

Guitar Techniques

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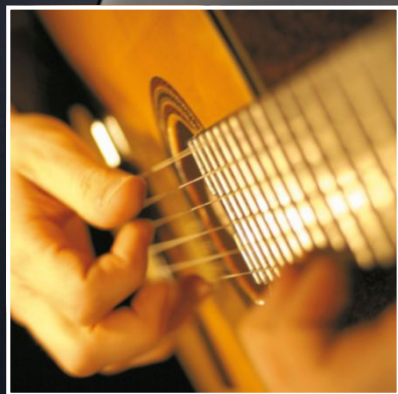
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Tosin Abasi
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Just some of your regular
GT technique experts...**RICHARD BARRETT**

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.

**NICK JOHNSTON**

Canadian Nick uses his guitars to create gorgeous instrumental landscapes. Check out his new album, Remarkably Human, at nickjohnstonmusic.com

**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

THE BLUES TURNAROUND is the part of the solo that inevitably separates the men from the boys. Even in a simple three-chord trick a good soloist will outline the changes and bring colour to those final couple of bars. And when things become a little more complicated - let's say a jazzy I-VI-II-V-I - or E-C#-F#-B-E in the key of E - the need to 'play the changes' becomes ever more vital. Yes, you can blast through the chords with a nicely played Pentatonic lick or two - and sometimes that's just what the doctor ordered - but do it every time and things soon begin to sound stale.

And that's what this month's cover feature is all about. We look at how 10 blues greats have approached this short but pivotal segment so that you can take inspiration from their talents. It will amaze you how differently the likes of BB King, Clapton, Gary Moore, Stevie Ray, Robben Ford or Santana deal with those pesky changes, and how it affects the way these bars sound. Think how SRV would

target the 7th of the I chord (a D in the key of E, for instance) so that it becomes the #9 of the V chord (B). Or how Clapton would more likely add a quick flourish that landed on the V chord's root - the B itself. Hendrix or BB might take another stance - to play through and make their final note land as the turnaround resolves back to the home chord (E in this case), landing either on the E itself (BB) or perhaps the Major 3rd - the G# (Jimi). Even with so few chords and a relatively limited palette of notes, the permutations are all but endless.

Another great thing about turnarounds is that, with a tweaked note here and there, they become intros or endings. So think of this feature as three for the price of one. I guarantee that learning even some of these licks will have you sounding more accomplished in no time.

See you next time.

Neville Marten, Editor
neville.marten@futurenet.com

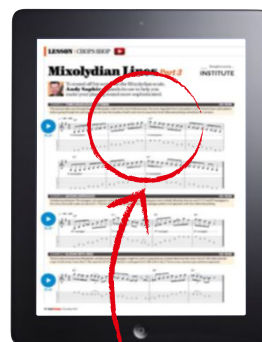


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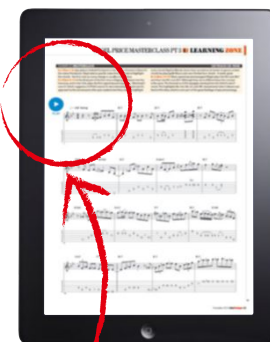
Guitar Techniques' iPad* edition is now even better!

**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**

All the mag's main lessons have the audio built in with a moving cursor that shows you exactly where you are in the music. Simply tap the 'play' button and you're off - 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 (recommended) 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 (PRINT VERSION ONLY) Sometimes the GT CD features some of the 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 will not work in a regular CD player.

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Guitar Techniques

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OFFERS



Cover guitar is a 2013 Gibson Flying V, pimped with Custom Buckers, wiring and now a short Vibrola

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We are delighted to welcome this fabulous Canadian rock guitarist to GT. Nick is a great player and an enthusiastic teacher.

Nick Johnston:
great player
and infectious
personality



TalkBack

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

CHORD MELODY SOLO?

I'd really appreciate some help with a problem of arrangement that I can't seem to solve. For years I've been learning solo jazz pieces. I started with Guitar Techniques transcriptions and have acquired material through tab, songsheets and good old-fashioned listening, as well as re-learning my playing technique. The result is a good repertoire of jazz standards which have been well received by everyone I've played them to.

So what's the problem? Well, whenever I hear a professional guitarist playing a chord melody



solo it's just different from what I do - it has a structure and style that goes far beyond the original song. My versions are well-developed with extended chord voicings, but they often sound more like 'easy listening' music than jazz.

It would be brilliant if GT could do a feature showing some options for changing a straight song version to a jazz idiom.

Geoffrey Mallett

We really like the idea of this, Geoffrey. Whenever I hear someone playing chord melodies I'm always staggered how they can think in such complex ways, pretty much instantaneously. Of course there are always rules and roadmaps covering anything to do with harmony, and the truth is that

much of it can be learnt - although that mustn't take away from the talent and creativity of those impressive individuals that do more than play 'exercises'. It sounds like a job for Professor Wheaty to me, so I've passed your letter onto Jason and he will be discussing how to take such a feature forward. Thanks for the idea!

GEAR IN GT?

I was intrigued to read your mention that you might be dribbling some gear into the pages of GT. I find this slightly odd, since I'm sure I've heard you say stuff like, "Guitar Techniques - it does what it says on the tin!" Now, I'm not saying that it's a wholly bad idea to include equipment in one way, shape or form, but you'd have to be pretty canny about how you did it. I do seem to remember a time when there were mini reviews in the magazine, and it didn't bother me too much then, but GT is about helping us to improve our playing, not addressing our GAS cravings. Good luck - I can't wait to see what you do and how you do it.

Art Thomas

We're still not decided on it yet, Art. The original thinking was that, since all the other magazines cover every aspect of the guitar - the people who play them, the gear itself, and the techniques employed to make the music - it would be no different us doing it. The secret, of course, is making sure that we did it proportionately. The other, perhaps more appropriate approach, might be to show how to use, say, effects 'musically'. For instance, we could help with how to set the stuff for the best results, and offer musical ideas as to where and how the effect would sound best. Dario Cortese did a great series on effects a few years back, which was very well received. But with the success of Mick Taylor and Dan Steinhardt's That Pedal Show on YouTube, the pedal market has exploded so now could be the perfect moment. Any further thoughts from readers would be much appreciated.



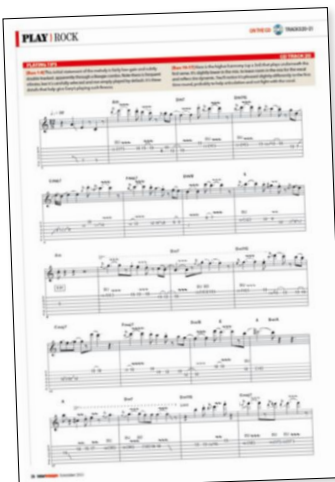
NO-TATION?

Although I've been buying GT for many years and thoroughly enjoying it - as well as learning a lot from it - I don't read notation but work solely from the tab. I do of course listen to the music - I have the digital edition as well as the print version with disc. So my question is: are you wasting your time by adhering to a system that some other guitar magazines have abandoned? I'd suspect that many GT readers are like me; can't read music and so the notation is pretty much a waste of space. I can understand it in the classical pieces, but surely for rock and blues it's all but redundant?

Jacob Rice

I really don't know where to begin with your question, Jacob. We use

Guitar Techniques always has and always will use notation plus tab



Would a series on effects and how to use them musically, be good in GT?

notation as well as tab (in fact the truth is we use tab as well as notation) in all our lessons because it's the universal written language of music. It's been around hundreds of years in one form or another, but tablature is a relatively recent 'shorthand' for guitarists. Ask any of our tutors how useful it is for them to read: many of these guys do a variety of gigs and sessions in a host of different styles - sometimes at the shortest notice. Jason Sidwell, for instance, will often be called for a gig at, say, Claridges or the London Hilton, to play an evening of music he's never heard before. The ability to read allows him to accept such gigs and makes him a very hireable musician. And what about our Session Shenanigans hero, Mitch Dalton? Mitch has made a brilliant career as a first-call session musician, playing the world's biggest venues for huge acts and orchestras, and for TV and radio; he simply couldn't do that by just reading tab - there's simply not enough information there. Tab is great, but it's a clever quick fix that lets us get our fingers on the right frets and strings, but it's far from the whole story. As a non-reader I really struggle these days to do dep gigs, as I no longer have the mental capacity (or the time!) to commit a whole set's worth of songs to memory. And while I understand and respect that some people don't bother with the notation, we will always treat our music with the respect it deserves. And to that end we'll always use notation in Guitar Techniques.

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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: Things I'd tell my teenage self

Things are going to change. That's the only thing that is certain. People and things will come and go and tastes will change as you grow. Don't be afraid of it. Respect it. Embrace it if you feel you should, but trust your gut; sometimes it's better to rebel.

Your taste will change; music you love now might bore you in years to come. How I laughed as a longhaired metal head kid when my teacher told me that I would grow to love jazz. Don't be afraid of being wrong.

Try and be in the company of people much better than you so you can learn from them. You'll often find the highest concentration of them in big cities where you have to be strong and focused to survive; so if you're in a small town, it would be worth spending time in a big city to absorb its energy and meet people. You don't have to stay forever because big city energy stays in you long after you leave it.

Try to find and be yourself, and no matter who you become, strive to be the best self you can be. Be honest with yourself and other people and you will have nothing to hide and will always be able to look people in the eye.

Practise with diligence, there's no substitute for it. If you want to



Justin has some sage advice for you this month

be good at something you owe it to yourself to work on it. Many times you'll find yourself alone in a room repeating the same thing over and over – try to stay in the moment and appreciate it no matter how repetitive it becomes, but strive to make practice as much fun as you can so that doesn't become a chore.

Always ask why. Before you start doing anything, be sure to

understand the goal and how this thing will help you get there. Don't trust anyone except yourself – ask advice from people you trust but test things yourself as best you can and be sure that the logic holds true before committing.

Your ears are for listening, not your eyes, so don't let appearances sway your judgment of music (or people!). Unless you're buying a

guitar of course – that is the vehicle you will use to express yourself, and you should love everything about it.

'Better' is completely subjective: try not to measure it, but feel it. You'll find it's different things to different people at different times. Sometimes you'll want to be 'better' for others, sometimes 'better' for yourself. Sometimes you won't care and that is okay too.

Remember that taste is personal and you should respect others' taste as they should respect yours. Be confident in your choices but make them wide and fluid. That we all like different things is one of the most beautiful things about life – if we all liked the same things there would be just one 'perfect' guitar, one amp, one style, one band. Some kind of hell?

Time passes much faster than we'd like, and even if it seems like you have all the time in the world, you don't, so make the most of it. Every minute is precious so try to avoid wasting it on anger, boredom or frustration. Find things that fill you with happiness and spend as much of your life doing them as you can... like playing guitar!

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

PHIL HILBORNE'S ONE-MINUTE LICK

Blues Scale Moves Lick

THIS LICK ILLUSTRATES four blues 'moves' all using notes drawn from A Blues scale (A-C-D-E₇-E-G). They can be used in isolation or repeated and combined with other licks, so treat them as small cellular ideas that can be embellished upon. Move #1 involves the root (A) played as a pedal on the second string while the $\flat 5-5$ (E₇-E) is played as a slide on the first. Move #2 uses funky triads on the top three strings as a base for the phrase. Move #3 is a variation on #1 with the root on the first string and the $\flat 5-5$ s on the second. The final move is a country favourite – a descending $5-7-5-4$ on the fourth string played against a third string A root. Experiment with these 'moves' in as many keys and musical settings as you can.

$\text{♩} = \text{♩}$ With slight swing feel (throughout)
A7 (throughout)

SESSION *shenanigans*

The studio guitarist's guide to happiness and fulfilment, with **Mitch Dalton**.
This month: Studio sessions... and how to survive them. Part 2 in which our fearless hero enters through the portals of the immortals.

What can possibly await our starry eyed, hypothetical friend? Well, if he is intent on a lengthy stay in this glamour profession, an early arrival made possible by an implausibly earlier reveille is mandatory. Personally, I favour 'Marimba' on the iPhone menu to set the mood. That and hurling the alarm clock at the cat usually suffices: as close to attaining perfect pitch as I will ever get.

The ludicrous spare time allowed will be consumed effortlessly by attempting to gain access to today's work place (thereby inconveniencing staff at reception and their diligent perusal of Heat magazine), unload and... park. For there will be no car park access for you today, my friend. Or ever. By 8.00 am, deluded dreams of stardom and privilege lie shattered beneath the grimy wheels of your Mondeo GL (part taxed, irregularly serviced, runs well downhill).

For the sake of your self esteem, it's best to ignore the 'reserved' signs allocated to the MD. And the engineer. And the cleaner. Or the singers, who must schlep their back breaking clutch bags almost unaided to catering. This is the hierarchy. Or in your case, the lower-archy. Get used to it now, for the long day has yet to begin.

First off - The TV 'Light Entertainment' Session. An oxymoron, as ever was. The first thing to understand about the Televisual Environment is that 'visual' is the key component in the title. Notice that the word 'sound' is nowhere to be seen, if I may be permitted to mangle my metaphors. Consequently, expect to be made to feel that you are a necessary evil, an impediment and an inconvenience as you struggle to your allocated space. On set, if you're lucky, but it may be that you are secreted beneath a set of stairs, wedged behind last week's scenery or even banished to a separate room with a video link supplied.



Mitch with another joyful tale of life as a session musician

No matter. You will traipse through a forbidding hinterland whose floor is infested with labyrinthine cable spaghetti plus a side serving of cameras, in semi darkness and with semi interest from both floor crew and technicians. Should you negotiate your way through this initial irritation without breaking your neck, you will discover that there is half the required room for your four guitars, banjo and amp, you are

Scrabble and, after an hour of escalating persuasion, cajoling and threats, a messy compromise is achieved and it's finally time for a line check. After the inevitable hum from your gear has been identified instantly as YF (Your Fault), it turns out that it in reality it's TF (Their Fault), caused inevitably by RF (Radio Frequency) emanating from approximately 20 miles of sprawling wiring. Quelle surprise.

No matter. We move on to the

sight read music to a tolerable standard suddenly assumes considerable significance, at least to a level that precludes hilarity from your colleagues and the Death Stare from your MD.

And so the endless day wears on. The show is routinized to death. There is a camera run/dress rehearsal. The occasional tea break. Finally, a meal break and a frantic few minutes to slip into something a little more uncomfortable.

And it's... Showtime. At which precise point you make the astonishing discovery that you're absolutely knackered. The ability to render even Three Blind Mice in recognisable form suddenly seems an unattainable dream.

Can our hero escape the clutches of evil Doctor Terror, wriggle free and escape to the marginally calmer waters of Record Dates, Commercials and Film Sessions? Tune in to next month's tolerably exciting episode!

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

“BY 8.00 AM, DELUDED DREAMS OF STARDOM AND PRIVILEGE LIE DASHED BENEATH THE WHEELS OF YOUR MONDEO”

seated (assuming they've remembered your chair) directly in front of the trumpet section and the drums, there's no electricity supply and Sound are on their lunch hour. (Note. Sound are always on their lunch hour. It's a moveable feast).

Suitably encouraged, you enter into territorial negotiations with your colleagues that make those concerning the Occupied Territories look like a game of

music, the *raison d'être* for this expensive enterprise. Before your apprehensive eyes there will be a folder of music cues, beautifully orchestrated and exquisitely copied, if all has gone to plan. Sadly, the band call, your one opportunity to nail the charts before rehearsals begin in earnest, will have been compressed to the length of a Winter's day in Antarctica. But without the charm. An ability to

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: Animals As Leaders guitar genius, **Tosin Abasi**

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

TA: With instrumental song form, you don't have to adhere to the traditional rules like verses and choruses, so there's more freedom to experiment. Also, without lyrics and the human voice, space is freed up in the listener's imagination. With the boundaries of what's generally considered a song and the a human voice removed, there is not only a lot more scope to be creative; you can actually do a lot more with the instruments and parts without making the music too busy.

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

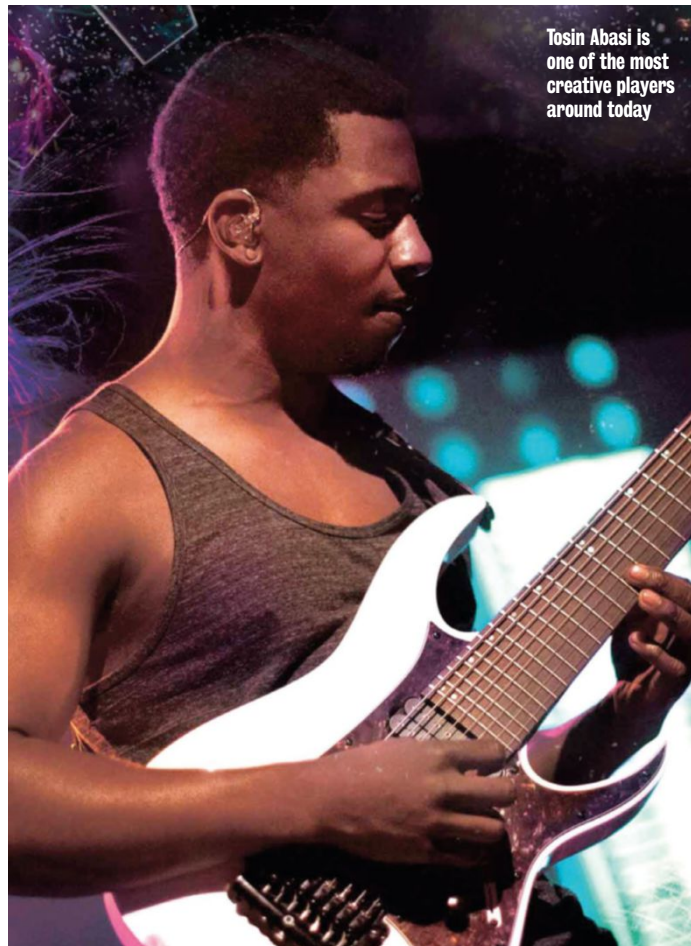
TA: I approach each track differently but always with the goal for it to feel like a song. I want it to be thematic, and have its own identity. I try to avoid clichés. I don't have many rules, it's a pretty raw creative process.

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

TA: If you want a track to feel like a 'song', a pop structure can definitely help it to do so, but I think we are a little more adventurous than that. Some of our songs are structured with a pop sensibility in mind; however, we try to always make it different in some way.

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

TA: It can be really valuable. The lengths of phrases, the amount of scale you want to use or not use. When you start to mimic the human voice you realise that a lot of vocals toggle between three or four notes that are actually quite close to each other, as it's rare that the human voice wants to do large interval jumps. Then you realise that with the few amount of notes you're using, the way you play them becomes a big deal. Because we use syllables when we talk and it might be the same note but multiple syllables, if you're playing the same note on the guitar, how do you get them to sound different. It's really cool to study the voice, as far as melody writing is concerned.



Tosin Abasi is one of the most creative players around today

GT: How do you start writing one?

TA: I don't have a standard approach. I'd usually be messing around and then something happens. I'll happen upon a phrase or little musical idea, and from there if it's strong enough it'll catch my attention. So I'm playing but also taking a listener's perspective at the same time. Sometimes there's a mechanical element as your fingers are playing freely but then you stumble on something, so it's a kind of inspiration because from there, you guide it and develop from that seed it into an idea.

GT: Often a guitar solo starts low and slow and finishes high and fast. Is this useful for instrumentals?

TA: This sounds like a musical cliché, but I think it is one because it's effective, and creates an arc in the narrative. This is a useful structure to follow if you're trying to make something work as it's tried and tested, and it's always good to end on a crescendo or high point. But following this method is a little obvious so I always try to do something different with my soloing. However, lately I've found myself coming full circle and writing things little more like this.

GT: What type of guitar tone do you prefer for instrumentals?

TA: My guitar tone, haha! Something clear. If you're trying to communicate a musical idea it

needs to be received clearly. With distortion I like a lot of mid-range and as little gain as possible; just the minimum amount to get the sound I'm after and to not over saturate the tone. I dial it back to where it's sustained enough so that it also retains string clarity. I prefer guitarists who create their own sounds, and obviously as guitarists we will reference other players, but you should be encouraged to carve out your own voice.

GT: Do you have favourite keys or tempos to compose in?

TA: Apparently I like around 155 bpm. Keys... I don't really work in keys, I just use whatever works for the idea.

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

TA: Minor... but I don't really use keys in the traditional sense. I use modal harmony, but it's rare that'll utilise an entire key. I use Major scales quite often but against Minor chords, so I think the simplest answer is Minor.

GT: Do you have any favourite modes to play or write in?

TA: Yes, I like Dorian and Lydian.

GT: What about modulations into new keys?

TA: I don't really do that too often.

GT: Do you view the backing band differently to how you would on a vocal song?

TA: I don't think so, but maybe there's more focus on the instruments. For example, the drummer can play with a certain freedom that maybe he or she can't if they're playing a verse or chorus with a vocal over it.

GT: What are your views on harmonising melodies?

TA: Go for it!

GT: What three guitar instrumentals have inspired you?

TA: Steve Vai's *Passion And Warfare*. Allan Holdsworth's *Secrets*. Kurt Rosenwinkel, *The Next Step*.

Animals As Leaders' latest CD, The Madness Of Many, is out now on Sumerian Records.

“ SOME SONGS ARE STRUCTURED WITH A SONG SENSIBILITY IN MIND, BUT WE TRY TO MAKE IT DIFFERENT IN SOME WAY ”

That Was The Year... 1931

*Coalition, Caltech
and Catastrophe*

MARTIN GUITARS INTRODUCES

a simple border of straight lines on its arctop range in stark contrast to the traditional 'herringbone' purfling that has been used since the 1850s. It's a bold move but definitely serves to give their models a more modern persona and of course the excellence in design and build remains constant. However the herringbone is retained on the new D-28 which features a solid spruce top, rosewood back and sides and an ebony fingerboard with pearl diamond shaped inlays.

BOLDLY ARRIVING INTO THE WORLD ARE

Sam Cooke, Lonnie Donegan, Skeeter Davis, Ike Turner, Jim Nesbitt along with actors James Dean, Diana Dors, Les Dawson, Lionel Blair and Star Trek stars William Shatner and Leonard Nimoy.

ASTRONOMER EDWIN HUBBLE AND ALBERT

Einstein begin doing research at the California Institute of Technology (Caltech) where Einstein also gives lectures at the Department of Physics. Chemist Harold Clayton Urey discovers heavy hydrogen (deuterium) and Ernest Lawrence invents the cyclotron that accelerates particles, helping in the study of nuclear physics.



