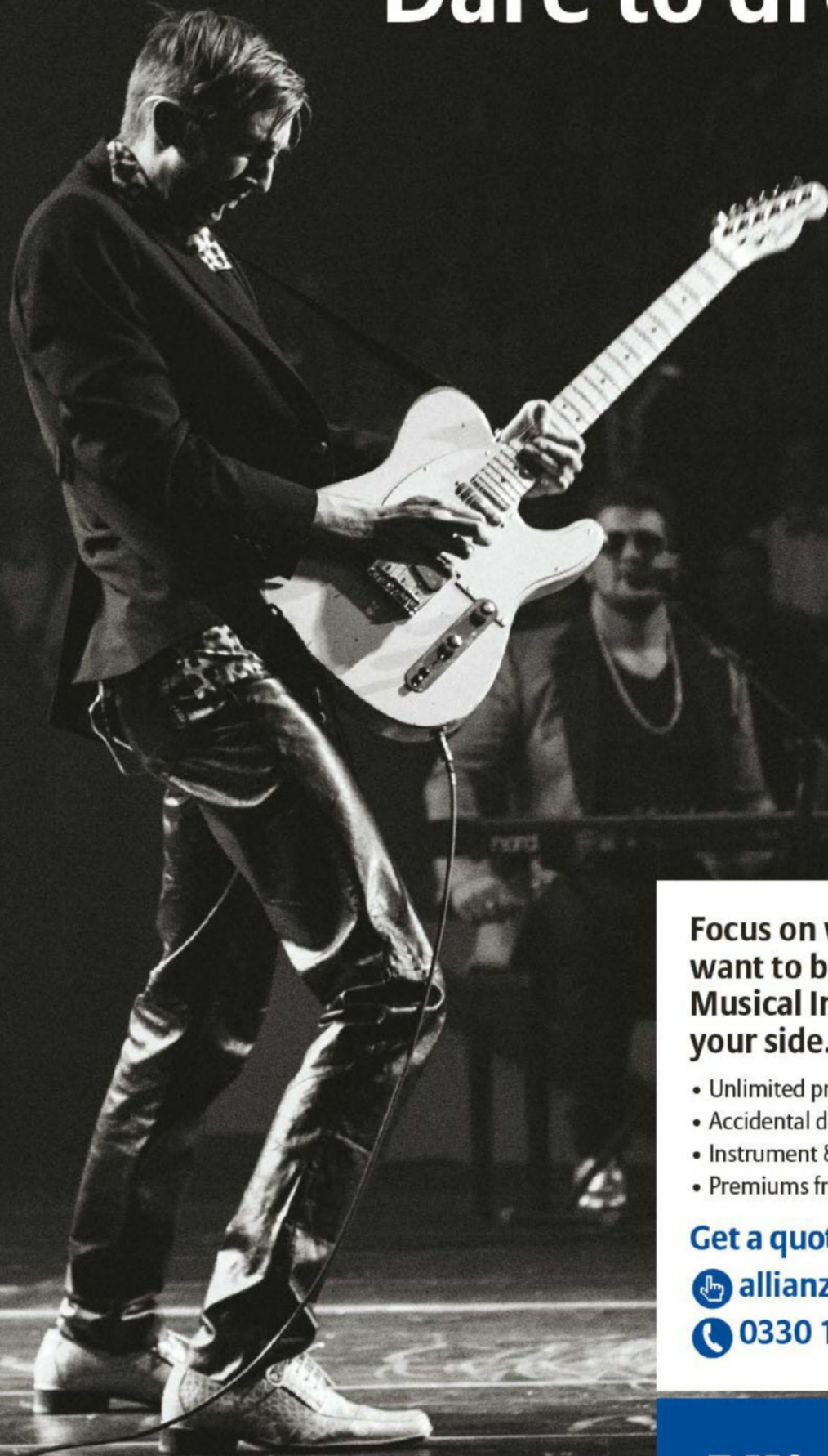
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