GEORGE BEAUCHAMP AND RICKENBACKER ELECTRO

produce the prototype A-22, the first electric lap steel guitar in existence. The round body and long neck soon earn it the nickname of the 'Frying Pan' and while this prototype is made of maple the production model will be cast aluminium. The pickup is a curious affair that features a pair of opposing horseshoe magnets that arch over the strings but this powerful and effective design soon becomes a Rickenbacker trademark and the pickup is still used on some of their guitars and basses to this day.

VIOLENT WEATHER WITH THE WORST HURRICANE

in British Honduras ever recorded kills around 1,500 people; the cities of Napier and Hastings in New Zealand are destroyed in an earthquake measuring 7.9 on the Richter scale; the Panama Canal is closed due to earthquake damage; and horrendous floods in China are considered to be the deadliest natural disaster yet recorded.

POLITICAL AND ECONOMIC CRISIS FOLLOWS

a run on the British pound; the UK abandons the gold standard; Ramsay MacDonald's Labour Party resigns and the general election results in victory for the National Government (coalition) of people drawn from all parties. It's the country's greatest ever electoral landslide.

GIBSON RELEASES ITS L-10 ARCHTOP

with a 16-inch bound body, f-holes and a raised, dark tortoiseshell scratchplate. The top is hand carved, bookmatched solid spruce with carved maple back and sides. The maple neck has a bound ebony fingerboard with mother-of-pearl dot inlays. The headstock features an inlaid pearl Gibson logo and is black faced to match the livery of the body and neck. The tuners and the wrapover trapeze tailpiece are nickel.



JAM TRACKS tips

Use these tips to navigate our bonus backing tracks

1 Blues shuffle (E)

Here's a feel-good Blues shuffle in E major to get us started. You can mix E major pentatonic (E-F#-G#-B-C#) and E minor pentatonic (E-G-A-B-D) for that classic blues vibe. Knowing the main 7th arpeggios will also come in handy: E7 (E-G#-B-D), A7 (A-C#-E-G) and B7 (B-D#-F#-A).

2 Funk fusion jazz (Gm)

This jam consist of two sections. The A section goes Gm9-Eb9#11-C9-Gb/Ab and the B section goes Eb9#11-D7#9-Eb9#11-Ab13. Start with the G minor pentatonic scale (G Bb C D F) and work your way from there! Arpeggios: Gm7 (G-Bb-D-F), Eb7 (Eb-G-Bb-Db), C7 (C-E-G-Bb), Gb (Gb-Bb-Db), D7 (D-F#-A-C) and Ab7 (Ab-C-Eb-Gb).

3 Ab Jazz blues

This is a standard jazz blues progression, but as it's basically blues you can use Ab minor blues scale (Ab-B-Db-D-Eb-Gb) as your go-to scale, adding in some Ab major pentatonic too (Ab-Bb-C-Eb-F). However, the real jazzy colours don't come out till you start chasing the chord tones and adding chromatic ideas as well.



4 Chicago style blues shuffle (G)

Here's a fun Blues shuffle in the key of G with a Chicago style turnaround, at a comfortable 90 BPM. Try mixing G major pentatonic (G-A-B-D-E) and G minor pentatonic (G-Bb-C-D-F) for that classic blues vibe. Knowing the main 7th arpeggios will also come in handy: G7 (G-B-D-F), C7 (C-E-G-Bb) and D7 (D-F#-A-C). Happy jamming!

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.



John Wheatcroft: GT's Jazz man is a stunning exponent of 'manouche'



John Jorgenson: ex-Hellecaster joins Wheaty at Liverpool Philly

WHEATY AND JORGENSEN PLAY GYPSY

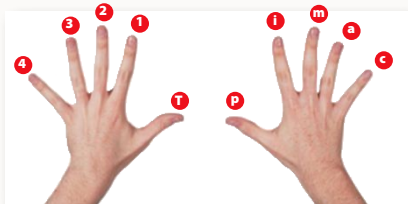
For fans of Gypsy Jazz! Two of its foremost exponents, John Jorgenson and our own John Wheatcroft, will be performing a set as dual headliners on June 3rd. The event takes place at the prestigious Philharmonic Hall Music Room in Liverpool (Wheaty's home town). Look forward to tunes from the genre's founding fathers, as well as later music including tracks from the two Johns' own solo albums. Exceptionell! Ne le manquez pas!

GT User Guide

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

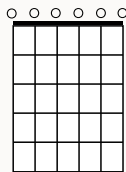


RELATING TAB TO YOUR FRETBOARD



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

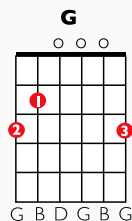
The fretboard diagram above represents the fretboard exactly, as seen in the accompanying photo. This is for ease of visualising a fretboard scale or chord shape quickly.



OUR RATING SYSTEM

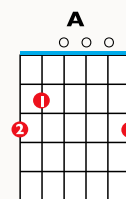
Every transcription or lesson in GT is graded according to its level of difficulty, from Easy to Advanced. We'll also let you know what aspect of your playing will benefit by attempting a lesson.

● ● ● ● ●	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.

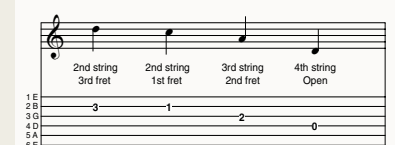


CHORD EXAMPLE (WITH CAPO)

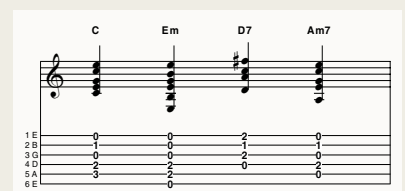
The blue line represents a capo – for this A chord, place it at fret 2. Capos change the fret number ordering – here, the original fret 5 now becomes fret 3, fret 7 now fret 5, etc.

READ MUSIC

Each transcription is broken down into two parts...

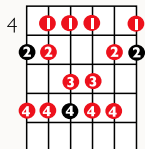


MUSICAL STAVE The five horizontal lines for music notation show note pitches and rhythms and are divided by bar lines.



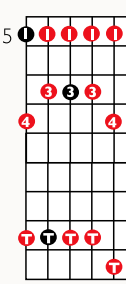
TABBING Under the musical staff, Tab is an aid to show you where to put your fingers on the fretboard. The six horizontal lines represent the six strings on a guitar – the numbers on the strings are fret numbers. The two stave and tab examples show 4 notes and 4 chords; C (C major), Em (E minor), D7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

A major scale

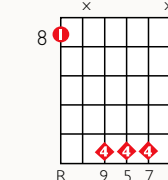


SCALE EXAMPLE

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.



① = scale root/tonic



TAPPING & HARMONICS

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

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

PICKING VARIATIONS AND ALTERNATIVES

Up and down picking



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

Tremolo picking



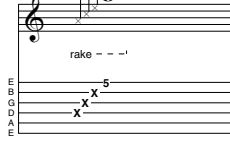
■ Each of the four notes are to be alternate picked (down- & up-picked) very rapidly and continuously.

Palm muting



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

Pick rake



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

Arpeggiate chord



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

FRETTING HAND

Hammer-on & Pull-off



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

Note Trills



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

Slides (Glissando)



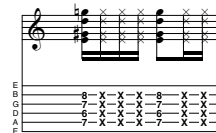
■ Pick 1st note and slide to the 2nd note. The last two notes show a slide with the last note being re-picked.

Left Hand Tapping



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

Fret-Hand Muting



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

BENDING AND VIBRATO

Bend up/down



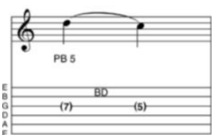
■ Fret the start note (here, the 5th fret) and bend up to the pitch of the bracketed note, before releasing.

Re-pick bend



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

Pre bend



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

Quarter-tone bend



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

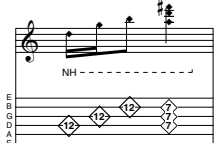
Vibrato



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

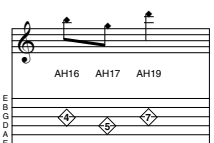
HARMONICS

Natural harmonics



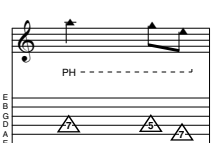
■ Pick the note while lightly touching the string directly over the fret indicated. A harmonic results.

Artificial harmonics



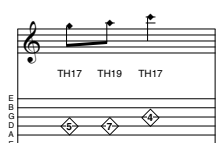
■ Fret the note as shown, then lightly place the index finger over 'x' fret (AH 'x') and pick (with a pick, p or a).

Pinched harmonics



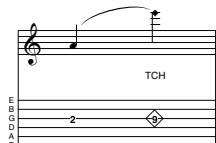
■ Fret the note as shown, but dig into the string with the side of the thumb as you sound it with the pick.

Tapped harmonics



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

Touch harmonics



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

VIBRATO ARM (AKA WHAMMY BAR)

Vibrato arm bends



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

Scoop & doop



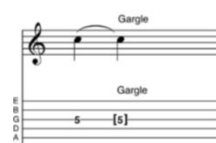
■ Scoop - depress the bar just before striking the note and release. Doop - lower the bar slightly after picking note.

Dive bomb



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

Gargle



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

CAPO

Capo Notation



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

OTHER TECHNIQUES

Pick scrape



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

Violining



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

Finger numbering



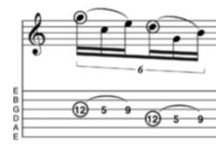
■ The numbers after the notes are the fingers required to play the fret numbers in the tab below.

Pima directions



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

Right-hand tapping



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

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

Open Strings

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

IMPULSE

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Blues turnarounds



Take your technique to the next level with **Phil Capone's** study of the turnaround and a look at how some of the world's most influential blues guitarists tackle this part of the 12-bar.

ABILITY RATING

Moderate ★★☆☆☆

Info

Key Various Tempo Various CD TRACKS 4-23

Will improve your... ✓ Overall harmonic awareness

✓ Playing with the changes ✓ General blues soloing

What exactly is a turnaround? As its name suggests, the turnaround is a musical tool that's used to provide harmonic interest while 'turning' the music back around to the start of the next verse. Generally speaking, a turnaround will be two bars long and located at the end of the chord sequence; this applies to all common forms of the blues (and jazz standards too), whether you're faced with an eight-bar, 12-bar, or 16-bar form.

But let's consider the turnaround in the context of a regular 12-bar blues: the melody

generally concludes at the beginning of the 10th bar, so instead of simply having two further bars of the tonic chord a chordal turnaround is inserted to generate interest and signpost the start of the sequence.

Turnarounds are usually improvised and generally consist of four chords (two per bar), usually I-IV-I-V but sometimes the jazzier I-VI-II-V. There are many variations on these two basic forms, as you will discover in this feature. The chord types can be diatonic or non-diatonic (ie in the same key or not) and are also influenced by the style of blues (Major or Minor, etc). It's generally understood that the professional player will be completely au fait with the harmonic intricacies that the many permutations of these two basic forms can generate. If you're on a gig with a keyboard player you'd be expected to simply suss these out these on the fly, the chords rarely if ever being discussed.

The examples in this article are presented in the style of 10 of the most influential blues players ever. There are three examples for each player covering both Major and Minor keys and because licks can often be interchanged between Major and Minor keys these start on the same root note with a range of grooves and tempos. Instead of illustrating the turnaround in isolation, the examples are presented as they would occur in the last four bars of a 12-bar blues progression, ie: V /// IV /// I / IV / I / V (and variations thereof). A great bonus is that this sequence is also commonly used as an intro, so these exercises will also tool you up for some cool intro guitar solos.

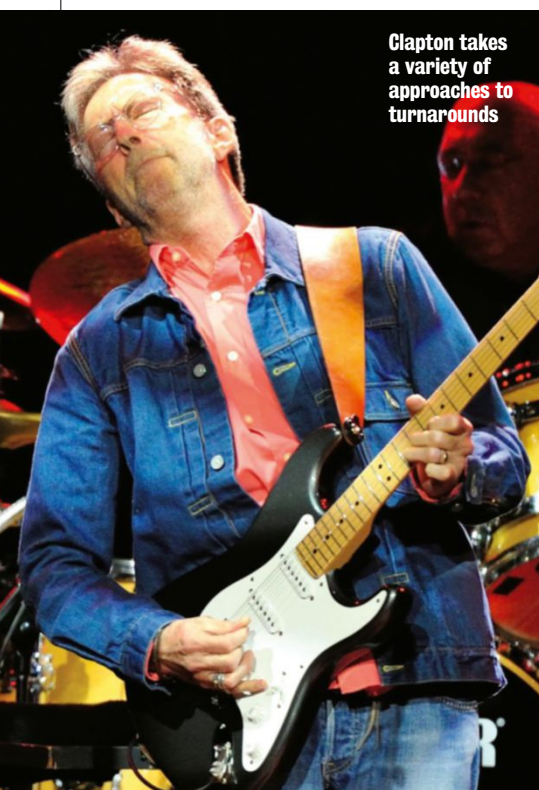
One of the most interesting aspects of the turnaround is that, because it occurs at the end of the melody (ie vocal) it is a clear space that the guitarist can fill, whether they're soloing or not. To skilfully negotiate this

sequence and make your playing sound relaxed and casual takes a lot of practice, whether applying the minor Pentatonic throughout or shifting your harmonic approach with each changing chord. One thing is for sure, practising turnarounds will improve *all* of your blues soloing. The turnaround contains all of the chords of the blues but in condensed form, so you really

“THE TURNAROUND CONTAINS ALL THE BLUES CHORDS BUT IN CONDENSED FORM, SO YOU NEED TO KEEP ON TOP OF THE CHANGES”

need to keep on top of the changes and hit those target notes on the money.

Not surprisingly, different players approach turnarounds differently. Some plough through the changes taking little heed of the chords, while others carefully target notes in each chord to create 'shape'. Over the next pages you'll find 30 turnarounds that demonstrate how our 10 blues greats tackle the issue. Great inspiration - great fun too! **1**



Clapton takes a variety of approaches to turnarounds

GAIN BASS MIDDLE TREBLE REVERB

Get the Tone

Obviously, it's impossible to provide an amp setting that will cover all 10 players, but the above suggestion will at least provide a starting point. You can vary the gain control, your guitar's volume and tone controls, and also your picking attack to provide an enormous amount of variation. I highly recommend undertaking some Google research for each of our players in order to replicate their guitar, amp and pickup settings more accurately.

Albert King had his own unique way of tackling turnarounds



TRACK RECORD Here is a section of albums from each of our players in this feature: T-Bone Blues by T-Bone Walker (1959); Completely Well by BB King (1969); Born Under a Bad Sign by Albert King (1967), A Hard Road by John Mayall & The Bluesbreakers (with Peter Green) (1967); Blues Breakers with Eric Clapton by John Mayall & The Bluesbreakers (1966); Havana Moon by Carlos Santana (1983); Still Got The Blues by Gary Moore (1990); Couldn't Stand The Weather by Stevie Ray Vaughan and Double Trouble (1984); Talk To Your Daughter by Robben Ford (1988); Sapphire Blue by Larry Carlton (2003).

TECHNIQUE FOCUS SCALE CHOICES

To get the most out of this feature, make sure you can play these scales in all five CAGED positions and familiarise yourself with the suggested applications:

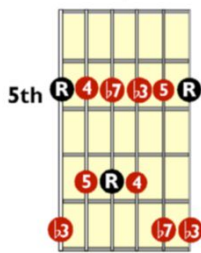
MINOR PENTATONIC:

R- $\flat$ 3-4-5- $\flat$ 7* (use in tonic position over I, IV and V; can also be transposed to start on root of V chord but can only be transposed to root of IV in minor keys).

MIXOLYDIAN MODE:

R-2-3-4-5-6- $\flat$ 7 (use in tonic position over I chord, but can also be transposed to IV and V chords).

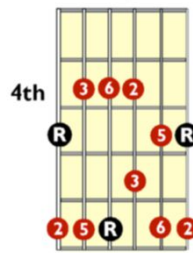
A minor Pentatonic Shape 1



MAJOR PENTATONIC: R-2-3-5-6* (use in tonic position over I and V, can be transposed to IV and V chords also).

*You can freely add the blues scale passing note to both of these scales.

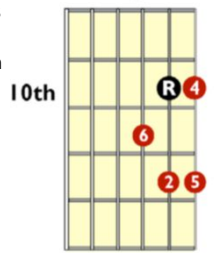
A major Pentatonic Shape 1



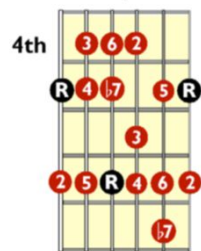
BB KING 'BLUES BOX':

R-2-4-5-6 (use in tonic position over all chords but only bend second string a semitone when applying to IV chord).

A "Blues box" Shape 3



A Mixolydian Mode Shape 1



PHRYGIAN DOMINANT MODE:

R- $\flat$ 2-3-4-5- $\flat$ 6- $\flat$ 7 (use in root position over V7 altered chords - this is the same as playing the tonic Harmonic Minor scale).

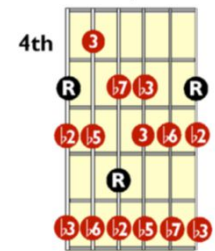
A Phrygian Dominant Mode Shape 1



SUPERLOCRIAN MODE:

R- $\flat$ 2- $\flat$ 3-3- $\flat$ 5- $\flat$ 6- $\flat$ 7 (use in root position over V7 alt chords - this is the same as playing the Melodic Minor a semitone above the chord's root).

A Superlocrian Mode Shape 1



EXAMPLE 1 T-BONE WALKER STYLE: I-IV-I-V TURNAROUND

CD TRACK 4

T-Bone's jazzy and harmonically adept style has influenced legions of players; echoes of his pioneering style can be heard in everyone from Chuck Berry to Jimmy Page. His solos frequently featured the Major 9th and Major 6th from

the tonic Mixolydian mode as demonstrated here in bars 1 and 4. Notice that the Minor 3rd is only applied over the IV chord where it accurately highlights the $\flat$ 7 of the E $\flat$ 9.

$\text{♩} = 125$ Shuffle

E $\flat$ 9 D $\flat$ 9

E $\flat$ 7 A $\flat$ 7 D $\flat$ 9 E $\flat$ 7aug A $\flat$ 7

EXAMPLE 2 T-BONE WALKER STYLE: I-IV-I-V MINOR TURNAROUND

CD TRACK 4

In this example the IV chord is Dominant in bar 1 but Minor in bar 3 on the turnaround. To avoid harmonic clashes you can play the tonic Minor Pentatonic scale over both variations of the IV chord as illustrated here. That unusual

lick in the first bar is created by applying an augmented triad to the root of the V chord then ascending in whole tones (Whole Tone scale). This is quite a sophisticated idea and marks T-Bone out as quite advanced, harmonically.

$\text{♩} = 64$ N.C. E $\flat$ 9 D $\flat$ 9 lay back - - - - -

BU BU

EXAMPLE 2 T-BONE WALKER STYLE: I-IV-I-V MINOR TURNAROUND

CD TRACK 4

EXAMPLE 3 T-BONE WALKER STYLE: I-VI-II-V JAZZ TURNAROUND

CD TRACK 4

To negotiate the more complex turnaround in this example, the A^b Mixolydian mode (A^b-B^b-C-D^b-E^b-F-G^b) is extended over the Dominant VI chord to imply F7,9, a method also frequently employed by jazz guitarists - remember that

Walker was a contemporary of Charlie Christian. In bar 4 the fifth (F) of B^bm7 is highlighted, while applying the tonic minor Pentatonic in the penultimate bar implies altered tensions over the E^b7 chord.

EXAMPLE 4 BB KING STYLE: I-ib-IV-#IV°-IC-V TURNAROUND

CD TRACK 6

BB King was famed for his impeccable phrasing and the use of his 'blues box' (R-2-4-5-6) where the Major 2nd is bent a semitone to achieve a Minor 3rd or a whole tone to achieve a Major 3rd. As in this example, he would also frequently

bend the 5th up a Minor 3rd to achieve a 'singing' ,7 interval. This sequence, while seemingly more complex, can be approached as a straightforward I-IV-I-V turnaround, which helps to create more musical phrasing.

EXAMPLE 5 BB KING STYLE: I- $\flat$ VI-II-V MINOR TURNAROUND

CD TRACK 6

The $\flat$ VI chord is commonly encountered in Minor blues chord sequences; it can be Major (with or without the 7th) or Dominant 7th but never Minor. This entire turnaround is skilfully negotiated by hitting just the right colour notes over

each chord and all achieved with nothing more than the Minor Blues scale, plus an added Major 2nd borrowed from the Dorian mode. Take time to ensure you can identify the extensions implied over each chord.

$\text{♩} = 90$

Chords: $G\flat\text{maj}7$, $F7\text{sus}4$, $F7$, $B\flat\text{m}$, $G\flat\text{maj}7$, $C\text{m}7\flat5$, $F7\sharp9$, $B\flat\text{m}$

Scale: E B G D A E

Tablature:

1: $14-11$, $11-9$, $11-(13)$, $11-(13)$, $10-13$, 11

4: $14-(16)$, $13-11$, $13-11$, 11 , $11-(13)$, $11-(13)$, $14-11$, $13-10$, $13-(14)$, $13-11$, 13

EXAMPLE 6 BB KING STYLE: I- $\flat$ VI-II-V JAZZ TURNAROUND

CD TRACK 6

Improve your phrasing by starting licks *before* the turnaround begins as in bar 2 of this example. The turnaround phrase begins by chromatically encircling the 3rd of the tonic chord; this creates tension, which is resolved perfectly on

beat one of bar 3 by landing squarely on the tonic ($B\flat$). In bar 4, the tonic Major arpeggio followed by a Minor Blues scale chromatic phrase (resolving on the $E\flat$ - the $\flat 7$ of $F7$) perfectly outlines the $C\text{m}7$ to $F7$ chord changes.

$\text{♩} = 120$ Shuffle

Chords: $C\text{m}7$, $F7$, $B\flat7$, $G7$, $C\text{m}7$, $F7$, $B\flat7$

Scale: E B G D A E

Tablature:

1: $13-(14)$, $13-11$, 12 , 11 , 12 , $11-13$, $9-10$, 11 , 10 , $11-10$, 11 , 12

4: 11 , $13-(14)$, 12 , 11 , $11-(13)$, 11 , $9-10$, 11 , 10 , 9 , 8 , 6 , 6

EXAMPLE 7 ALBERT KING STYLE: I- $\flat$ IV- $\flat$ IVM-I-V DESCENDING TURNAROUND

CD TRACK 8

Albert King was famed for his wide Minor and Major 3rd bends and fiery delivery. The apparent complexity of this six-chord turnaround can be

approached as a basic I-IV-I-V turnaround and skilfully negotiated with nothing more than the tonic Minor Blues scale, as this example clearly illustrates.

$\text{♩} = 120$ Shuffle

Chords: $G7$, $F7$

Scale: E B G D A E

Tablature:

1: 15 , 13 , 15 , $15-(17)$, (17) , 13 , 15 , 8 , $11-(15)$, 11 , 13

EXAMPLE 7 ALBERT KING STYLE: I-IV-IVM-I-V DESCENDING TURNAROUND ...CONTINUED

CD TRACK 8

EXAMPLE 8 ALBERT KING STYLE: I-IV-I-V MINOR TURNAROUND

CD TRACK 8

The Minor Pentatonic or indeed the Blues scale can always be applied as a 'whitewash' approach over an entire turnaround sequence. But this approach is only effective when the relevant chord tones are targeted, as in this example.

Observe how the phrasing is always anticipating the chord changes; this is the only way to achieve slick and musical results. Albert is often thought of as a simplistic player but this clear sophistication belies that view.

EXAMPLE 9 ALBERT KING STYLE: I-IV-I-V TURNAROUND

CD TRACK 8

This example illustrates an even looser approach to the basic I-IV-I-V turnaround: Albert forces a strong Pentatonic lick over the sequence then resolves onto the V chord. This is a great way to start getting your

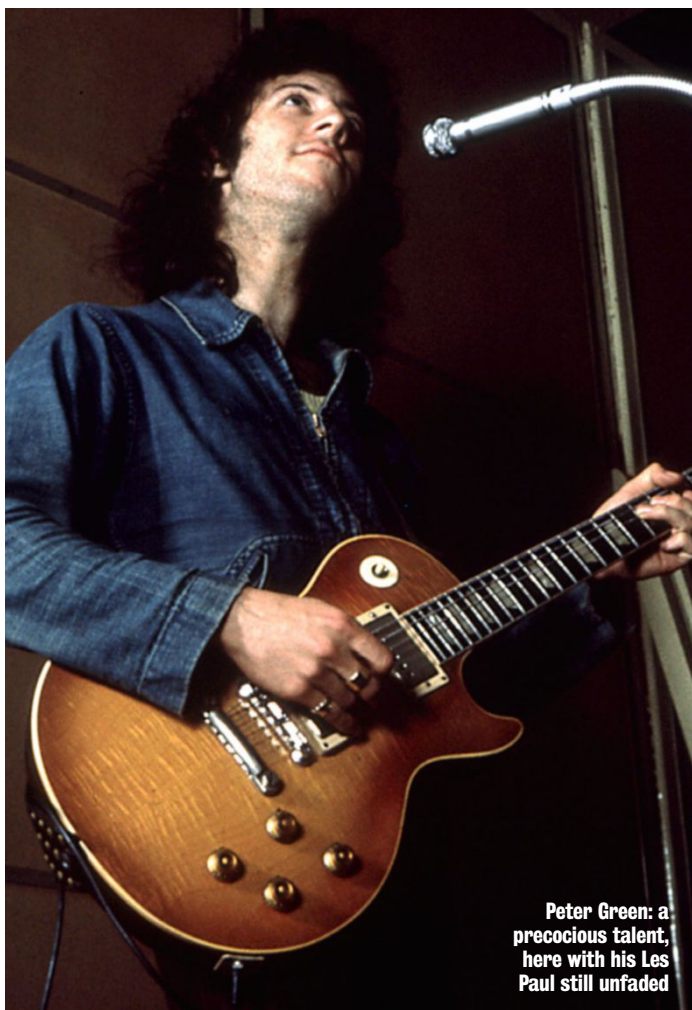
turnaround chops together - simply think of the sequence as I////V// but be sure to anticipate the resolution to the V chord as shown here - late resolutions will just sound wrong!

CD TRACK 10

how adept his approach was when dealing with a complex Minor turnaround (with both Minor and Dominant V chords), using nothing more than the tonic Minor Pentatonic scale.

CD TRACK 10

Notice how the Minor Pentatonic is used to generate altered tensions over that all-important G7 chord in bar 4 (with the tonic note C note phrased on the offbeat). Peter really knew how to nail a solo!



EXAMPLE 12 PETER GREEN STYLE: I-IV-IVM-I-V DESCENDING TURNAROUND

CD TRACK 10

The tonic Minor Blues scale contains the uber-cool $\flat 5$ interval, a note that is all too frequently merely employed as a passing note for creating fast licks. In this example it is used to create an effective harmony line that descends in parallel

motion a sixth above the bassline. Notice also how the phrase effectively resolves onto the V chord (G7), illustrating total rhythmic and harmonic control.

$\text{♩} = 116$ Shuffle

G7 F7

BU BU BU BU BD

10-(12) 8 8 10-(12) 10-(12) 10 8 8 10-(12)-(10) 8 10 10 8

E B G D A E

C C7/B $\flat$ F/A Fm/A $\flat$ C/G G7 C

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

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

E B G D A E

CD TRACK 12

the neck' vibrato, Clapton's blues phrasing has always been impeccable. In this example the climbing bassline of the turnaround is juxtaposed by a contrary motion descending line, resolving tidily onto the V7 chord (B7).

CD TRACK 12

typical of his economical style, outlining the four turnaround chords with precision and clarity.

CD TRACK 12

important to avoid playing the Major 3rd (G#) at this point, so always make sure you emphasise tonic Minor tonality over chord IV. In The Bluesbreakers Clapton was totally comfortable playing over any tonality.

EXAMPLE 15 ERIC CLAPTON STYLE: I- IV-I-V TURNAROUND ...CONTINUED

CD TRACK 12

EXAMPLE 16 CARLOS SANTANA STYLE: MINOR TURNAROUND

CD TRACK 14

Carlos Santana's famously Latin-influenced style and thick tone provide a unique flavour to his blues playing. This chromatic turnaround can be viewed as a variation of the jazzy I-VI-II-V sequence but with ♭5 substitutions

on the VI and V. This lick begins on an Fm7 arpeggio, which then follows the chromatically descending sequence by focusing on the 5th of each chord. Santana excels in the moody Minor blues style.

EXAMPLE 17 CARLOS SANTANA STYLE: I-VI-II-V MINOR TURNAROUND

CD TRACK 14

When you're confronted with a Natural Minor based chord sequence (as the Bbm chord in bar 2 suggests here) you need to remember that the VI chord of

a I-VI-II-V turnaround will introduce the major 6th to the tonic key. Notice how this is highlighted in bar 3, perfectly outlining the underlying harmony.

CD TRACK 14

is targeted on beat three of bar 3. This is an extremely effective technique to employ to achieve a more harmonically accurate soloing technique - you can even work out in advance how you're going to approach these 'outside' notes.

The image displays a musical score for the song "The Sound of Silence" by Simon and Garfunkel. It includes a guitar part (top) and a bass part (bottom), both in 4/4 time with a tempo of 116. The guitar part features a melodic line with a key signature of one flat and a capo on the 3rd fret. The bass part provides a harmonic foundation with a mix of chords and a melodic line. The score is divided into two systems, each with a rehearsal mark (1 and 4). The guitar part includes a "Gva" (Guitar Violin) section in the first system. The bass part includes a "Gva" (Guitar Violin) section in the second system. The score is written for a guitar and a bass, with the guitar part in the treble clef and the bass part in the bass clef. The guitar part includes a key signature of one flat and a tempo of 116. The bass part includes a key signature of one flat and a tempo of 116. The score is divided into two systems, each with a rehearsal mark (1 and 4). The guitar part includes a "Gva" (Guitar Violin) section in the first system. The bass part includes a "Gva" (Guitar Violin) section in the second system. The score is written for a guitar and a bass, with the guitar part in the treble clef and the bass part in the bass clef.

CD TRACK 16

altered tensions to E7 in bar 3, and the tonic Mixolydian mode chromaticism in bar 4 that creates an intensely melodic phrase over the concluding II-V chord change (Am7-D7).

CD TRACK 16

to the minor Pentatonic at the start of bar 3, and how the Harmonic Minor scale is used to generate Phrygian Dominant sounds over the D7#9 chord in bar 4.

The musical score consists of two staves. The top staff is a treble clef with a key signature of one flat (B-flat) and a time signature of 4/4. It contains a melody line with notes G4, A4, Bb4, C5, D5, E5, F5, G5, A5, Bb5, C6, D6, E6, F6, G6, A6, Bb6, C7, D7, E7, F7, G7, A7, Bb7, C8, D8, E8, F8, G8, A8, Bb8, C9, D9, E9, F9, G9, A9, Bb9, C10, D10, E10, F10, G10, A10, Bb10, C11, D11, E11, F11, G11, A11, Bb11, C12, D12, E12, F12, G12, A12, Bb12, C13, D13, E13, F13, G13, A13, Bb13, C14, D14, E14, F14, G14, A14, Bb14, C15, D15, E15, F15, G15, A15, Bb15, C16, D16, E16, F16, G16, A16, Bb16, C17, D17, E17, F17, G17, A17, Bb17, C18, D18, E18, F18, G18, A18, Bb18, C19, D19, E19, F19, G19, A19, Bb19, C20, D20, E20, F20, G20, A20, Bb20, C21, D21, E21, F21, G21, A21, Bb21, C22, D22, E22, F22, G22, A22, Bb22, C23, D23, E23, F23, G23, A23, Bb23, C24, D24, E24, F24, G24, A24, Bb24, C25, D25, E25, F25, G25, A25, Bb25, C26, D26, E26, F26, G26, A26, Bb26, C27, D27, E27, F27, G27, A27, Bb27, C28, D28, E28, F28, G28, A28, Bb28, C29, D29, E29, F29, G29, A29, Bb29, C30, D30, E30, F30, G30, A30, Bb30, C31, D31, E31, F31, G31, A31, Bb31, C32, D32, E32, F32, G32, A32, Bb32, C33, D33, E33, F33, G33, A33, Bb33, C34, D34, E34, F34, G34, A34, Bb34, C35, D35, E35, F35, G35, A35, Bb35, C36, D36, E36, F36, G36, A36, Bb36, C37, D37, E37, F37, G37, A37, Bb37, C38, D38, E38, F38, G38, A38, Bb38, C39, D39, E39, F39, G39, A39, Bb39, C40, D40, E40, F40, G40, A40, Bb40, C41, D41, E41, F41, G41, A41, Bb41, C42, D42, E42, F42, G42, A42, Bb42, C43, D43, E43, F43, G43, A43, Bb43, C44, D44, E44, F44, G44, A44, Bb44, C45, D45, E45, F45, G45, A45, Bb45, C46, D46, E46, F46, G46, A46, Bb46, C47, D47, E47, F47, G47, A47, Bb47, C48, D48, E48, F48, G48, A48, Bb48, C49, D49, E49, F49, G49, A49, Bb49, C50, D50, E50, F50, G50, A50, Bb50, C51, D51, E51, F51, G51, A51, Bb51, C52, D52, E52, F52, G52, A52, Bb52, C53, D53, E53, F53, G53, A53, Bb53, C54, D54, E54, F54, G54, A54, Bb54, C55, D55, E55, F55, G55, A55, Bb55, C56, D56, E56, F56, G56, A56, Bb56, C57, D57, E57, F57, G57, A57, Bb57, C58, D58, E58, F58, G58, A58, Bb58, C59, D59, E59, F59, G59, A59, Bb59, C60, D60, E60, F60, G60, A60, Bb60, C61, D61, E61, F61, G61, A61, Bb61, C62, D62, E62, F62, G62, A62, Bb62, C63, D63, E63, F63, G63, A63, Bb63, C64, D64, E64, F64, G64, A64, Bb64, C65, D65, E65, F65, G65, A65, Bb65, C66, D66, E66, F66, G66, A66, Bb66, C67, D67, E67, F67, G67, A67, Bb67, C68, D68, E68, F68, G68, A68, Bb68, C69, D69, E69, F69, G69, A69, Bb69, C70, D70, E70, F70, G70, A70, Bb70, C71, D71, E71, F71, G71, A71, Bb71, C72, D72, E72, F72, G72, A72, Bb72, C73, D73, E73, F73, G73, A73, Bb73, C74, D74, E74, F74, G74, A74, Bb74, C75, D75, E75, F75, G75, A75, Bb75, C76, D76, E76, F76, G76, A76, Bb76, C77, D77, E77, F77, G77, A77, Bb77, C78, D78, E78, F78, G78, A78, Bb78, C79, D79, E79, F79, G79, A79, Bb79, C80, D80, E80, F80, G80, A80, Bb80, C81, D81, E81, F81, G81, A81, Bb81, C82, D82, E82, F82, G82, A82, Bb82, C83, D83, E83, F83, G83, A83, Bb83, C84, D84, E84, F84, G84, A84, Bb84, C85, D85, E85, F85, G85, A85, Bb85, C86, D86, E86, F86, G86, A86, Bb86, C87, D87, E87, F87, G87, A87, Bb87, C88, D88, E88, F88, G88, A88, Bb88, C89, D89, E89, F89, G89, A89, Bb89, C90, D90, E90, F90, G90, A90, Bb90, C91, D91, E91, F91, G91, A91, Bb91, C92, D92, E92, F92, G92, A92, Bb92, C93, D93, E93, F93, G93, A93, Bb93, C94, D94, E94, F94, G94, A94, Bb94, C95, D95, E95, F95, G95, A95, Bb95, C96, D96, E96, F96, G96, A96, Bb96, C97, D97, E97, F97, G97, A97, Bb97, C98, D98, E98, F98, G98, A98, Bb98, C99, D99, E99, F99, G99, A99, Bb99, C100, D100, E100, F100, G100, A100, Bb100, C101, D101, E101, F101, G101, A101, Bb101, C102, D102, E102, F102, G102, A102, Bb102, C103, D103, E103, F103, G103, A103, Bb103, C104, D104, E104, F104, G104, A104, Bb104, C105, D105, E105, F105, G105, A105, Bb105, C106, D106, E106, F106, G106, A106, Bb106, C107, D107, E107, F107, G107, A107, Bb107, C108, D108, E108, F108, G108, A108, Bb108, C109, D109, E109, F109, G109, A109, Bb109, C110, D110, E110, F110, G110, A110, Bb110, C111, D111, E111, F111, G111, A111, Bb111, C112, D112, E112, F112, G112, A112, Bb112, C113, D113, E113, F113, G113, A113, Bb113, C114, D114, E114, F114, G114, A114, Bb114, C115, D115, E115, F115, G115, A115, Bb115, C116, D116, E116, F116, G116, A116, Bb116, C117, D117, E117, F117, G117, A117, Bb117, C118, D118, E118, F118, G118, A118, Bb118, C119, D119, E119, F119, G119, A119, Bb119, C120, D120, E120, F120, G120, A120, Bb120, C121, D121, E121, F121, G121, A121, Bb121, C122, D122, E122, F122, G122, A122, Bb122, C123, D123, E123, F123, G123, A123, Bb123, C124, D124, E124, F124, G124, A124, Bb124, C125, D125, E125, F125, G125, A125, Bb125, C126, D126, E126, F126, G126, A126, Bb126, C127, D127, E127, F127, G127, A127, Bb127, C128, D128, E128, F128, G128, A128, Bb128, C129, D129, E129, F129, G129, A129, Bb129, C130, D130, E130, F130, G130, A130, Bb130, C131, D131, E131, F131, G131, A131, Bb131, C132, D132, E132, F132, G132, A132, Bb132, C133, D133, E133, F133, G133, A133, Bb133, C134, D134, E134, F134, G134, A134, Bb134, C135, D135, E135, F135, G135, A135, Bb135, C13



SRV loved to play Pentatonic licks through a turnaround



EXAMPLE 20 GARY MOORE STYLE: I-VI-II-V TURNAROUND

CD TRACK 16

The image displays a musical score for the song "The Sound of Silence" by Simon and Garfunkel. It includes a guitar part (top staff) and a bass part (bottom staff). The guitar part features a melody with chords Gm, Ebmaj7, Am7b5, D7#9, and Gm7. The bass part provides a harmonic accompaniment with fingerings and tablature. The score is divided into three measures, each with a specific chord progression and melodic line.

EXAMPLE 21 GARY MOORE STYLE: I-IV-II-V MINOR TURNAROUND

CD TRACK 16

Despite the use of nothing more than the Minor Pentatonic over this basic I-IV-I-V turnaround, every chord in the sequence is perfectly outlined. Play this

lick without the accompaniment and, as with all of the turnaround licks here, you can still hear the changes being implied within the phrase.

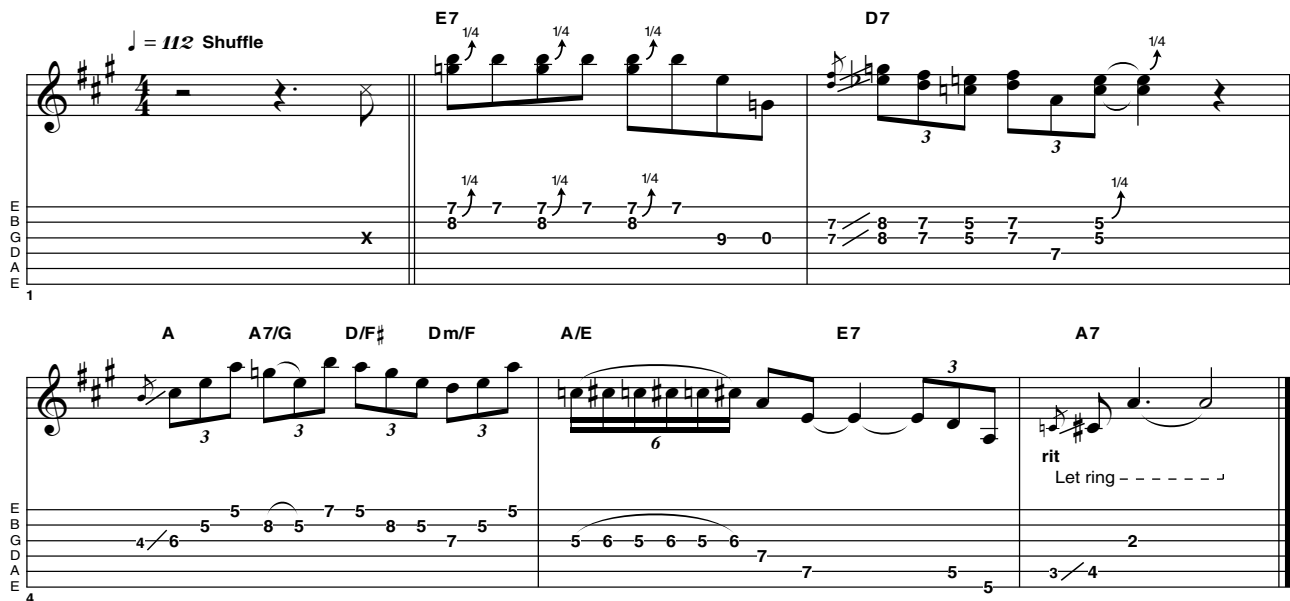
EXAMPLE 22 SRV STYLE: I-I7-IV-IVM-I-V DESCENDING TURNAROUND

CD TRACK 18

Stevie Ray Vaughan pioneered a rebirth of blues popularity in the '80s, amid the wash of synth pop and processed metal sounds of the day. He was a special player who achieved a completely individual sound while still managing to be

100 per cent faithful to the heritage and language of the blues. This example illustrates how mixing Major and Minor Pentatonic sounds (T-Bone Walker style) can be mixed to create cool licks over the turnaround sequence.

♩ = 112 Shuffle



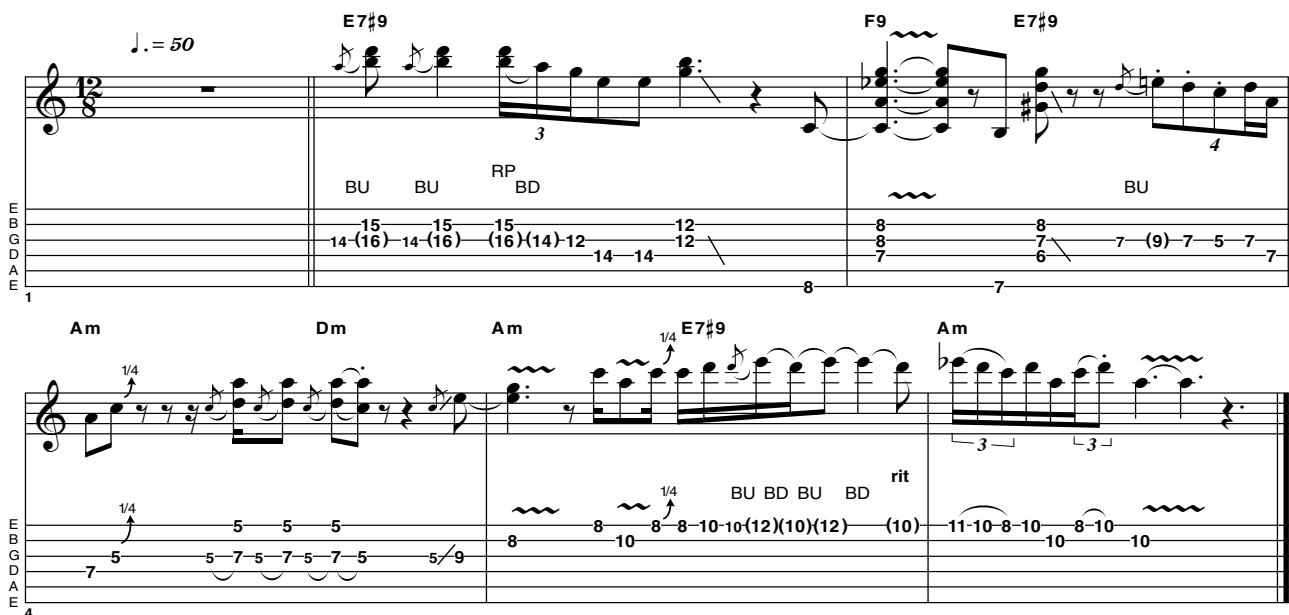
EXAMPLE 23 SRV STYLE: I-VI-I-V MINOR TURNAROUND

CD TRACK 18

Another example of 'forward thinking', the first chord of the turnaround (Am) is anticipated on the fourth beat of bar 2. Notice also the trademark SRV hybrid

picked double-stop over the D Minor in bar 3. In the following bar, the tonic minor Pentatonic adds altered tensions to the V chord (E7#9).

♩ = 50



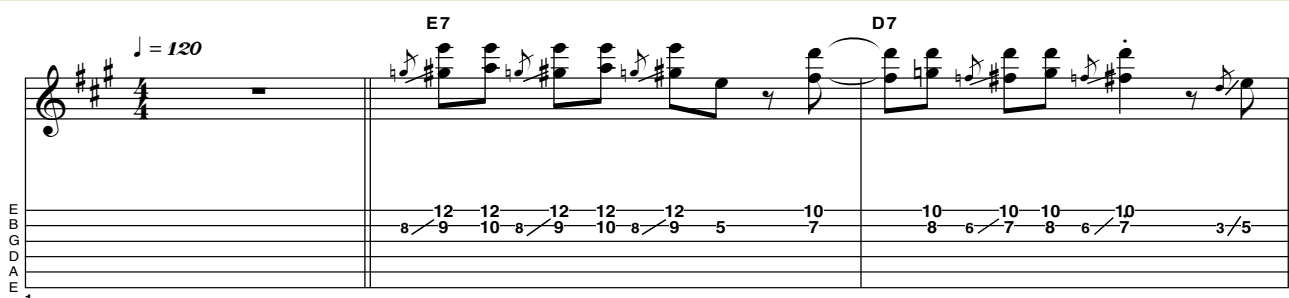
EXAMPLE 24 SRV STYLE: 'WHITEWASH' TURNAROUND

CD TRACK 18

This is a perfect example of how to simplify your turnaround approach. Think only of chords I and V (see Ex9). By ensuring your ideas and phrasing are strong you can 'whitewash' the entire sequence with a Minor Pentatonic lick

that concludes on the V chord (E7) on beat three of the second turnaround bar. Remember, it always sounds cool when you anticipate the resolution as in this example.

♩ = 120



EXAMPLE 24 SRV STYLE: 'WHITEWASH' TURNAROUND ...CONTINUED

CD TRACK 18

Chords: A, A7/C#, D7, Ebdim, A/E, E7, A7

Let ring - - -

EXAMPLE 25 ROBBERN FORD STYLE: JAZZY TURNAROUND

CD TRACK 20

After many years working as a sideman for acts that included The Yellow Jackets and Miles Davis, his pioneering solo album *Talk To Your Daughter* (1988) set the guitar world alight. The album showcased his virtuoso bluesy fusion

style and was delivered with a fat, organic tone that players still hunger for. The simple, yet effective approach in this turnaround lick applies a descending phrase in bar 3 creating contrary motion against the ascending bass line.

♩ = 155 Shuffle

Chords: B, B7/D#, E7, Fdim, B/F#, F#7, B7

EXAMPLE 26 ROBBERN FORD STYLE: I-VI-II-V MINOR TURNAROUND

CD TRACK 20

Remember that the VI chord (G#m7b5) in a minor turnaround will always generate a Major 6th interval in the tonic key (see Ex17). This can be highlighted as in this example in bar 3 where the G# is played on the third

beat. In the following bar, the II chord (C#m7b5) is effectively ignored to allow a Superlocrian lick to be phrased over the whole bar. This provides a strong resolution to the tonic in bar 5.

♩ = 120

Chords: Bm, G#m7b5, C#m7b5, F#7#9, Bm7

EXAMPLE 27 ROB BEN FORD STYLE: I-IV-I-V TURNAROUND

CD TRACK 20

Robben Ford will frequently add the Major Sixth interval to the Minor Pentatonic, allowing him to add a 13th to the tonic chord as in bar 3 of this turnaround lick. As the progression moves to chord IV (E7) the tonic Minor

Blues scale is used to add a long tumbling phase that fits the chord perfectly. In bar 4 the Major tonality is stated with a double-stop hammer-on; note how the lick concludes on the b7th of the V chord (F#7) on beat 3.

♩. = 55

1

3

5

EXAMPLE 28 LARRY CARLTON STYLE: JAZZY TURNAROUND

CD TRACK 22

Larry Carlton's early influences included jazz guitarists Joe Pass and Wes Montgomery, and blues virtuoso BB King. His blues playing is sophisticated yet never over-complex, beautifully phrased, and always includes his trademark

control of dynamics. Note the use of the BB King 'blues box' in tonic position throughout bar 3 and later transposed to fit the V chord (B^b7) in the following bar (starting with the bend to the 14th fret).

♩. = 60

1

4

EXAMPLE 29 LARRY CARLTON STYLE: I-VI-II -V MINOR TURNAROUND

CD TRACK 22

Remember that the VI chord in a Minor turnaround shares the essential chord tones of the tonic Minor and can effectively be ignored, hence the cool double-stop 4ths in bar 3 that seem to float across the changes. These are followed

in bar 4 by a Major 6th double-stop outlining the $\flat 3$ and $\flat 5$ of the II chord. The concluding Phrygian Dominant lick that begins on beat 3, resolves carefully onto the final $\text{Em}9$.

$\text{♩} = 90$

A $\flat$ m9 **B7** **B $\flat$ 7**

BU BD BU BD

10-11 12-14-10-11 11-13 11 9 (10)-(9)-(10) (9)

E $\flat$ m **Bmaj7** **Fm7 $\flat$ 5** **B $\flat$ 7aug** **E $\flat$ m9**

rit

BU BD

13-11-13-11 13-11-13-11 7-9 9 9-7 (9) (7) 8 7 9 8 6 4 6 4 6

1 4

EXAMPLE 30 LARRY CARLTON STYLE: I-VI-II -V TURNAROUND

CD TRACK 22

In this final lick there's a reminder of the effectiveness of mixing Major and minor Pentatonic scales in your turnaround licks. In bar 3 the Major tonality is enhanced by chromatically approaching the major 3rd (G#); the rest of the

lick draws on the tonic Minor Pentatonic, highlighting chord tones and colour notes from the accompanying harmony. Larry does this completely effortlessly and to achieve his level of easy sophistication will take dedicated practice.

$\text{♩} = 150$ Shuffle

Fm7 **B $\flat$ 7**

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

E $\flat$ 7 **C7** **Fm7** **B $\flat$ 7** **E $\flat$ 7**

3 1/4 1/4 3 1/4 1/4

6 4-5 3 5 4 6 3 6 4 6 4 6 5 6

1 4

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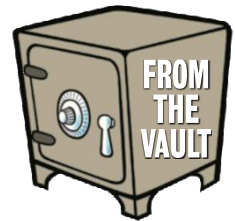
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Nylons and nails



As a handy supplement to her popular classical series **Bridget Mermikides** has put together the perfect tutorial to hone your nylon-string fingerstyle skills.

ABILITY RATING

Moderate 

Info

Key Various Tempo Various CD TRACKS 24-39

Will improve your...

✓ Picking hand stability ✓ Rest and free stroke ✓ Tremolo and rasgueado

Any fingerstyle player knows how crucial it is to develop good technique in their picking hand. Once in full flow this hand relies almost exclusively on touch and feel. However, unlike the fretting hand, which gets plenty of visual attention, the picking hand is rarely glanced at.

This feature focuses mainly on classical techniques with some basic flamenco elements thrown in. And although everything here can be translated to steel-string, I am addressing tone and touch in a way that's more relevant to nylon strings so this should make a great companion article to my regular Classical column. It might even inspire you to dig out the old nylon-string and give it a go.

The techniques will include 'apoyando' and 'tirando'. Apoyando is the Spanish term for rest stroke; apoyar, meaning to rest or to lean, refers to the stroke of the finger or thumb pushing through the string and landing

(resting/leaning) on an adjacent string.

Tirando or 'free stroke', from tirar; to throw, is the term used when the finger plucks the string by curling it inside the hand, missing the adjacent string completely. Rest stroke has the stronger, warmer tone and is used for

“A COMMON MISTAKE IN FREE STROKE IS FOR THE FINGERS TO BE CLAW-LIKE AND PULL THE STRINGS”

single line melodies, for occasional emphasis and for scales. Free stroke tends to be used for everything else.

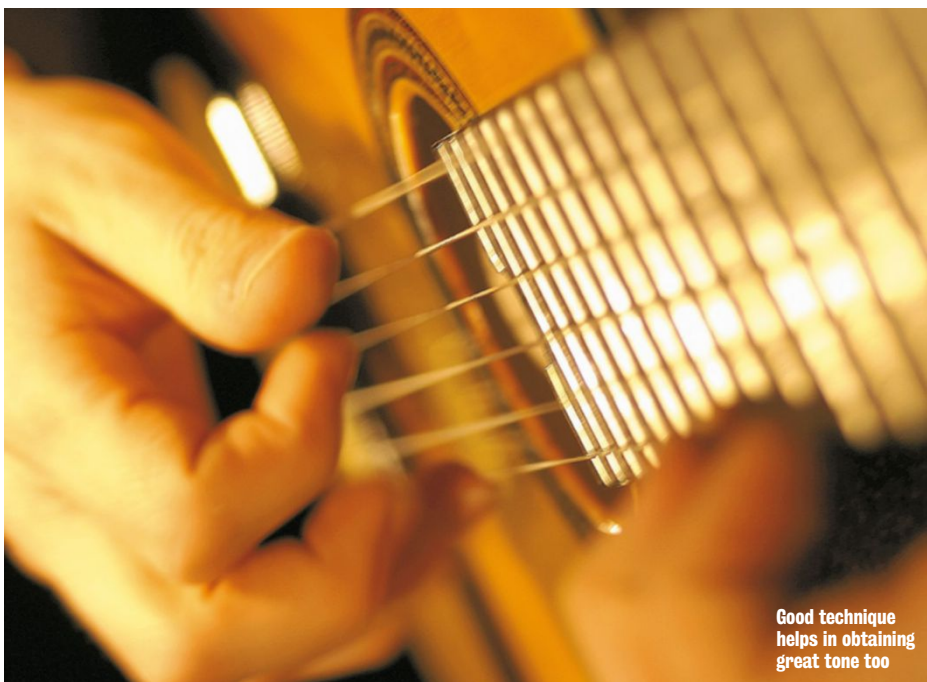
The majority of teachers begin with rest stroke because the movement is easier, more natural, and produces a warm, full tone. This tone becomes the aim for the naturally

quieter, thinner sounding free stroke. In the words of virtuoso guitarist and teaching guru Pepe Romero: “The rest stroke is the teacher of the free stroke”. So the free stroke has the same intrinsic movement as rest stroke in that the string is ‘pushed’ by the finger, and causes the string to vibrate as similarly as possible. A common mistake in free stroke is for the fingers to become claw-like and pull the strings outwards. Although this can feel like a natural way to pluck, it hampers the resonance and will not produce a good tone on nylon strings.

Working on the fingers individually to master the movement helps: position the hand by first resting the thumb on one of the bass strings and plant the three fingers on the top three strings. Keep the wrist away from the guitar and the fingers lengthened so that the knuckles are directly over the string on which each finger is sitting. Now push the string inwards slightly with the first finger and pluck so that the finger follows through under the hand and on the inside of the thumb. The finger should immediately relax after it plucks to allow it to ‘follow through’ naturally and then ‘spring’ back to its starting point. Repeat this process with the second and third fingers. If the nails are too long and ‘catch’ under the string, then they need to be filed to a smooth curve. Ideally the string should be plucked with a combination of fingertip flesh and the nail.

Simple tremolo picking is featured here too, and this is a real test of plucking hand control; a steady hand and consistent tone on each finger is the key. Also included are embellished chords using all strings, and rasgueado strumming techniques, some of which use the ‘c’ (fourth) finger - common in flamenco. At the end is a short piece that incorporates a number of these techniques.

Developing good fingerstyle technique is a lifetime pursuit so take your time and be honest when evaluating your tone, technique and clarity of execution. Approach the examples at the right tempo in order to get the most out of them. A regular, focused practice schedule using these exercises is guaranteed to bring your playing to a new level. 



Good technique helps in obtaining great tone too

John Williams:
the undeniable
master of tone
and technique



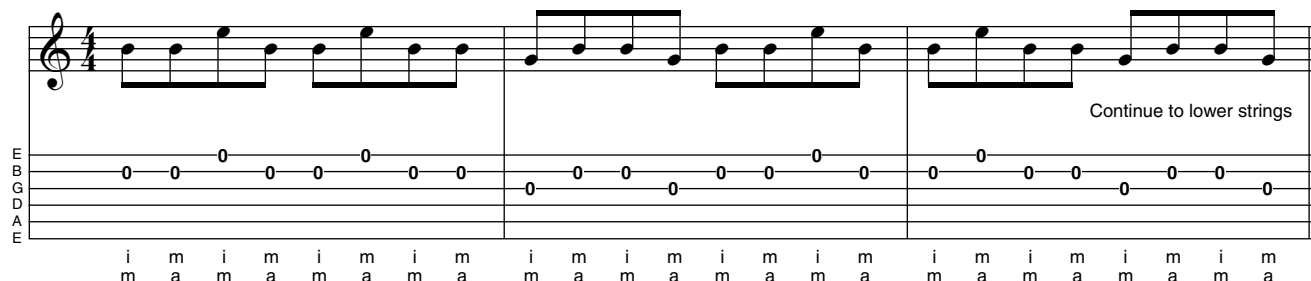
TRACK RECORD For truly excellent fingerstyle listening try some of the great classical players: John Williams, Julian Bream, David Russell, the Assad brothers, the Romero family, Manuel Barrueco and Xuefie Yang. Great flamenco players include Paco de Lucia, Paco Pena, Vicente Amigo, Tomatito, Ramon Montoya, Nino Ricardo and Victor Monge Serranito.

EXAMPLE 1 REST STROKE STRING CROSSING**CD TRACK 25**

This is a simple yet effective string crossing exercise for two alternating rest stroke fingers, which enforces all finger combinations when crossing strings. Be sure to alternate correctly; as one finger plays the other lifts away so the fingers appear to be 'walking' evenly. You will find some parts of this exercise more

awkward than others but working to play with the same tone and volume on every note will help to iron out technical obstacles. The pattern can be extended to the bass strings and should be practiced with both 'i m' and 'm a' pairs of fingers.

$\text{♩} = 75 \text{ \& } 95$
String crossing



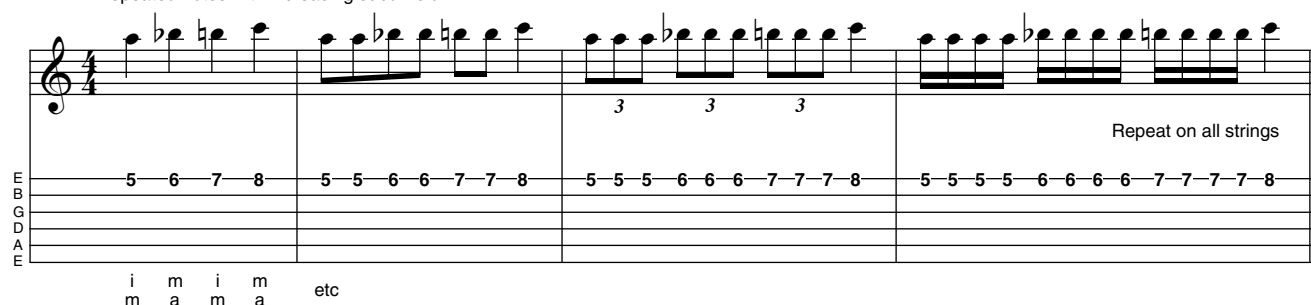
Continue to lower strings

EXAMPLE 2 FINGER STRENGTH AND INDEPENDENCE**CD TRACK 26**

This is a method of increasing speed in rest stroke technique using the subdivision of notes per beat. Although most rest stroke scales passages and melody lines are played using 'i' and 'm', it is a mistake to neglect fingers 'a' and

m'. Developing independence, strength and technique in 'a m' balances and benefits the whole hand and it is noticeable after spending time practising scales with 'a m' how much more comfortable and secure 'i m' feels as a result.

$\text{♩} = 75 \text{ \& } 95$
Repeated notes with increasing subdivision



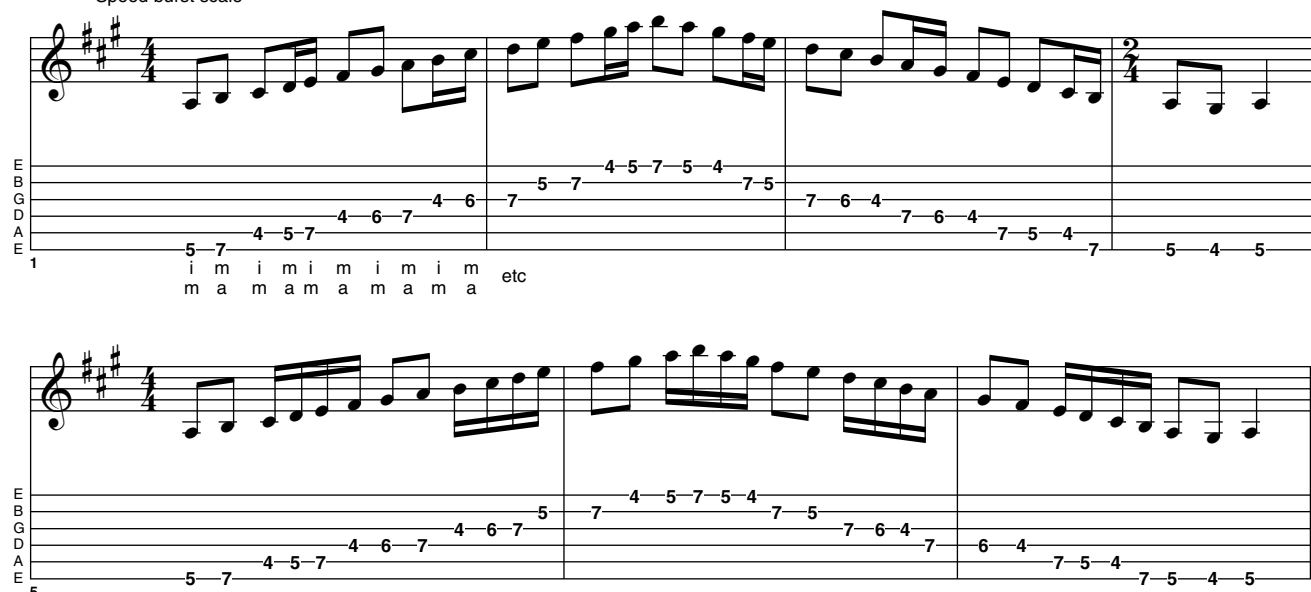
Repeat on all strings

EXAMPLE 3 SPEED BURSTS**CD TRACK 27**

Speed bursts can help to develop speed and security in scale playing. The eighth notes should be played at a controllable speed to support the 16th-note speed bursts. As the exercise progresses, the number of notes in the

speed burst increases. Create your own speed bursts and use a metronome to gradually push your speed. As mentioned above, also practise this example using both 'i m' and 'm a' fingers.

$\text{♩} = 75 \text{ \& } 95$
Speed burst scale



Repeat on all strings

CD TRACK 30E
E
C
D
A
E**CD TRACK 31**

thumb together at the start of each group of four notes and also plant the remaining two fingers just before they pluck.

E
E
C
D
A
E

CD TRACK 32

these arpeggio patterns so feel free to create your own. The main objective should be to develop a secure and efficient technique.

E
E
C
D
A
E

Paco de Lucia: one of the most revered flamenco guitarists



DPA/ALAMY

»

CD TRACK 33

second string combined with two alternating fingers. Play all free stroke and watch for consistency of volume and tone..

CD TRACK 34

all pluck with the same tone and volume. Practise slowly (say four notes at 120 bpm) with a light plant on each finger, creating a slightly staccato sound.

CD TRACK 35

between the sixth and fourth strings continuously and the finger pattern joins in over the top. Practise each part separately at first, if it seems tricky.

EXAMPLE 11 TRAVIS PICKING ...CONTINUED

CD TRACK 35

EXAMPLE 12 SPREAD CHORDS

CD TRACK 36

This is a 'spread' chord using thumb and fingers combined. Begin by planting fingers i, m and a on the third, second and first strings respectively and the thumb on the sixth string. Next, drag the thumb (rest stroke) across the sixth,

fifth and fourth strings; the remaining strings are played free stroke. The second half of the exercise uses the same approach as the first but this time the 'a' finger plays rest stroke and drags back across all six strings.

Plant pima on strings 6321 to start : $\text{♩} = 55$

Thumb plays rest stroke on strings 6 & 5

Thumb & fingers play free stroke

Quickly spread :

Rest stroke

Free stroke

A plays rest stroke

Quickly spread :

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EXAMPLE 13 RASQUEADO

CD TRACK 37

This is a basic flamenco style rasgueado strum using just the first finger. The thumb rests on the sixth string throughout the exercise - this helps to keep the hand still - and the first finger flicks out and back to strum the remaining five

strings. The pick symbols below the tab indicate the direction of the first finger strum - a 'down' pick stroke means strum towards the treble strings and an 'up' pick stroke means strum towards the bass strings.

$\text{♩} = 122$ E/B

Rest on sixth string throughout

1

EXAMPLE 14 FOUR RASQUEADO STRUMS

CD TRACK 38

Resting the thumb on the sixth string throughout, the first pattern uses all fingers to strum including the fourth or 'c' finger. The hand begins as a closed fist and the fingers 'fan' or 'flick' out of the hand one by one in strict rhythm to strum the strings. The second pattern uses a m and i fingers and this time

the first finger (i) repeats and strums back towards the bass strings on the last chord of each group. The third pattern uses the 'c' finger again in a group of four 16th notes. The final pattern is a group of five notes using all fingers as indicated and this one is common in flamenco style playing.

$\text{♩} = 122$ E/B

Rest on sixth string throughout

1

$\text{♩} = 122$ E/B

Rest on sixth string throughout

4

$\text{♩} = 122$ E/B

Rest on sixth string throughout

7

EXAMPLE 15 FULL FINGERSTYLE STUDY

CD TRACK 39

This study has a Spanish flamenco style character and combines some of the techniques covered; arpeggios, tremolo, rasgueado and apoyando scales. Practise this at an appropriate tempo and spend more time on the passages that feel awkward. Each section has been written so that it may be looped and

used as a mini-study in its own right, so this should give you plenty to work on as you develop your technique. Have fun with this material and make it part of your regular practice; and remember to revisit the pieces from previous issues with your newly honed skills.

System 1 (Measures 1-5): Chords: Dmadd9, C7/Bb, C7, Bb7#11, Bb7/Ab, A7. Fingering: 1,5 p i m i a i m i p i m i etc p m i p m i etc

System 2 (Measures 9-13): Chords: Dm, Dmadd9, Dm/F, Dm, C7, Bbadd#11, A. Fingering: 9,13 p i m a m i a m i p i m p i m etc p a p i m a

System 3 (Measures 17-21): Chords: Dm, C. Fingering: 17,21 p a m i etc

System 4 (Measures 19-23): Chords: Bb7, A7b9. Fingering: 19,23

System 5 (Measures 25-29): Chords: Dm, C7, Bb7, Dm. Fingering: 25,29 p c a m i i i i i etc p i m i m i etc 33

Nick Johnston masterclass



In the first instalment of this two-part video feature, Canada-based virtuoso Nick Johnston demonstrates some great Texas blues rock ideas over Jason Sidwell's backing track, *The Maple Mosh*. **Jon Bishop** is your guide.

ABILITY RATING

★★★★★ Advanced

Info

Key: Am

Tempo: 137 bpm

CD: TRACKS CD-ROM

Will improve your

✓ Hybrid picking

✓ Rock to blues vocabulary

✓ Semiquaver triplet rhythms

GT is very excited to have this fantastic guitarist offering us rare insight into his talents. We open with a brilliant track chock full of Texas blues and instrumental rock vocabulary. Nick says that playing over the track was a challenge, so our video captures a spontaneous performance without too much over-thinking. The first thing to note is that Nick is tuned down a semitone on all strings (E_b-A_b-D_b-G_b-B_b-E_b). This was popular with players like Hendrix and Stevie Ray Vaughan as it fattens the tone and reduces string tension. If you wish to learn the licks and play along using the tab then you will need to tune your guitar down or it will sound a semitone out with the audio.

Nick explains that phrasing-wise he likes

to mix up the rhythmic subdivisions and the rhythmic feel. If you take a look at the transcription you can see that pretty much all the rhythmic conventions are used at some point. In addition to this Nick plays ahead and behind the beat to add feel.

A key part of his sound is the use of single-coil pickups and a relatively low gain amp setting reminiscent of blues guitarists like SRV. This allows the picking dynamics and changes of feel to really shine through. For the faster lines Nick uses the hybrid picking technique (pick and fingers) and this facilitates ear-grabbing intervallic leaps, string skipping and chromatic passages. It is well worth watching the video to see which notes are picked with the plectrum and which are plucked with the fingers.

A helpful part of the video is where Nick explains that his arpeggio-based approach allows for intervallic embellishment. We have tabbed this pattern for you to check out (see Arpeggio Sequence). We have also included a couple of scale boxes to get you started with

your own solo. The A blues scale (A-C-D-E_b-E-G) is a guitarist's favourite and a great choice for this track, while A Natural Minor (A-B-C-D-E-F-G) will help you to play some of those more melodic lines. The backing track and chord chart is included for you to practise over in addition to a full transcription of Nick's performance from the video.

A quick recap: the tab is exactly what he plays if you watch the video, but you will need

“I USUALLY THINK OF MY LEAD PLAYING AS ARPEGGIOS, AS OPPOSED TO MODES OR THREE-NOTES-PER-STRING SCALES” *Nick Johnston*

to tune down a semitone for it to work.

Hopefully, there will be a new technique, lick or phrase in here somewhere for you to perfect. If you find one that you like, then memorise it and use it in the future, especially if the semi-quaver or six duplet feel is what's required. Once you have mastered some of the concepts in Nick's solo, why not try creating a solo of your own over the very same backing track included on the disk - it is sure to both challenge and inspire. So check out the chord chart for the chord changes. 

NEXT MONTH Part two of our series with Canadian rock virtuoso **Nick Johnston**




GAIN


BASS


MIDDLE


TREBLE


REVERB

Get the Tone

Nick used his Schecter Nick Johnston Traditional guitar and dialled up a Texas blues-style overdrive with middle and neck pickups selected. A single-coil electric will work best for this month's performance; just dial up an overdriven tone with plenty of sustain and be prepared to experiment with the guitar's controls to achieve the desired settings. Nick's amp was a Friedman BE-100. Reverb and delay can be added, to taste.



TRACK RECORD Nick Johnston has released four studio albums to date: 2014's *Atomic Mind* features a solo from our very own Guthrie Govan. The latest Nick Johnston album entitled *Remarkably Human* was released in 2016. All four albums feature different aspects of Nick's guitar playing and are well worth checking out. Go to www.nickjohnstonmusic.com for more info and to purchase albums.

EXAMPLE CHORD CHART

CD TRACK CD-ROM

DRUM INTRO **A** **Am7** A Natural Minor Scale Riff

$\text{♩} = 136$

Play 3 times

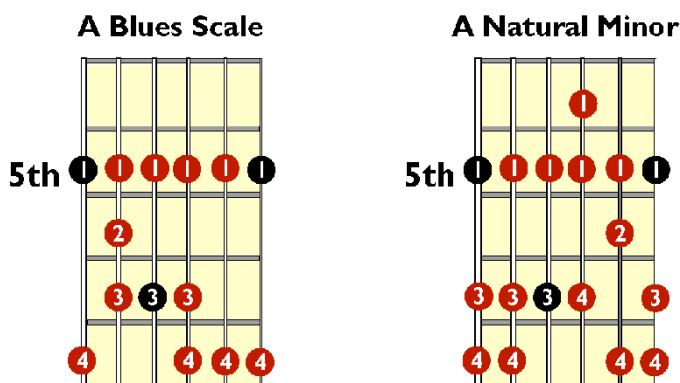
B **Dm7** D Minor Dorian Scale Riff

Em7 E Natural Minor Scale Riff

A **Am7** A Natural Minor Scale Riff

OUTRO **Am7** A Natural Minor Scale Riff

DIAGRAMS A BLUES SCALE AND A NATURAL MINOR



EXAMPLE THE 'A' SECTION

CD TRACK CD-ROM

[Bars 1-26] Our track starts with a two-bar drum break; the opening lines are well placed and tasteful with a tip of the hat to bluesmen like Stevie Ray Vaughan. Nick embellishes the delivery of single notes and bends by raking the

pick to add attack. The lick in bars 14-16 is classic Stevie Ray Vaughan and uses the quaver triplet rhythm. The $\flat 2$ chromatic note (B_b) is included and enclosed with the lower root note and upper major 2nd note (a popular SRV device).

Neck and middle pickup
With overdrive and delay

A
Am7 A Natural Minor Scale Riff

$\text{♩} = 136$ DRUM INTRO

f

BU

1
Tune down a semitone

7

11

14



EXAMPLE A SECTION ...CONTINUED

CD TRACK CD-ROM

17

RP RP (11)-(11) 11/13 9 11 9 8 X 8 11 9 7 8 7 6 9 6 6 7 9 8 (9) 8 6 8 6 9 6

BU

20

BU BU

X 6 8 5 (6) 5 8 8 6 8 6 (7) 6 4

23

4 6 4 6 4 3 3 3 5 3/5 6 7 8 6 9 6 9 8 6/8 6 6 9 6 8 9 10 11 6/8 6 6



EXAMPLE 2 'B' SECTION

CD TRACK CD-ROM

[Bars 27-42] In this section the chords change to Dm7 and Em7. As Nick explains, these are from the same key as A Minor, so the same scale fingerings will work. Nick builds the excitement and uses a steady stream of semiquavers

broken up by the odd triplet. To memorise this monster lick will take time, but it'd be a fun goal and a great achievement to nail. The best plan will be to take it slowly and break it up into bite-size pieces.

B Dm7 D Minor Dorian Scale Riff

The musical notation for Example 2 'B' Section is presented in three systems, each with a standard notation staff and a corresponding guitar tablature staff. The tablature staff includes fret numbers and specific techniques like bends (BU) and triplets (3).

System 1 (Bars 27-29): The standard notation shows a Dm7 chord and a D Minor Dorian scale riff. The tablature shows fret numbers 9, 11, 11, 10, 8, 4, 6, 4, 4, 6, 5, 5, 8.

System 2 (Bars 30-32): The standard notation shows a Dm7 chord and a D Minor Dorian scale riff. The tablature shows fret numbers 4, 6, 4, 6, 5, (6), 5, 8, 6, 3, 6, 4, 3, 4, 3, 6, 6, X, 3, 4, 6, 3, 4, 5, 6, 3, 5, 6.

System 3 (Bars 33-35): The standard notation shows a Dm7 chord and a D Minor Dorian scale riff. The tablature shows fret numbers 6, 3, 4, 5, 5, 6, 5, 5, 6, 7, 8, 6, 4, 6, 6, 4, 4, 4, 6, 6, 6, 5, 8, 6, 8, 5, 6, 8, 5, 6.

CD TRACK CD-ROM

Em7 E Natural Minor Scale Riff

35

37

39

41

CD TRACK CD-ROM

SRV-style repeating phrase in bar 48 to learn, and this can be repeated for as long as you wish.

Aⁿm7

A Natural Minor Scale Riff

51

EXAMPLE 4 OUTRO

CD TRACK CD-ROM

[Bars 51-end] This final section features some eyebrow raising runs. The semiquaver sextuplet sounds really impressive (bar 54 and 56) at this tempo, and these flurries are based around the arpeggio strategy Nick outlines in

the spoken section of this presentation (and in the diagram on page 45). The solo ends with a descending Pentatonic line that Nick uses several times throughout the solo.



Example 4 Outro musical notation, showing guitar tabs and standard notation for bars 57-65. The notation includes fret numbers, pickup patterns (BU, BD), and various musical symbols like triplets and semiquaver sextuplets.

Bar 57: Eb, Bb, Gb, Db, Ab, Eb. Fret numbers: 16-(17), 17-(16), 17-(16), 17-(16), 16, 14-16, 16. Pickup patterns: BU, BD, BD, BD. Musical symbols: triplet, semiquaver sextuplet.

Bar 60: Eb, Bb, Gb, Db, Ab, Eb. Fret numbers: 12, 11, 11/13, 11-11, 13, 13-11, 11, 9, 8, 6, 6, 8, 6, 8-(10), 8, 8-(10), 8. Pickup patterns: BU, BU. Musical symbols: wavy line, X.

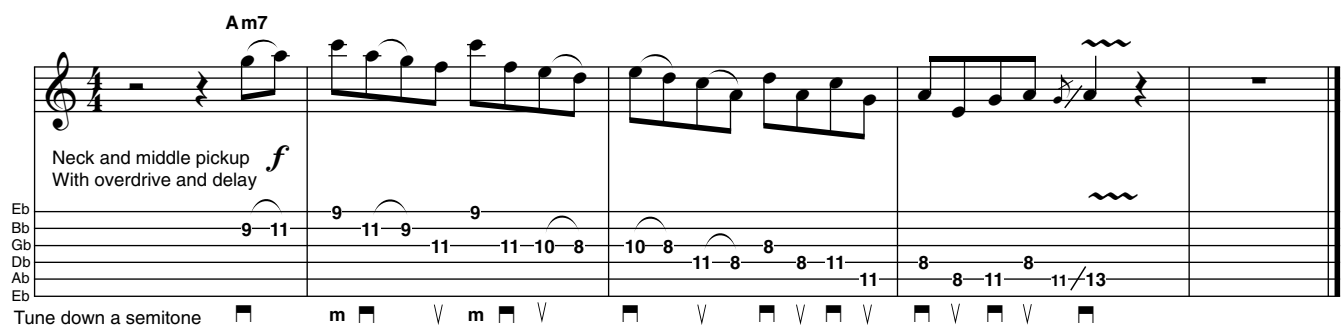
Bar 63: Eb, Bb, Gb, Db, Ab, Eb. Fret numbers: [8], 9, 8, 6, 8, 8, 6, 5, 5, 6, 5, 6, 7, 4, 6, 4, 4, 6, 6, 4, 4, 6, 6, 4, 6, 5, 6, 8. Musical symbols: wavy line, X.

Bar 65: Eb, Bb, Gb, Db, Ab, Eb. Fret numbers: 5, 2, 3, 5, 6, 4, 6, 9, 9, 6, 9, 8, 7, 6, 9, 6, 7, 5, 6, 8-(9), 9-(8), 6, 8, 6, 8, 6, 9, 6. Pickup patterns: BU, BD. Musical symbols: triplet, wavy line, X.

EXAMPLE ARPEGGIO SEQUENCE

CD TRACK CD-ROM

Here's an arpeggio pattern that Nick likes to use. Here it's written out over an Am7 chord but is of course applicable to all other chords.



Example Arpeggio Sequence musical notation, showing guitar tabs and standard notation for an Am7 chord. The notation includes fret numbers, pickup patterns, and musical symbols like triplets and semiquaver sextuplets.

Am7: Eb, Bb, Gb, Db, Ab, Eb. Fret numbers: 9, 11, 9, 11, 9, 11, 10, 8, 10, 8, 11, 8, 8, 11, 8, 11, 8, 11, 11/13. Pickup patterns: Neck and middle pickup, With overdrive and delay, f. Musical symbols: wavy line, X.

Tune down a semitone: m, m, V, m, m, V, m, V, m, V, m, V, m, V, m, V, m.

Isaac Albéniz

Mallorca 'Barcarola' Op 202



Spanish composer Isaac Albéniz said of this month's track, that it is drenched in "passion, sunlight and the taste of olives". **Bridget Mermikides** samples its Mediterranean delights!

ABILITY RATING

Moderate/Advanced 

Info

Key Dm Tempo 34bpm CD TRACKS 40-41

Will improve your...  Melodic phrasing with accompaniment
 Legato and ornamentation  Fretting hand stamina

Isaac Albéniz (1860-1909) was a Spanish composer and virtuoso pianist whose music has at its heart a deep Spanish identity. He drew great influence from Spanish folk music and made a huge contribution to both the repertoire and appreciation of the music of his homeland. Albéniz was a truly astonishing piano virtuoso and prodigy – making his first

performance aged only four and passing the entrance exam to the Conservatoire de Paris at the age of seven. By his mid-teens he had run away from home to embark on an international concert career and to study with none other than Liszt.

Albéniz wrote (aside from four operas)

“ALBENIZ GAVE HIS FIRST PERFORMANCE AGED ONLY FOUR, AND PASSED THE ENTRANCE EXAM TO THE CONSERVATOIRE DE PARIS, AT JUST SEVEN YEARS OLD”

almost exclusively for the piano (never for the guitar). However, as his writing is so influenced by Spanish folk music (which in turn is intrinsically linked to the guitar) it's full of guitaristic features, such as 'open string' pedal tones, Phrygian inflections, repeated 'tremolo' notes, open voicings, Spanish dance rhythms, arpeggios and 'strummed' chords. It is, therefore, perhaps inevitable that his work would be transcribed (and is now, in fact, far better known) for the guitar. Guitarists Tárrega, his pupil Llobet and seminal guitarist Segovia transcribed his works from piano to the guitar and have contributed a huge deal to the classical guitarist's repertoire and appreciation of the instrument through him.

Mallorca was written in 1890 when Albéniz was 30 years old and living in London. It has a strong nostalgic Spanish sense, which he later described as having "passion, sunlight and the taste of olives".

This is a perfect description for the lilting bittersweet and extraordinarily beautiful piece. The work is essentially in a ternary form with 'dark' thematic material, mainly in D Minor (from bars 1-33 and bars 76 to the end) either side of 'lighter' middle section mainly in the key of D Major (bars 34-75). This type of move from a Minor key to a 'parallel' Major key (one that shares the same root) and back again, is perfectly bittersweet, a moment of joy either side of sadness. The piece is characterised by a slow 6/8 rhythm set up in the first four bars. Make sure that you fully understand and absorb this rhythm before attacking the whole piece – or pulling it around expressively – as it is the foundation of the work.

The main technical challenges involve sounding the exquisite melody in an appropriately legato and vocal manner while balancing it with the accompaniment. This may take significant work, but is worth the effort as the piece – despite being written for piano – is incredibly effective with our instrument's timbre and resonance. 

NEXT MONTH Bring out the confetti as Bridget arranges Mendelssohn's *Wedding March*

TECHNIQUE FOCUS

Nails and tone

The picking hand fingernails are a hugely important part of classical guitar playing as they determine the tone we are going to make. If you have established a good working nail shape it is worth spending a few minutes warming up at each practice session by playing open strings with each finger in turn to try to match them in tone and feel of attack. The aim is to make a consistent tone with each finger, so find simple open-string patterns eg: i m a, or a m i on the top three strings and also playing repeated notes on the same string. This applies to both rest stroke and free stroke.



Isaac Albéniz:
piano genius and
magical composer



TRACK RECORD It's worth listening to the original piano compositions of Albéniz's works; for example, Esteban Sanchez's Albéniz – Piano Works (2013 Ensayo). For guitar versions, you can't go wrong with John Williams (eg Albéniz – Granados, 1981 Sony), but there are many lovely interpretations out there, such as Jason Vieaux's Albéniz – Piano Music (2003 Azica).

PLAYING TIPS

CD TRACK 41

[Bars 1-14] This is quite a challenging piece, so break it down into sections and learn one section at a time slowly and carefully. When you have each section under your fingers, start to join them together. It may take quite a lot of practice to achieve technical security and flow, so be patient! The piece begins with a four-bar intro that alternates between Dm and A (over the pedal D note)

with a flattened 9th (the B_b), which gives it its sultry Spanish mood. The main tune starts on the last two quavers beats of bar 4. Wherever possible play the melody rest stroke with a full tone and follow the fretting-hand fingering. The accompaniment notes and chords should be played lightly with free stroke. Watch out for the two artificial harmonics in bar 12.

Andantino $\text{♩} = 3/4$

Sixth string tuned to D

Chords: Dm, A5, Dm, A5, Dm, Dm/A, Dm, Dm/A, Dm, Gdim/D, Dm, Gdim/D, Dm, A/C#, Dm, A7^b9/D, Dm, Gdim/D, Dm, Gdim/D, F, B^bm/F, F, C7/F, F, B^bm/F, B^bm, F, A7/E, Dm

Artificial Harmonics (AH): AH 13, AH 14

Fingering: 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13

Bar numbers: 1, 4, 7, 10, 13

PLAYING TIPS

[Bars 15-30] There is a lot happening on this page so continue to follow the fretting hand carefully – when learned correctly it should give you the technique to play the melody with a nice fluid line and musical flow. Take your

time to give shape and beauty to the phrases. Notice how we land on an E, Major Pentatonic scale at bar 30; this is the flat II Major chord (borrowed from D Phrygian) – a typically Spanish sound.

16

A7/E Dm F Bbm F Gm6

19

A7 Dm Gdim/D Dm Gdim/D

22

Dm A/C# Dm A7b9/D D7 Gm/D

25

D/A D7 Gm/Bb A7b9 Dm/F A7b9 Dm

28

Bb Fmaj7 Gm Bbmaj7/A Bb7/Ab Eb

PLAYING TIPS

CD TRACK 41

[Bars 31-45] At the top of the page we have an A7(9) run leading to a V-I cadence to the new section in D. This begins with a full strum on the D Major chord and the melody – played mainly with a repeated third (annular) finger with off beat semi-quavers underneath. Try the indicated picking

hand fingering and make the melody stand out volume-wise from the accompaniment. Once this section is under your fingers, keep the tempo up for a good sense of flow and forward momentum. At bar 42 the melody appears in the bass so aim for a nice warm tone with the thumb.

C#dim7 **A7b9**

31

D **D6** **D**

34

A7/D **D**

37

A7/D **D**

40

p i p i p i p i p i p

G

43

PLAYING TIPS

[Bars 46-57] Bars 46 and 47 are quite stretchy for the fretting hand, so practise this slowly at first and try to relax and lengthen (straighten) the fingers where needed. The melody appears in the bass at bar 50 and is played with the thumb.

Bars 52 and 53 are quite challenging so, again, practise slowly at first following the fretting hand fingering carefully. Bar 57 should be played emphatically with a rit to lead us back to a reinstatement of the D Major melody (next bar).

CD TRACK 41



Measures 46-48: Chords: B $\flat$ 7/A $\flat$, E $\flat$ /G, A7/G, D/F $\sharp$, Bm, Em7. Fingering: 6-10-6-13-11, 11-11-11, 5-9-5-12-10, 10-10-5-3, 3-0-3-2, 3-8-10-7-10-12-14.

Measures 49-51: Chords: G/A, A13, D, A7. Fingering: 15-0-12-0, 14-12-11-0, 10-7-9-7-0, 3-2-2-4-2, 3-2-4-2, 3-2-4-5-2-0-5, 8-7-7. Dynamics: p. Articulation: NH.

Measures 52-54: Chords: Dm, B $\flat$, Am, Gdim, F6, Em7 $\flat$ 5, A7/E, Dm, Em7 $\flat$ 5. Fingering: 13-12-13-12-12, 10-11-10-7, 6-5-6-10-10-7-8-6-7, 3-3-3-3-5-3-2-3-0-3. Dynamics: p.

Measures 55-57: Chords: A, Gm6/B $\flat$, A, Gm6/B $\flat$, A7, D/A, G/A, A13, A7 $\sharp$ 5. Fingering: 0-0, 2-2-2-0-2-2-2-0, 12-10-7-3-2-1, 12-11-8-3-2-2-0, 0-2-1-0-2-1, 0-0-0-0-0-0. Dynamics: p, a. Articulation: i.

Measures 58: Chord: D. Fingering: 2-3-5-7-9-10, 9-7-9-5-7, 2-3-3-5-7-7-7-7.

PLAYING TIPS

CD TRACK 41

[Bars 58-72] Here we have a repeat of the D Major section but this time leading to D minor instead of D major at bar 71.

61

A7 D

64

A7/D D

67

G

70

B $\flat$ 7/A $\flat$ E $\flat$ /G A7/G Dm/F Dm Gm6

73

Em7 $\flat$ 5 Dm/A A7

PLAYING TIPS

CD TRACK 41

[Bars 73-87] The middle section ends at bar 75 with the A7 chord. This leads back to a repeat of the introduction and entire D Minor section.

76

Dm A5 Dm A5 Dm Dm/A

79

Dm Dm/A Dm Gdim/D Dm Gdim/D

82

Dm A/C# Dm A7b9/D Dm Gdim/D

85

Dm Gdim/D Fb Bbm/F Fb

88

C7/F F Bbm/F Bbm F A7/E Dm

PLAYING TIPS

CD TRACK 41

[Bars 87-end] The repeat of the first section continues and at bar 109 we have a six-bar ending section. This has a two-bar reminder of the intro and ends

with a D Minor run, which I played lightly palm-muted and with the flesh of the thumb. Good luck and enjoy learning this wonderful piece of music!

91

A7/E Dm F Bbm F Gm6

94

A7 Dm Gdim/D Dm Gdim/D

97

Dm A/C# Dm A7b9/D D7 Gm/D

100

D/A D7 Gm/Bb A7b9 Dm/F A7b9 Dm

103

Bb Fmaj7 Gm Bbmaj7/A Bb7/Ab Eb

106

C#dim7 A7b9

109

Dm A7/D Dm A7/D Dm

112

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There is a metaphorical saying that when one gets higher up, it's important to send the elevator back down. A 'pass it on' mentality is not only good karma for the giver but also of real worth to the receiver. All of us at GT have benefited from the 'musical elevator', either via a tutor or friend, magazine or website. The guitarist that has stopped learning is a musician that has stopped still. It is the essence of this elevator analogy that drives us to provide you with diverse and informed content every month. Not only the big 'catch all' topics concerning technique and theory, but also highlighting both iconic and niche guitarists who are worthy of analysis.

Talking of guitarists, consider the Jazz column this month (p72). Our resident Yoda of jazz, John Wheatcroft, has turned his spotlight on the often overlooked UK guitarist, Tony Rémy. Tony has been on the scene for years and I remember very well when - in the heat of mainstream acid jazz - he released his 1994 debut album on the GRP label. Boof! was

funky, jazzy and urban. Tony had great chops and a guitar tone that could be soft or driving. This was a musician with influences ranging from Miles Davis to Stevie Wonder, BB King to Mike Stern. Whereas Boof! put him on the map (GRP was one of the world's most heralded jazz labels so Tony's signing was really something), 1997's Metamorphollow-G took his style up another level with a richer production and material ranging from jack swing styled fusion to emotive ballads. Indeed, it was his cover of Stevie Wonder's Spring High that inspired me to perform it in bands of my own.

While Tony may well be a new name to you, please check out the music he has released over the years as it's so vibrant. But first, work through John's examples as there is a world of colour to be enjoyed here. You may find your new Tony licks inspire not only your next jam or live gig but also a friend who's keen to catch his next musical elevator!

Jason



IN LESSONS GT#269



CREATIVE ROCK 82
In this new mini-series Shaun Baxter looks at ways of extracting ear-catching 7th arpeggios from within the A Mixolydian scale.



NEW SERIES!

ESSENTIAL RHYTHM GUITAR..... 88
A lot of readers have asked us for more on chords and rhythm. So let's feel the beat with a new series from Iain Scott on Essential Rhythm Guitar.

30-Minute Lickbag



Pat Heath of BIMM Brighton has another selection of easy, intermediate and advanced licks. He kicks us off with a tip of the hat to the late, great Chuck Berry.

Brought to you by...

bimm *brighton*

EASY LICKS EXAMPLE 1 CHUCK BERRY

CD TRACK 42

Having just released an album just before his sad death at 90 years old, we should remember the bread and butter licks Chuck that gave us - he all but invented an entire style. Here's a classic introduction using A Minor Pentatonic scale - slide up from the 4th to the 5th fret with the first finger using triplet timing.

The image displays a musical score for the song "The Sound of Silence" by Simon & Garfunkel. The score is written for piano and electric guitar. The tempo is marked as ♩ = 80. The key signature is one sharp (F#), and the time signature is 4/4. The piano part is in the treble clef, and the electric guitar part is in the bass clef. The score is divided into two systems, each containing two measures. The first system shows the piano part with a rest in the first measure and a melodic line in the second measure, and the electric guitar part with a rest in the first measure and a bass line in the second measure. The second system shows the piano part with a melodic line in the first measure and a rest in the second measure, and the electric guitar part with a bass line in the first measure and a rest in the second measure. The piano part is marked with a mezzo-forte (mf) dynamic. The electric guitar part is marked with a mezzo-forte (mf) dynamic. The score includes various musical notations such as notes, rests, accidentals, and dynamic markings.

EASY LICKS EXAMPLE 2 JIMI HENDRIX

CD TRACK 43

A variation on a couple of classic Jimi tunes. This part is a combination of rhythm and lead guitar, at which Jimi was so adept. Use downstrokes

throughout focusing on solid eighth notes through the chordal parts and use a fat phaser or rotary effect (if you have one) for the classic Jimi tone.

♩ = 100

mf

E7#9 A G E7#9 N.C.

8 7 6 7 5 5 5 5 6 6 7 7 5 5 5 5 8 7 6 7 14-12 14-12 12-10 12-10

0 0 0 5 5 5 5 3 3 3 3 8 7 6 7 14-12 14-12 12-10 12-10

INTERMEDIATE LICKS EXAMPLE 3 EAGLES

CD TRACK 44

Many of The Eagles ideas were country-based, and it's very easy to achieve this around a D-C-G chord sequence like this. This idea is picked as an arpeggio so it outlines the sound. Use the slide licks to create a bluesy country feeling within the progression.

[illegible]

CD TRACK 45

Although a relatively obscure Canadian AOR band, this group was responsible for some of the best Major key rock songs of the '90s. Play this example with picking-hand aggression in the rhythm and give the slick, descending arpeggio lots of attitude.

The image displays a musical score for the song "The Sound of Silence" by Simon & Garfunkel. It includes a guitar part (top) and a bass part (bottom). The guitar part is written in treble clef with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. The tempo is marked as 170. The guitar part features a series of chords: A, Asus4, A5, Asus4, A, and Asus4. The bass part is written in bass clef with the same key signature and time signature. It includes a section marked "N.C." (No Chords) and a section marked "A". The bass part features a series of notes: 10, 9, 10, 9, 7, 6, 7, 7. The guitar part includes a section marked "A" and a section marked "N.C.".

CD TRACK 46

Vernon is a great soul-music part writer with a sense of erratic lunacy in his lead playing. Tapping this lick with steady 16th notes will give an interesting diminished 'out' sound. You could also add a dose of heavy overdrive and chorus for the full effect.

CD TRACK 47

Use a fat, jazzy tone and quick successive picking to move around this slightly swung, chromatic lick. Authenticity is the key here: you could also try playing this with thumb or fingers with plenty of dynamics. Hit heavier on the '1' and '3' beats to accentuate the swing.

[illegible]

Ritchie Blackmore



Les Davidson explores the rockier side of blues with a look at Deep Purple and Rainbow mainman, the 'Black Knight' Ritchie Blackmore.

Ritchie Blackmore with noticeably scalloped Strat



ABILITY RATING

☆☆☆☆☆ Moderate

Info

Key: Various
Tempo: Various
CD: TRACKS 48-51

Will improve your

- ✓ Rock-tinged blues solos
- ✓ Mix of picking and legato
- ✓ Clarity of execution

Born in Weston-Super-Mare, Ritchie Blackmore has gone from humble beginnings to playing in stadiums around the world. He also gained himself a reputation as a pioneering guitarist

who fused blues, rock and classical styles and helped to forge the sound of heavy metal.

Ritchie first picked up a guitar aged 11 when his father told him he could have the instrument if he agreed to classical lessons. Ritchie honoured the promise and these lessons would give him a strong foundation for his future playing style, particularly in harmony and technique.

Ritchie's next mentor was the great British session player Big Jim Sullivan. The exploding blues and rock boom of the late '50s and early '60s put Ritchie in the perfect place to hone

his skills; by '63 he was gigging and recording with The Outlaws and Screaming Lord Sutch, and also forging a session career of his own.

Of course, Blackmore is best known for his time with Deep Purple, the band he founded in 1968. Within just a couple of years they were an international success, credited as forerunners of heavy metal and neo-classical rock. However, Deep Purple's star burnt bright and fast for Ritchie who only lasted with the band until 1973. But he went on to form Rainbow, achieving further success and 28 million album sales.

“WITHIN JUST A COUPLE OF YEARS DEEP PURPLE WERE AN INTERNATIONAL SUCCESS, CREDITED AS FORERUNNERS OF HEAVY METAL AND NEOCLASSICAL ROCK GUITAR MUSIC”

With many line-up changes, Rainbow continued to tour and record until 1997 when Ritchie disbanded the group to form the acoustic group Blackmore's Night with his wife Candice Night. To date they have released eight studio albums. Blackmore has stated he doesn't much care for touring, but he and Rainbow briefly reformed in 2016 for three sold-out European dates.

Our two examples show the bluesier side of Blackmore during his Deep Purple period. Ritchie is always precise and clear in his execution, so make sure every note speaks. **BT**

NEXT MONTH Les dissects the indisputably bluesy style of Pink Floyd legend **David Gilmour**



Get the Tone

During Deep Purple and Rainbow Ritchie was a Strat player, with occasional leanings towards a Gibson ES-335. Marshall Major amps created his legendary huge sound. For our examples single-coil is the way to go: Ritchie preferred bridge pickup, played loud - powerful but with minimum front-end gain. Go easy on the effects - perhaps a dab of reverb or light slap-back.



TRACK RECORD The band's 1968 debut *Shades Of Deep Purple* was not a huge success but is a fine example of their early sound. *Deep Purple In Rock* (1970) with its iconic cover contained *Speed King* and the epic *Child In Time*; while *Machine Head* (1972), their most successful release and considered a pioneering album in the heavy metal genre, boasted *Smoke On The Water*, *Highway Star* and *Lazy*.

EXAMPLE 1 MINOR BLUES IN A

CD TRACK 48

Our first example is a blues progression in A Minor. In typical Blackmore style the licks are based on the A Blues scale (A-C-D-E $\flat$ -E-G) with a few chromatic approach notes throw in. Ritchie 'snapped' his pull-offs away from the string and hammered down with immense power and precision. Aim to do the same.

$\text{♩} = 200$

Am7

BU RP -----

D9 **Am7**

BU

F9 **E9** **Am7** **D/A**

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

13

EXAMPLE 2 D DOMINANT BLUES

CD TRACK 50

This example, a quick-change blues in D7 (D Mixolydian: D-E-F $\sharp$ -G-A-B-C) is a fair bit busier than Ex1 although slower. It also features more bends and vibrato, and finds Ritchie up at the higher reaches of the fretboard. Make sure your bends are accurate, your vibrato is confident and your pull-offs and hammer-ons razor sharp.

$\text{♩} = 50$

D7 **G7**

BU

10-12

13-10

10-13

10-12

12-13

12-10

12-10

12

10

EXAMPLE 2 D DOMINANT BLUES ...CONTINUED

CD TRACK 50

3

D7 G7 D7

BU

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

7 6-8 (10) 6-8 7 6 7 7 7 7 6-5

6

G7 D7 G7

BU BU BU

4 5-3 10-12 12-(14) 14 14-(15) 15 15-(17) 17 14 15

9

D7 G7 D7

BU BU BU BU BU BU

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

12

G7 D7

BU BU BU

12-(14)-12(14) 10 12-(14)-12-10 12 10-12 10-13 12 10-7 8-6 7 6 8/10 10

14

G7 D7 G7

BU BU BU

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

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Genesis

Brought to you by...

bimm *bristol* 

Martin Cooper checks out the stadium-filling era of progressive rock giants Genesis, and their bass player-cum-guitarist Mike Rutherford.



Mike Rutherford
on stage with
Phil Collins in
Genesis MKII

ABILITY RATING

☆☆☆☆☆ Moderate

Info

Key: A
Tempo: 127 bpm
CD: TRACKS 52-53

Will improve your...

- ✓ Playing in odd time signatures
- ✓ Playing for the song
- ✓ Intricate part writing

Genesis has been around since their formation at Charterhouse School in Surrey in 1967. Original singer Peter Gabriel and guitarist Steve Hackett (who replaced Anthony Phillips) have become legends in their own right (particularly Gabriel), but it is the long-term line-up of Phil Collins on drums and vocals, Mike Rutherford on bass and then guitar, and Tony Banks on keyboards, that has seen the most commercial success. Moving from folk to progressive rock

during the '70s, the band had a string of huge albums and tours throughout that decade and the next. The trio managed to blend progressive elements with pop songwriting sensibilities to great effect. Current sales figures number well over 100 million albums.

After the 1974 album *The Lamb Lies Down On Broadway*, Gabriel left the band and with their search for a replacement proving to be unsuccessful, Collins volunteered to take over vocal duties, as well as continuing as drummer. This stadium-filling line-up was completed by guitarist Daryl Stuermer and drummer Chester Thompson, with Stuermer and Rutherford each playing guitar and bass during live shows.

After a hiatus when Collins left in 1996 to concentrate on his solo career they returned, as many rock legends do, after a few years.

The reunion tour in 2007 with Phil Collins included a gig in Rome to more than half a million people.

The band's musical background included church and classical music, as well as the likes of The Beatles and Otis Redding. Their writing included elements of psychedelic fantasy, with mythical characters forming part of Gabriel's lyric writing. They have managed to flawlessly blend unusual time signatures and interesting harmony with pop melodies; they are one of the few bands to manage to do all this while appealing to a huge audience.

Rutherford's guitar playing has always been restrained and the songs never feature gratuitous guitar soloing. He always manages to compose parts that blend with Banks' keyboard lines (not featured but Mike likes detuning his first string from E to D: try it).

The track this month is in the key of A

“MIKE RUTHERFORD'S PLAYING HAS ALWAYS BEEN RESTRAINED, AND THE SONGS NEVER FEATURE GRATUITOUS GUITAR SOLOING”

(A-B-C#-D-E-F#-G#) but features many non-diatonic notes. It's really based more around A Dorian (A-B-C-D-E-F#-G) and A Mixolydian (A-B-C#-D-E-F#-G). The track is built heavily around guitar and keyboards, and is written taking most influence from the more pop-orientated era of late '80s and early '90s Genesis. The parts are all relatively straightforward and easy to play, but be particularly aware of the changing time signatures, and check out the Get The Tone box and Playing Tips for more details. 

NEXT MONTH Martin checks out the rock guitar side of multi-instrumentalist genius, *Prince*



Get the Tone

Rutherford favours a Fender Clapton Strat, but was also often seen with a double-neck Shergold 12-string/bass. Amps are standard Fender style, with a decent amount of delay. Daryl Stuermer uses a similar set-up. I used a Tom Anderson Drop Top and Jackson Ampworks McFly amp set clean, with a Carpe Diem pedal for gain on the track. Use the above settings as a working starting point, adding delay and reverb to taste.



TRACK RECORD Early albums with Gabriel included 1973's *Selling England By The Pound*, which featured *Firth Of Fifth*; but the stadium-filling era featured the classic *Invisible Touch* from 1986 (*Land Of Confusion* and *Tonight, Tonight, Tonight*) alongside the title track. 2014's best of collection, *R-kive* that covers all eras of the band, plus Collins and Gabriel's solo music and Rutherford's *Mike And The Mechanics* hits.

EXAMPLE GENESIS STYLE - RHYTHM

CD TRACK 52

The track has constantly changing time signatures, from 7/4 to 6/4 and then 5/4 to 6/4 before settling on 4/4. Try to make sure that you feel your way through the rhythms - at first you may need to literally count the beats in each bar while you get used to so many time changes. Timing will also be crucial

in the main rhythm parts because many of the guitar chords are doubled on keyboard, so any timing issues will be highlighted - as usual, don't fall foul of the 'guitarist's curse' - rushing ahead of the beat. There's some light muting on the fifth-string rhythm parts in order to help them stand out.

$\text{♩} = 127$ A5

1, 3

C/A G/A A5 D/A A A5 A E

5, 7 9

D A A E D A A5 G5 A5 C

10 13, 17 3

D C D G5 D A 1, 2, 3 D 4 D

15, 19 21, 23, 25, 27 28

A5 C/A G/A A5 D/A A A5

29, 33 37

EXAMPLE GENESIS STYLE - LEAD

CD TRACK 52

The solo is melodic and simple to play, but be aware of any issues with intonation on the string bends and aim for a nice, smooth vibrato.

Example Genesis Style - Lead

Tempo: $\text{♩} = 127$

Measure 28: **A5** (Guitar), **BU** (Bass)

Measure 29: **C/A** (Guitar), **G/A** (Guitar), **A5** (Guitar), **BU** (Bass)

Measure 32: **D/A** (Guitar), **A** (Guitar), **A5** (Guitar), **C/A** (Guitar), **G/A** (Guitar)

Measure 35: **A5** (Guitar), **D/A** (Guitar), **A** (Guitar), **A5** (Guitar)

Measure 36: **A5** (Guitar), **D/A** (Guitar), **A** (Guitar), **A5** (Guitar)

Measure 37: **A5** (Guitar), **D/A** (Guitar), **A** (Guitar), **A5** (Guitar)

Measure 38: **A5** (Guitar), **D/A** (Guitar), **A** (Guitar), **A5** (Guitar)

Measure 39: **A5** (Guitar), **D/A** (Guitar), **A** (Guitar), **A5** (Guitar)

Measure 40: **A5** (Guitar), **D/A** (Guitar), **A** (Guitar), **A5** (Guitar)

Measure 41: **A5** (Guitar), **D/A** (Guitar), **A** (Guitar), **A5** (Guitar)

Measure 42: **A5** (Guitar), **D/A** (Guitar), **A** (Guitar), **A5** (Guitar)

Measure 43: **A5** (Guitar), **D/A** (Guitar), **A** (Guitar), **A5** (Guitar)

Measure 44: **A5** (Guitar), **D/A** (Guitar), **A** (Guitar), **A5** (Guitar)

Measure 45: **A5** (Guitar), **D/A** (Guitar), **A** (Guitar), **A5** (Guitar)

Measure 46: **A5** (Guitar), **D/A** (Guitar), **A** (Guitar), **A5** (Guitar)

Measure 47: **A5** (Guitar), **D/A** (Guitar), **A** (Guitar), **A5** (Guitar)

Measure 48: **A5** (Guitar), **D/A** (Guitar), **A** (Guitar), **A5** (Guitar)

Measure 49: **A5** (Guitar), **D/A** (Guitar), **A** (Guitar), **A5** (Guitar)

Measure 50: **A5** (Guitar), **D/A** (Guitar), **A** (Guitar), **A5** (Guitar)

Measure 51: **A5** (Guitar), **D/A** (Guitar), **A** (Guitar), **A5** (Guitar)

Measure 52: **A5** (Guitar), **D/A** (Guitar), **A** (Guitar), **A5** (Guitar)

Measure 53: **A5** (Guitar), **D/A** (Guitar), **A** (Guitar), **A5** (Guitar)

Measure 54: **A5** (Guitar), **D/A** (Guitar), **A** (Guitar), **A5** (Guitar)

Measure 55: **A5** (Guitar), **D/A** (Guitar), **A** (Guitar), **A5** (Guitar)

Measure 56: **A5** (Guitar), **D/A** (Guitar), **A** (Guitar), **A5** (Guitar)

Measure 57: **A5** (Guitar), **D/A** (Guitar), **A** (Guitar), **A5** (Guitar)

Measure 58: **A5** (Guitar), **D/A** (Guitar), **A** (Guitar), **A5** (Guitar)

Measure 59: **A5** (Guitar), **D/A** (Guitar), **A** (Guitar), **A5** (Guitar)

Measure 60: **A5** (Guitar), **D/A** (Guitar), **A** (Guitar), **A5** (Guitar)

Measure 61: **A5** (Guitar), **D/A** (Guitar), **A** (Guitar), **A5** (Guitar)

Measure 62: **A5** (Guitar), **D/A** (Guitar), **A** (Guitar), **A5** (Guitar)

Measure 63: **A5** (Guitar), **D/A** (Guitar), **A** (Guitar), **A5** (Guitar)

Measure 64: **A5** (Guitar), **D/A** (Guitar), **A** (Guitar), **A5** (Guitar)

Measure 65: **A5** (Guitar), **D/A** (Guitar), **A** (Guitar), **A5** (Guitar)

Measure 66: **A5** (Guitar), **D/A** (Guitar), **A** (Guitar), **A5** (Guitar)

Measure 67: **A5** (Guitar), **D/A** (Guitar), **A** (Guitar), **A5** (Guitar)

Measure 68: **A5** (Guitar), **D/A** (Guitar), **A** (Guitar), **A5** (Guitar)

Measure 69: **A5** (Guitar), **D/A** (Guitar), **A** (Guitar), **A5** (Guitar)

Measure 70: **A5** (Guitar), **D/A** (Guitar), **A** (Guitar), **A5** (Guitar)

Measure 71: **A5** (Guitar), **D/A** (Guitar), **A** (Guitar), **A5** (Guitar)

Measure 72: **A5** (Guitar), **D/A** (Guitar), **A** (Guitar), **A5** (Guitar)

Measure 73: **A5** (Guitar), **D/A** (Guitar), **A** (Guitar), **A5** (Guitar)

Measure 74: **A5** (Guitar), **D/A** (Guitar), **A** (Guitar), **A5** (Guitar)

Measure 75: **A5** (Guitar), **D/A** (Guitar), **A** (Guitar), **A5** (Guitar)

Measure 76: **A5** (Guitar), **D/A** (Guitar), **A** (Guitar), **A5** (Guitar)

Measure 77: **A5** (Guitar), **D/A** (Guitar), **A** (Guitar), **A5** (Guitar)

Measure 78: **A5** (Guitar), **D/A** (Guitar), **A** (Guitar), **A5** (Guitar)

Measure 79: **A5** (Guitar), **D/A** (Guitar), **A** (Guitar), **A5** (Guitar)

Measure 80: **A5** (Guitar), **D/A** (Guitar), **A** (Guitar), **A5** (Guitar)

Measure 81: **A5** (Guitar), **D/A** (Guitar), **A** (Guitar), **A5** (Guitar)

Measure 82: **A5** (Guitar), **D/A** (Guitar), **A** (Guitar), **A5** (Guitar)

Measure 83: **A5** (Guitar), **D/A** (Guitar), **A** (Guitar), **A5** (Guitar)

Measure 84: **A5** (Guitar), **D/A** (Guitar), **A** (Guitar), **A5** (Guitar)

Measure 85: **A5** (Guitar), **D/A** (Guitar), **A** (Guitar), **A5** (Guitar)

Measure 86: **A5** (Guitar), **D/A** (Guitar), **A** (Guitar), **A5** (Guitar)

Measure 87: **A5** (Guitar), **D/A** (Guitar), **A** (Guitar), **A5** (Guitar)

Measure 88: **A5** (Guitar), **D/A** (Guitar), **A** (Guitar), **A5** (Guitar)

Measure 89: **A5** (Guitar), **D/A** (Guitar), **A** (Guitar), **A5** (Guitar)

Measure 90: **A5** (Guitar), **D/A** (Guitar), **A** (Guitar), **A5** (Guitar)

Measure 91: **A5** (Guitar), **D/A** (Guitar), **A** (Guitar), **A5** (Guitar)

Measure 92: **A5** (Guitar), **D/A** (Guitar), **A** (Guitar), **A5** (Guitar)

Measure 93: **A5** (Guitar), **D/A** (Guitar), **A** (Guitar), **A5** (Guitar)

Measure 94: **A5** (Guitar), **D/A** (Guitar), **A** (Guitar), **A5** (Guitar)

Measure 95: **A5** (Guitar), **D/A** (Guitar), **A** (Guitar), **A5** (Guitar)

Measure 96: **A5** (Guitar), **D/A** (Guitar), **A** (Guitar), **A5** (Guitar)

Measure 97: **A5** (Guitar), **D/A** (Guitar), **A** (Guitar), **A5** (Guitar)

Measure 98: **A5** (Guitar), **D/A** (Guitar), **A** (Guitar), **A5** (Guitar)

Measure 99: **A5** (Guitar), **D/A** (Guitar), **A** (Guitar), **A5** (Guitar)

Measure 100: **A5** (Guitar), **D/A** (Guitar), **A** (Guitar), **A5** (Guitar)

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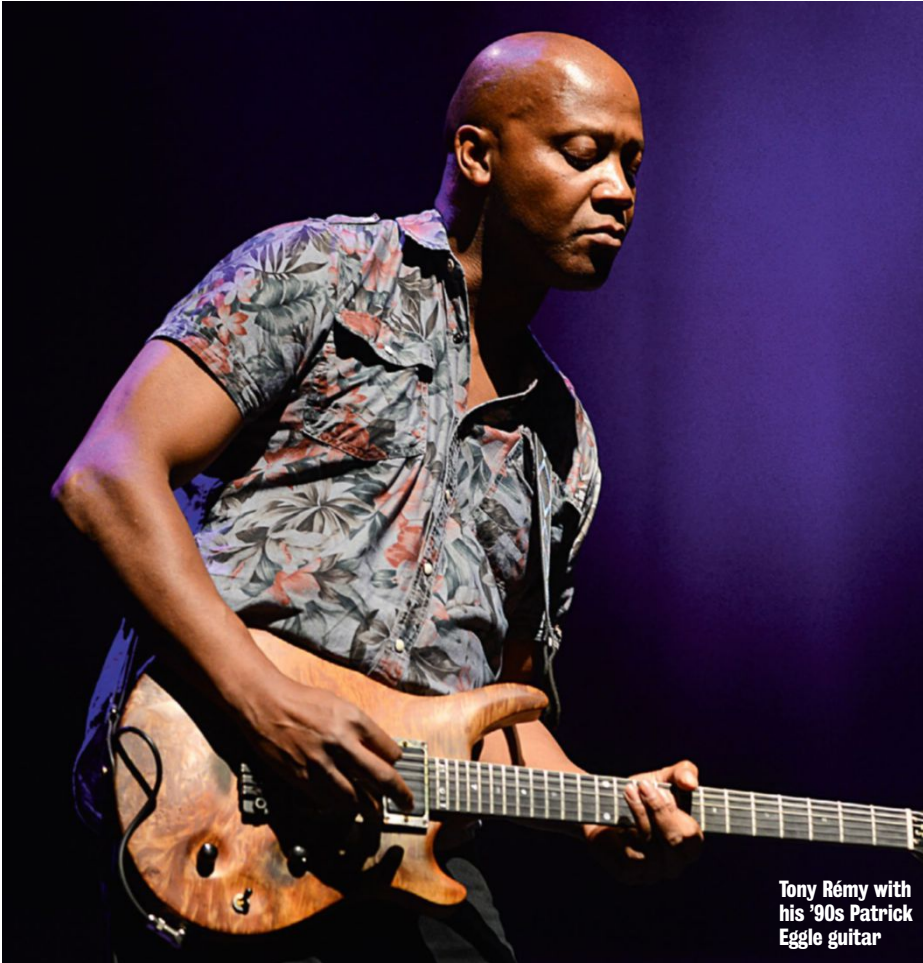


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Tony Rémy



A '360 guitar player', Tony Rémy is one of the UK's shining stars of jazz, blues, fusion and funk guitar, says **John Wheatcroft**.



Tony Rémy with his '90s Patrick Eggle guitar

ABILITY RATING

☆☆☆☆☆ Moderate/Advanced

Info

Key: Various

Tempo: Various

CD: TRACKS 54-69

Will improve your...

- ✓ Blend of bebop & blues vocabulary
- ✓ Rhythmic placement & phrasing
- ✓ Fluency through a range of keys

If you can list artists as impressive and diverse as Annie Lennox, Incognito, Herbie Hancock, Jack Bruce, Pee Wee Ellis, The Crusaders, Craig David and a whole load more on your musical resume, then it's likely that you are a highly-accomplished player and doing something that aspiring musicians should pay attention to. Such is the case with this month's chosen

artist, the London-based guitarist Tony Rémy, who for over 30 years has maintained a remarkable career as a session guitarist and touring band member, with a bursting portfolio of recorded work, including a half dozen critically-acclaimed solo releases.

Rémy has achieved his goal of becoming a '360 guitar player'. His playing expertly blends bebop vocabulary with funky rhythm chops and expressive blues. Expect to hear aggressive rock whammy abuse and pinched harmonics one moment and delicate, sensitive acoustic fingerpicking the next, all executed with taste and authenticity. It's easy to see why he's held in such high regard - and in such demand. His influences are diverse and broad: George Benson and Wes, with

some slippery, dissonant phrasing not dissimilar to that of Scofield or Mike Stern; his whammy bar antics tip the hat a little in the direction of Jeff Beck - not forgetting his assimilation of all the great players. Rémy skilfully blends these influences, adding his own ideas and creativity to forge a sound that's both stylistically rooted and achieves a unique musical personality. There is a new album in the pipeline, *In The Middle Of Before And After*, and I, for one, await it with great anticipation.

There are eight short examples this month, each a snapshot of the style that you might hear Tony play in a spontaneous and improvised setting. I'd urge you to get out and see world-class players, such as Rémy, perform in the flesh. This way you will develop a sense for the depth of vocabulary and the speed of reaction present within all the great

“PRACTISE EVERY SINGLE DAY, EVEN IF YOU HAVE TO SLEEP FOR ONE HOUR, PRACTISE EVERY DAY” Tony Rémy

players. The interplay between musicians 'in the moment' and the concept of each performance being completely unique is something that can only be fully appreciated when you are present to witness and enjoy it. Much as we all love YouTube, you really can't beat being in the room with a band full of cooking musicians! Hopefully, you'll feel inspired to attempt to incorporate a little (or a lot) of this invigorating spontaneity into your own musical endeavours; if so your playing, along with the music you create, will be all the better for it. As always, enjoy. 

NEXT MONTH John pays fond tribute to the father of jazz-fusion the late, great **Larry Coryell**

3

6

5

5

3

GAIN
BASS
MIDDLE
TREBLE
REVERB

Get the Tone

Tony switches between guitars to suit the style he's playing, so we've varied the tones to reflect this. You can't go wrong with a solidbody guitar into a clean amp, adding overdrive and/or delay as appropriate. We'd suggest the neck pickup for the clean examples and exploring your options for the edgier ones, although the concepts here are universal and will suit any sound. The suggested settings reflect our clean-toned starting point.



TRACK RECORD *Boof!* (1994), Tony's debut release, is an excellent introduction. *Street Guitar* (2001) is equally impressive with arguably a touch more edge to Rémy's sound. *Metamorphollow-G* (1997) features tons of slick, sophisticated and super-hip playing, plus great compositions. Rémy can also often be spotted hosting the Blues Explosion nights at Ronnie Scott's, so why not catch our man in action?

EXAMPLE 1 MOTIFIC BLUES

CD TRACK 54

With the exception of the final E natural (maj 3rd in the key of C), all of the melodic material contained within our first example comes directly from the C Minor Pentatonic scale (C-E_b-F-G-B_b). While the note selection is undoubtedly a consideration, it is Tony's rhythmic punctuation and the choice repetition

and development of melodic fragments that give this musical excerpt much of its interest, so take care to notice how the phrases unfold in a logical and cohesive way and aim to incorporate some of this type of approach into your own improvisations.

$\text{♩} = 144$ N.C. C7

Clean tone

E B G D A E

1

8 10 8 10 10 8 10 10 8 10 10 10 10 10 10

F7 C7

PM

E B G D A E

6

8 10 10 8 9 8 6 8 8 6 8 8 8 6 8 6 8/10 8 8 10 10 8 9

EXAMPLE 2 SWINGING NEW ORLEANS 'SECOND-LINE' FEEL LINES

CD TRACK 56

Rémy doesn't chicken out when it comes to playing through the changes, as this following example of Dominant 7ths rising in 4ths (D7-G7-C7) ably demonstrates. The rhythmic content here is based around a typical swinging

New Orleans feel that often goes by the name of 'second-line'. The trick to achieving a similar effect is to aim to connect the crucial chord tones while maintaining a consistent swing feel throughout.

$\text{♩} = 172$ Swing D7 G7 C7

Slight overdrive with octave fx

E B G D A E

1

6 7 5 4 7 5 5 3 2 5 5 3 5 5 10 9 8 7 10

8 10 9 7 10 9 8 10 8 7 10 9 7 10 8 10 7 10 9 7 8 8 8

7

EXAMPLE 3 PENTATONIC AND TRIAD IDEAS OVER MODAL CHANGES

CD TRACK 58

One effective improvisational approach you can adopt is to 'pick your battles', metaphorically speaking and in relation to addressing the harmony. Here Tony approaches the Bm7 as you might expect, with B Minor Pentatonic scale (B-D-E-F#-A), although he chooses to let the move to G11 go by while holding his place in B Minor. Similarly, he chooses

to nail the shift to A11 with a cool A Major triad idea (A-C#-E); but his approach for the final B₁₃ chord is to return back to B Minor and, rather than explicitly follow the harmony, the harmony will eventually return to him. This is all no doubt completely intentional and, as you can see, used in the right place works a treat.

♩ = 104 Swing 16ths

Bm7

G11

BU

Slight overdrive with delay

1

A11

B $\flat$ 13

PB 9 BD

2

EXAMPLE 4 DIATONIC MAJOR SCALE IDEAS WITH SLIGHT CHROMATIC EMBELLISHMENT

CD TRACK 60

Tony approaches this diatonic progression in G_b, predominantly with G_b Major scale, although he does add a little more chromatic interest and bebop vocabulary against both E_bm7 and A_bm7 chords. Again, his rhythmic editing is superb and really helps to imply a more polished and composed feel to what

were in all probability totally improvised lines. What was particularly evident in researching this article is just how comfortable Rémy is with all key signatures. Now might be a good time to ask yourself if you feel the same way about your own playing and, if not, make steps to address this fundamental skill.

♩ = 98 Straight G♭maj7

Acoustic guitar

10-11-11-11 11-10 11-10 11 10 11-10-8 11-13 11-9-8 9-11 11-8

EXAMPLE 4 DIATONIC MAJOR SCALE IDEAS WITH SLIGHT CHROMATIC EMBELLISHMENT ...CONTINUED

CD TRACK 60

Ebm7

E
B
G
D
A
E

4

Abm7 **Dbb11**

E
B
G
D
A
E

6

EXAMPLE 5 REPETITIOUS RHYTHM PENTATONIC LICKS

CD TRACK 62

While there is nothing too tricky from a note perspective within these bars (based again exclusively from B Minor Pentatonic scale) the rhythmic repetition that doesn't align exactly with the beat and the technical stamina

required to maintain the requisite delivery might take a little time to get under your fingers and intuitively into your rhythmic awareness. We're after a more aggressive delivery here, so turn up the gain and don't be afraid to dig in.

A13 **Bm7**

♩ = 74

Rock overdrive

E
B
G
D
A
E

1

A13 **Bm7**

E
B
G
D
A
E

4

EXAMPLE 6 MELODIC DEVELOPMENT THROUGH MINOR TO MAJOR

CD TRACK 64

This example begins in A_b Minor, although we eventually make our way towards C Lydian (C-D-E-F[#]-G-A-B). There's quite a bit of motivic development here, along with some slick rhythmic manipulation in bars 5 and 6. While

this example uses a delay in time with the track, don't have the volume of the repeats too high or you'll obscure the original guitar, and with lines as beautifully-considered as these, we'd like to hear them shine through.

$\text{♩} = 92$ **A_bm7**

Clean with delay

E
B
G
D
A
E

1

4

Cmaj7[#]11

E
B
G
D
A
E

7

EXAMPLE 7 BEBOP LINES OVER TWO-CHORD LYDIAN VAMP

CD TRACK 66

This example toggles back and forth between D_bmaj7 and Cm7 (the IVmaj7 and III_m7 in the key of A_b), and as the IV is functioning as the key centre, this could be considered from the perspective of D_b Lydian (R-2-3-[#]4-5-6-7). It's possible that Rémy is visualising these lines from the parent key's II chord,

B_bm7, along with its associated B_b Dorian mode (B_b-C-D_b-E_b-F-G-A_b), using a device called minorisation. If you like this type of sound and approach, then you really must investigate both the musical and the educational contributions to jazz presented to us by the legendary guitarist, Pat Martino.

$\text{♩} = 110$ Swing 16ths **D_bmaj7** **Cm7**

Clean (D_b Lydian)

E
B
G
D
A
E

1

EXAMPLE 7 BEBOP LINES OVER TWO-CHORD LYDIAN VAMP ...CONTINUED

CD TRACK 66

Example 7 shows bebop lines over a two-chord Lydian vamp. The notation includes a treble clef staff with a key signature of three flats (Bb, Eb, Ab) and a 4/4 time signature. The bass staff shows fret numbers for the left hand. Chords Dbmaj7 and Cm7 are indicated above the staff. The piece is divided into two systems, each with three measures. The first system starts with Dbmaj7, then Cm7, then Dbmaj7. The second system starts with Cm7, then Dbmaj7, then Cm7. The notation includes various bebop licks, including sixteenth and thirty-second note runs, and triplets.

EXAMPLE 8 COMBINED BEBOP AND BLUES LINES

CD TRACK 68

Our final example consolidates a number of the approaches we've seen, such as funky and bluesy bending and Pentatonic ideas in B minor, juxtaposed with more bebop orientated Aeolian lines (B-C#-D-E-F#-G-A), with chromatic decoration and embellishment. Again, Rémy is selective with which chords

demand his attention, allowing the Bm7 passing chord to go by untouched but resolving this slight and transient tension with great authority and command with a pair of choice blues bends in bar 4, leading us logically to a super-strong resolution square on the downbeat of bar 5.

Example 8 shows combined bebop and blues lines. The notation includes a treble clef staff with a key signature of two sharps (F#, C#) and a 4/4 time signature. The bass staff shows fret numbers for the left hand. Chords Bm7 and Bbm7 are indicated above the staff. The piece is divided into two systems, each with four measures. The first system starts with a 'Clean' section, then Bm7, then Bbm7, then Bm7. The second system starts with A13, then Bm7, then Bm7, then Bm7. The notation includes various bebop licks, including sixteenth and thirty-second note runs, and triplets. The piece is marked 'Straight' and '112'.

Glenn Frey



While also a confident electric soloist, this month **Stuart Ryan** shows how Frey's fine acoustic strumming powered so many great Eagles songs.



Glenn Frey: one of the first and longest serving Takamine users

ABILITY RATING

☆☆☆☆☆ Easy/Moderate

Info

Key: G

Tempo: 109 bpm

CD: TRACK 70-71

Will improve your...

- ✓ Syncopated fretting-hand strumming
- ✓ Knowledge of Major 7 and 6 chords
- ✓ Fretting-hand chord changes

The death of Glenn Frey on January 18 2016 robbed the world of one its greatest country-rock songwriting pioneers. Frey's work as a songwriter with both The Eagles and as a solo artist set him apart from his peers, and hits like *Lyn' Eyes*, *Take It Easy* and *New Kid In Town* will be forever remembered. His writing

partnership with fellow Eagle Don Henley yielded some of the most memorable country rock tracks of all time, a fact bolstered by the mind boggling album sales.

Frey was born in Detroit, Michigan on November 6, 1948 and his early musical experiences came from playing piano from the age of five. As he grew older he was attracted to the Detroit rock scene and the guitar beckoned. He formed his first band, The Mushrooms, in 1967. In the same year he got his first break when he met singer-songwriter Bob Seger who secured Frey his first management and recording contract. At just 19 years old Frey recorded acoustic guitar for Seger's track *Ramblin' Gamblin'*

Man, and his own album the following year as the duo Longbranch Pennywhistle alongside JD Souther. Inevitably, Los Angeles beckoned and in 1969 he made the move, quickly forming an association with a young Jackson Browne – a co-writing partnership that would produce the early Eagles smash hit *Take It Easy*.

The following year, Frey met drummer Don Henley and the two of them formed Linda Ronstadt's touring band, which also included Randy Meisner and Bernie Leadon – thus The Eagles was born. The history and the hits of the band are well documented but what is particularly interesting is that Frey, a very capable lead guitarist, chose to let Don Felder and Joe Walsh take the bulk of the guitar spotlight while he took on acoustic rhythm guitar duties. It's Frey's solid strumming style that provides the backbone

“FREY'S SONGWRITING PARTNERSHIP WITH DON HENLEY YIELDED SOME OF THE MOST MEMORABLE SONGS OF ALL TIME”

for many of the band's best-loved tracks and his easy-going rhythm style is a lesson in both tight but relaxed strumming and embellished chord voicings. The powerful rhythms of *Take It Easy* are also a great example of how a simple strummed acoustic guitar part can drive a track along from the outset.

Frey's career continued after the split of The Eagles in 1980, when he produced hits like *The Heat Is On* from *Beverly Hills Cop*. But the legendary Hell Freezes Over reunion Frey passed away after complications following surgery for rheumatoid arthritis, acute ulcerative colitis and pneumonia. 

NEXT MONTH Stuart looks at the delicate and beautiful acoustic style of Queen's *Brian May*

5

GAIN

6

BASS

6

MIDDLE

6

TREBLE

3

REVERB

Get the Tone

Glenn Frey was a long-time user of Takamine acoustics in both six and 12-string form. He even had his own signature model, the Takamine EF360GF. Of course, any decent acoustic guitar will provide great results but dreadnought sized instruments are the usual choice for strumming. Lighter picks also tend to yield more rewarding results.



TRACK RECORD To hear this style I'd recommend starting with The Eagles' 1972 eponymous debut album, which contains tracks like *Take It Easy* and *Peaceful Easy Feeling*. While all the albums are great also check out 1975's *One Of These Nights* and the smash hit *Hotel California* from 1976 (remember, though, that it was Don Felder who came up with the title track's mind-blowing intro chord sequence).

EXAMPLE GLENN FREY

CD TRACK 70

[Bar 1] Although this is a simple study on the face of it, keeping the rhythms perfectly in time is actually something of a challenge owing to what happens on beat two, where the '1-2-and-a-3-and-4-and' strumming pattern will require a relaxed, rapid strum from the picking hand.

[Bar 2] Colour can be added to chords in order to change their characteristics, sometimes quite dramatically and in this sequence just moving the top note of the chord takes us from Major to Major 7 to Major 6, which has the effect of adding a top-line melody to the sequence. Listen to

Lyin' Eyes to hear a similar sort of effect.

[Bar 9] And here's a similar idea in reverse, this time transitioning from C Major 7 to a C chord, again just by moving one voice within the shape. It's a good idea to get accustomed to where all these notes lie within chords, so that you can play, adjust and change chords based on note knowledge rather than just shape.

[Bar 14] Another example of how to change the character of a chord, this time moving from G to Gsus4. Watch out for the rhythms in this and the preceding bars as we now have syncopation between beats two and three.

Example 1: Bars 1-3

Tempo: ♩ = 109

Chords: G, Gmaj7, G6

Example 2: Bars 4-6

Chords: Gmaj7, G, Gmaj7

Example 3: Bars 7-9

Chords: G6, Gmaj7, Cmaj7

Example 4: Bars 10-12

Chords: C, D7, D9 (omit 3)

Example 5: Bars 13-15

Chords: G, Gsus4, G

The guitar tablature shows fret numbers (0-3) for each string (E, B, G, D, A, E) across 15 bars. The notation includes standard musical notation with a treble clef and a key signature of one sharp (F#).

CD TRACK 70

unexpected chords along the way. The leap from the open C chord to the barred Cm will be good practice for the fretting hand. The D6/9sus 4 chord is only actually here as it allows us to briefly release the fretting hand fingers before making the following B7 chord shape.

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Diatonic arpeggios *Pt 1*

Vertical exercises



In this new mini-series **Shaun Baxter** looks at ways of extracting ear-catching 7th arpeggios from within the A Mixolydian scale.

ABILITY RATING

★★★★★ Moderate/Advanced

Info

Key: A (A7)

Tempo: 120 bpm

CD: TRACKS 72-74

Will improve your...

- ✓ Pulling 7th arpeggios from a scale
- ✓ Executing 7th arpeggios
- ✓ 7th arpeggio-based lines

Recently, we have focused on various ways of creating freshness and variety by being selective with our note choice, rather than simply playing up and down each scale. We started by looking at ways of extracting three-note entities from the scale in the form of triads; now we are going to study four-note entities, by learning how to extract

various 7th arpeggios from the scale.

To establish the 7th arpeggios within A Mixolydian we simply have to extend the triads that we have studied by another 3rd. In other words, by playing every other note from each starting note, instead of just 1-3-5, we can jump over 6 and play 7 too (giving us a 1-3-5-7 from each starting note). Using leaps like this (intervals of a $\flat$ 3rd or greater) instead of steps (intervals of a tone or smaller) will result in bolder harmonic content to your single-note lines. And, in this lesson, each line uses notes of the scale in such a way that we get to imply chord motion. The full list of arpeggios within A Mixolydian is as follows:

(V) A7	A	C#	E	G
	1	3	5	$\flat$ 7
(VIIm) Bm7	B	D	F#	A
	1	$\flat$ 3	5	$\flat$ 7
(VIIIm) C#m7b5	C#	E	G	B
	1	$\flat$ 3	$\flat$ 5	$\flat$ 7
(I) Dmaj7	D	F#	A	C#
	1	3	5	7
(IIIm) Em7	E	G	B	D
	1	$\flat$ 3	5	$\flat$ 7
(IIIm) F#m7	F#	A	C#	E
	1	$\flat$ 3	5	$\flat$ 7
(IV) Gmaj7	G	B	D	F#
	1	3	5	7

In the heat of improvisation, things are rarely this complicated. Basically, you simply need to learn how to recognise and play a four-note configuration comprising every other note from each starting note within the scale.

To do this, it becomes much more convenient and consistent to use three-notes-per-string patterns (see Diagram 1) rather than the CAGED shapes that we have studied so far. This is not to say that you must ditch the CAGED shapes. The CAGED shapes should be your visual reference, however, you move

on the neck (along the length of one string etc). Three-notes-per-string shapes can provide technical convenience for certain techniques, but will often involve straddling two CAGED shapes or drifting from one to another. In Diagram 1, I have numbered each three-notes-per-string pattern in relation to its nearest equivalent CAGED shape (just play through them in order: 1-2a-2b-3-4-5a-5b-1). And Diagram 2 shows all the notes of A Mixolydian on the guitar, so that you can see how everything fits together.

When playing three-notes-per-string, for every group of three adjacent strings, there will be three triads. In ascending order, we have the following:

First triad (2-1-1):

Lowest and highest notes of thickest string
Middle note of medium string
Lowest note of thinnest string

Second triad (1-2-1):

Middle note of thickest string
Lowest and highest notes of medium string
Middle note of thinnest string

Third triad (1-1-2):

Highest note of thickest string
Middle note of medium string
Lowest and highest notes of thinnest string

In the following lesson, we are going to look at Mixolydian lines that employ various diatonic arpeggios from within each scale shape; however, to start with, in this lesson, we are going to begin with exercises that will help »

5

5

5

5

5

GAIN
BASS
MIDDLE
TREBLE
REVERB

Get the Tone

All the examples were recorded using a standard blues-rock sound: my 1962 Fender Strat through a Zendrive into a Cornford head. From that starting point, for any given line, one just needs to consider which pickup(s) to use in order to get the most pleasing effect. I used the honky in-between setting between the middle and bridge pickups for most examples.



TRACK RECORD Multi-instrumentalist Simon Peter King has played with many influential jazz musicians, including Randy Brecker, Tim Garland and Jim Mullen, as well as leading his own band. Simon's playing is highly-skilled and intellectual, but also creative, spontaneous, unpredictable and daring. Check out his YouTube channel (simon peter king) and visit www.simonkingmusic.co.uk for more information.

“THREE-NOTES-PER-STRING SHAPES PROVIDE CONVENIENCE FOR SOME TECHNIQUES BUT WILL OFTEN MEAN STRADDLING OR DRIFTING BETWEEN CAGED SCALE SHAPES”

DIAGRAM 1 3-NOTES-PER-STRING PATTERNS FOR A MIXOLYDIAN

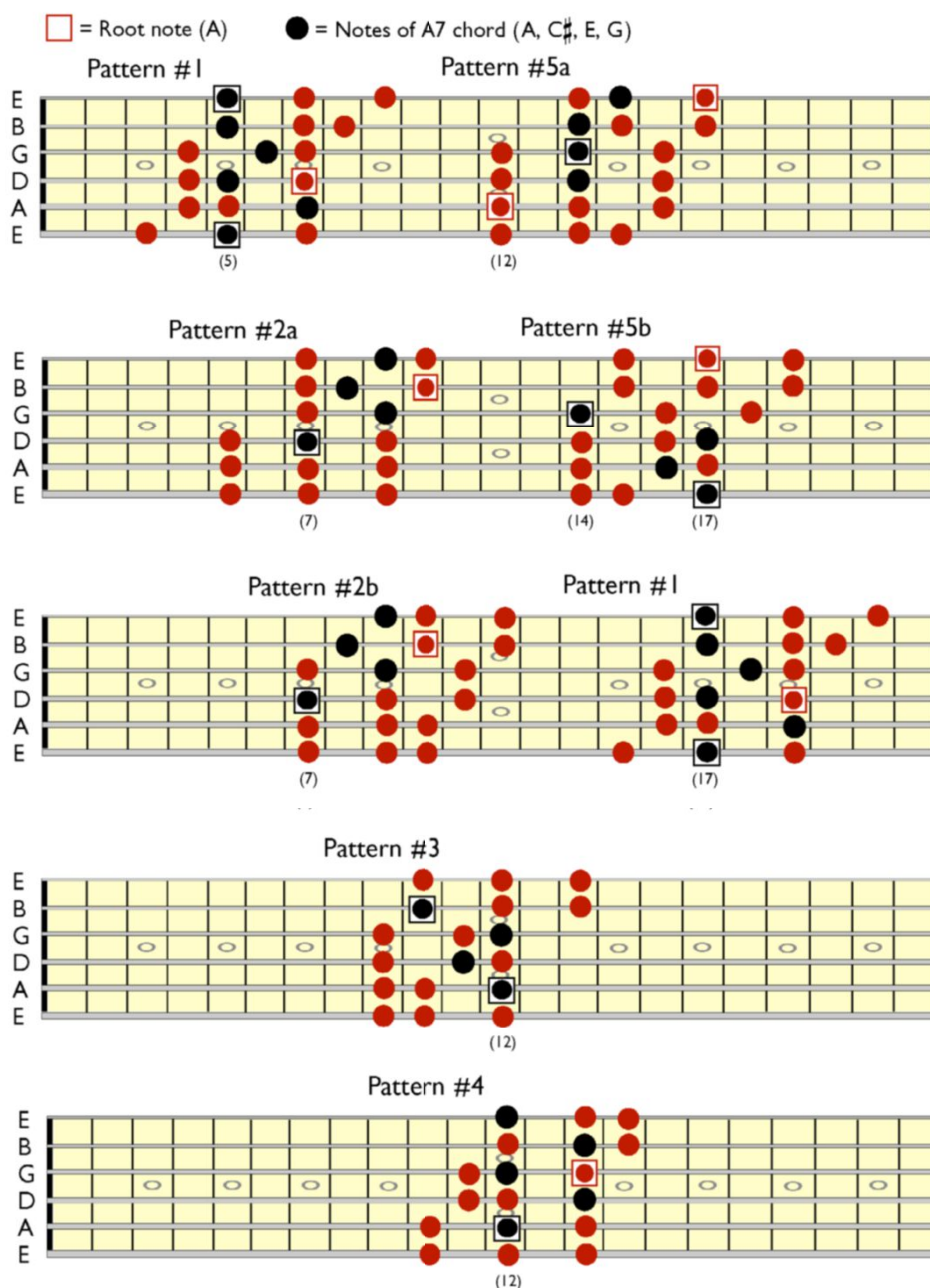
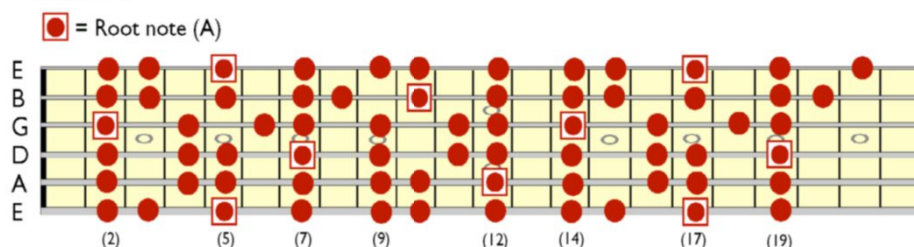


DIAGRAM 2 HOW ALL THE CAGED SHAPES LINK, FOR A MIXOLYDIAN



you to develop the ability to both see and play diatonic arpeggios from within a given scale. The following table shows the 24 ways in which the order of four different pitches can be played:

Starting from 1		Starting from 2	
1-2-3-4	1-2-4-3	2-1-3-4	2-1-4-3
1-3-2-4	1-3-4-2	2-3-1-4	2-3-4-1
1-4-2-3	1-4-3-2	2-4-1-3	2-4-3-1
Starting from 3		Starting from 4	
3-1-2-4	3-1-4-2	4-1-2-3	4-1-3-2
3-2-1-4	3-2-4-1	4-2-1-3	4-2-3-1
3-4-1-2	3-4-2-1	4-3-1-2	4-3-2-1

Our musical exercises will employ just a few of these, but you should aim to try all 24 in order to establish your own musical preferences. As you work through each of the first nine exercises, try taking just three beats at a time (in other words, all three arpeggios from each three-string group), as this will help with your visualisation. Basically, you will be following the 2-1-1, 1-2-1, and 1-1-2 configuration within each of the following string groups:

- Sixth string, fifth string, fourth string
- Fifth string, fourth string, third string
- Fourth string, third string, second string
- Third string, second string, first string

In this lesson, we are going to limit our approach to four-note shapes rather than extend each arpeggio beyond the span of an octave. This is because some arpeggios within a scale sound less settled than others when played against the underlying chord. In A Mixolydian, the A7, C#7,5, Em7 and Gmaj7 arpeggios sound settled against A7; whereas, the Bm7, Dmaj7 and F#m7 arpeggios sound more tense. We can use this tension, but only fleetingly; consequently, we need to shift through the latter arpeggios relatively quickly. Using large arpeggio shapes forces us to spend longer on each arpeggio and, therefore, risk extending periods of dissonance to uncomfortable levels for the listener, resulting in your lines just not sounding right.

Finally, regarding experimentation, it's important to appreciate that we are only working with the root inversion of each 7th arpeggio in this lesson (1-3-5-7), whereas it is also possible to use the first inversion (3-5-7-1), second inversions (5-7-1-3) and third inversion (7-1-3-5) too. Furthermore, although we are working exclusively with A Mixolydian, the same approach can also be applied to all other seven-note scales. **E**

EXAMPLES DIATONIC ARPEGGIOS

CD TRACK 74

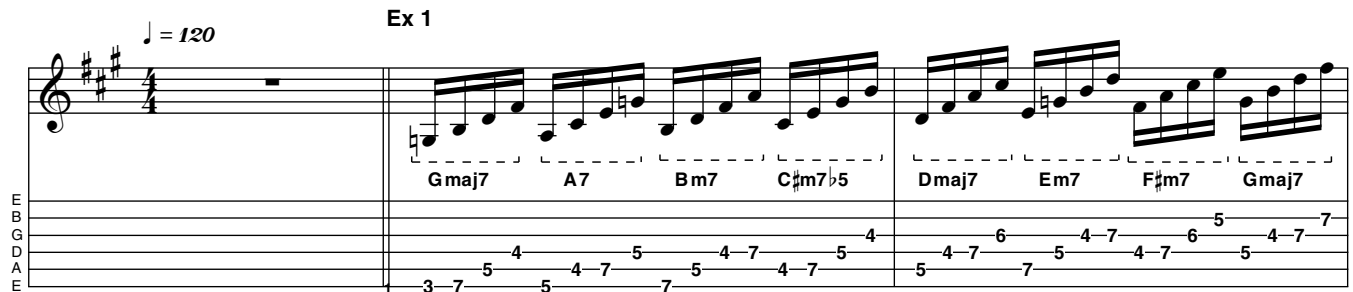
EXAMPLE 1 All 12 examples shown here are based around the three-notes-per-string pattern #1 of A Mixolydian (see Diagram 1). Make sure that you apply exactly the same approach to all of the other three-notes-per-string patterns too. Example 1 involves ascending using the first of our 24 permutations (1-2-3-4), which results in a straightforward ascent of each arpeggio shape. Here, we are travelling up through the scale, playing each of the diatonic arpeggios in series.

EXAMPLE 2 Next, we use the 4-3-2-1 permutation to descend each arpeggio shape and take this scheme up through the scale. Once you've learned these as exercises, you can begin to incorporate them more musically in your playing.

EXAMPLE 3 By alternating between 1-2-3-4 and 4-3-2-1 permutations, we get to move up through the series of arpeggios by playing up one arpeggio and then down the next. Again, you'll soon be making it sound less exercise-like.

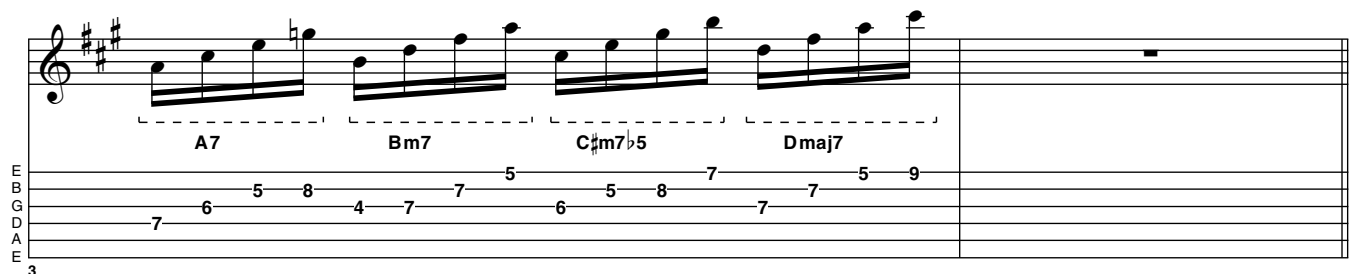
Ex 1

♩ = 120



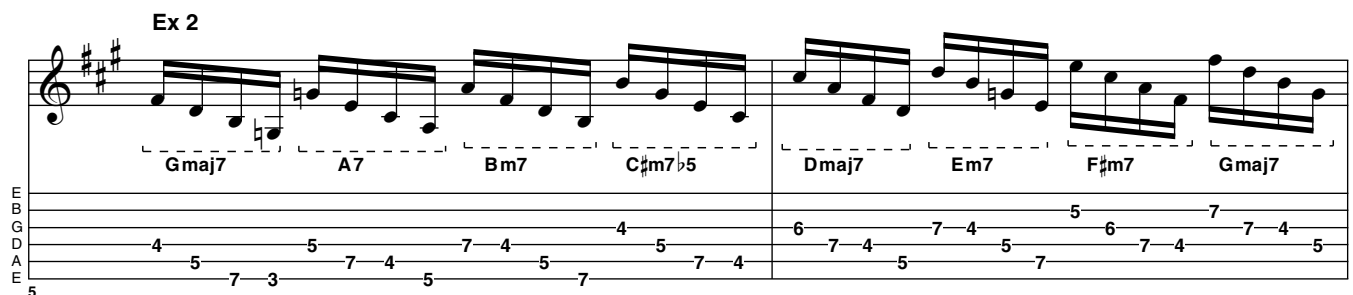
Gmaj7 A7 Bm7 C#m7b5

Dmaj7 Em7 F#m7 Gmaj7



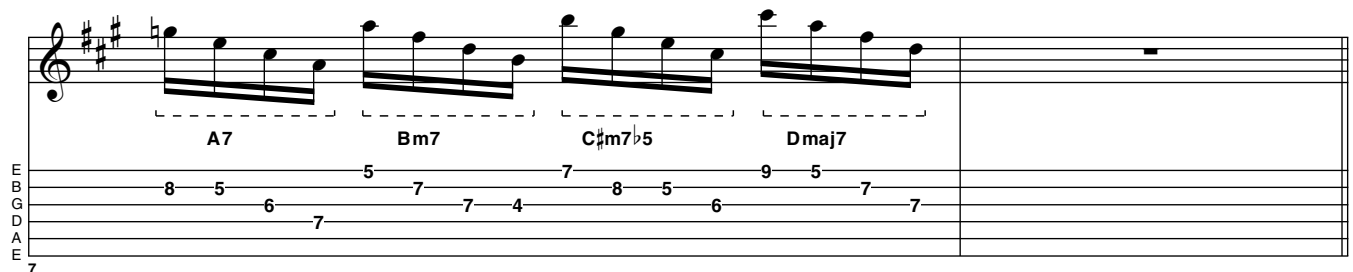
A7 Bm7 C#m7b5 Dmaj7

Ex 2



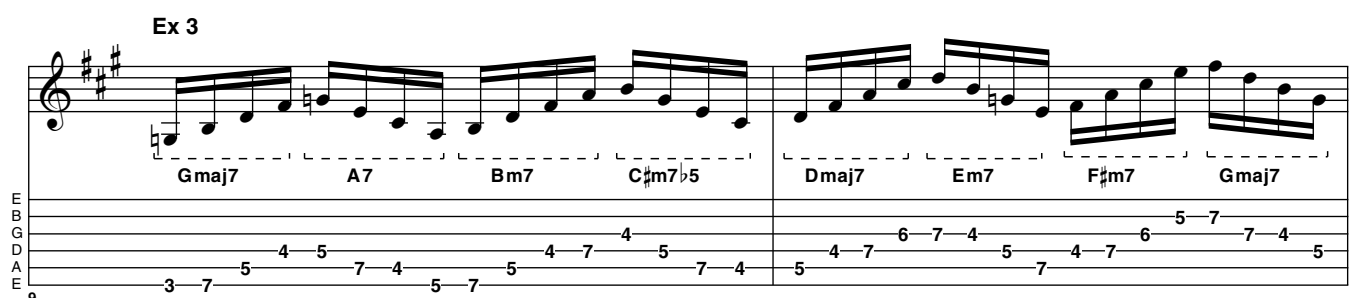
Gmaj7 A7 Bm7 C#m7b5

Dmaj7 Em7 F#m7 Gmaj7



A7 Bm7 C#m7b5 Dmaj7

Ex 3



Gmaj7 A7 Bm7 C#m7b5

Dmaj7 Em7 F#m7 Gmaj7

EXAMPLES DIATONIC ARPEGGIOS

CD TRACK 74

EXAMPLE 4 And now, by reversing the order (4-3-2-1 then 1-2-3-4), we end up playing down one arpeggio and then up the next. Remember to try this scheme with all the other scales you know - literally endless opportunities!

EXAMPLE 5 Whereas Examples 1-4 moved up through the scale, Examples

5-8 are going to take the same approaches back down through the same three-notes-per-scale pattern. So in this example, we start with the same permutation that was used in Example 1 (1-2-3-4).

11

Ex 4

13

15

Ex 5

17

19

EXAMPLES DIATONIC ARPEGGIOS

CD TRACK 74

EXAMPLE 6 Now for the same permutation we used in Example 2 (4-3-2-1). Remember to try as many other permutations as you can.

EXAMPLE 7 And Example 3 (4-3-2-1 then 1-2-3-4).

EXAMPLE 8 And Example 4 (1-2-3-4 then 4-3-2-1).

EXAMPLE 9 So far, we have worked exclusively with permutations 1-2-3-4 and 4321 but, as mentioned, you should also aim to try out all the other permutations too. Here's what 2-4-3-1 looks like when taken up through three-notes-per-scale pattern #1.

Ex 6

Ex 7

Ex 8

EXAMPLES DIATONIC ARPEGGIOS

CD TRACK 74

EXAMPLE 10 In the previous nine examples, we worked through the arpeggios in series. This involved moving from one arpeggio either up or down a second interval to the neighbouring arpeggio in the harmonised sequence; however, it is also possible to shift from one arpeggio to the next using other intervals too (such as 3rds, 4ths etc). In the final three examples, we are going to shift diatonic arpeggios in 4ths. Visually this will look like the arpeggios are

stacked on top of each other within the same area of the neck (vertical motion) and is an approach used frequently by players like Frank Gambale. We start here by taking a 2-1-1 arpeggio configuration up and down through the same three-notes-per-string scale-pattern.

EXAMPLE 11 Next, we take the same approach using a 1-2-1 configuration.

EXAMPLE 12 And finally, 1-1-2.

Ex 9

33

35

Ex 10

37

Ex 11

41

Ex 12

45

The blues shuffle

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THE INSTITUTE



A lot of readers have asked us for more on chords and rhythm. So let's feel the beat with a new series from **Iain Scott** on Essential Rhythm Guitar.

In this new series, we'll explore the essential approaches a well rounded rhythm guitarist can draw on to enhance a song. Covering numerous genres, we will focus on areas such as rhythmic patterns, chord voicings, pitch allocation (ie high/middle/low notes), single note fills and how two guitars parts can be arranged well. There is a particular art to being a great accompanist who enhances a rhythm

section so this series will provide many insights into how you can excel and keep employed!

So, let's start the series with this month's instalment that unpicks the classic blues shuffle from the 50s through to the 70s with players like Chuck Berry, Mike Bloomfield, Canned Heat, Hendrix, John Mayall, ZZ Top as well as more modern blues players such as Clapton and Joe Bonamassa. **1**

EXAMPLE 1 BLUES SHUFFLE - GUITAR 1 STANDARD PART

TRACK 75

Here's a slow blues shuffle pattern based on triplet eighth notes in a classic 12-bar blues that we all know well. Here's the main part that you might play in chorus one. Keep the timing as smooth and as even as you can, and stay on

the same strings as much as possible when moving the shuffle pattern around. You can use a 'bassy' clean sound or light overdrive (as I have here) to imitate vintage amp breakup.

$\text{♩} = 64$

G7 **C7** **G7**

B♭ **B5** **C7**

G7 **D7**

1, 13

4, 16

7, 19



Chuck Berry: made the shuffle rhythm his own on tracks like No Particular Place To Go



Joe Bonamassa took the shuffle and added style, panache and pace

»

LESSON } ESSENTIAL RHYTHM GUITAR

EXAMPLE 1 BLUES SHUFFLE - GUITAR 1 STANDARD PART ...CONTINUED

TRACK 75

Chord progression: C7, G7, G/B, C5, C#dim, G5, E7, D7, G7

EXAMPLE 2 GUITAR 2 SECONDARY PART - CHORDS AND FILLS

TRACK 76

To complement 'guitar 1' we can play small chord fragments and leave lots of space for a singer or soloist in the first chorus. As the tune progresses you can

add fills in these gaps as the energy of the tune develops. Use a brighter tone than Guitar 1 for good definition and play boldly into the triplets for extra feel.

Chord progression: G7, C7, G7

Chord progression: A5, Bb5, Bb, B5, C7

Chord progression: G7, D9

Chord progression: C9, G/B, C5, C#dim, G5, G/B, C5, C#dim, G5, E7, D7, G7

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In The Woodshed



Playing the changes will expand your Pentatonic position playing and make your blues sound more sophisticated, says **Charlie Griffiths**.



The hammer-on doublestop in bar 11 of Example 2

ABILITY RATING

★★★★★ Moderate

Info

Key: A

Tempo: 80 bpm

CD: TRACKS 77-80

Will improve your...

- ✓ Playing 'scale per chord' ideas
- ✓ Targeting of chord tones
- ✓ Blues sophistication

Last month we discovered that 'playing the changes' over a Minor blues can yield a more sophisticated sound and generate more musical ideas than the typical approach of jamming over the whole thing using the first position of our favourite Minor Pentatonic scale.

In this lesson we will use the same approach and play over a simple Major 12-bar

blues with a view to playing a different scale over each chord. Our blues progression has three different chords: A7-D7-E7, so we will also need three different scales. The chords in a Major blues are typically Dominant 7th, which has the intervals 1-3-5-7. For the purposes of our exercise we will stick with the Major Pentatonic scale, which has the intervals 1-2-3-5-6. Both the chord and scale share the notes of a major triad (1-3-5), so the Major Pentatonic is a good way of melodically outlining the 'core' sound of the chord while the Major 2nd and 6th are fantastic intervallic additions to the melodic melting pot, bringing to mind players like Eric Johnson and Joe Bonamassa.

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 A7, therefore you would play A Major Pentatonic. The next bar is D7 over which you would play D Major Pentatonic. You should change the scale on the downbeat of the chord change and aim to go to the nearest available note of the new scale. This will provide a smooth melodic effect, rather than the disjointed (and predictable) sound that always starting on the root note would produce.

Notice that all three scales are played in the same area of neck by using first position, fourth position and third positions of the Major Pentatonics. The interesting thing is; if you combine all three of those positions into one position you end up with the notes A-B-C#-D-E-F#-G# or, in other words, the A Major scale. There are also a lot of shared notes between all three Pentatonic scales, so it is a good idea to highlight the differences between them in order to make the chord changes more powerful. For example, compare the notes of A Major Pentatonic (A-B-C#-E-F#) with those of D Major Pentatonic (D-E-F#-A-B). Notice that four of the notes remain unchanged (A-B-E-F#). The C# note however changes to a D, so aim to target the D when the D7 chord comes around. Similarly the E Major Pentatonic has a G# that isn't present in the other two scales, so that's a good note to save up for the E7 chord (try bending up to it - it sounds great!).

We've prepared a solo for you using this 'one scale per chord' approach, so try learning it note for note while being aware of the chord-to-scale relationship. Once you have mastered the solo and played it over the backing track, try improvising one of your own using this same approach. 

NEXT MONTH Charlie looks at developing *down-picking rhythm chops for metal*

EXAMPLE 1 GETTING THE SCALE SHAPES UNDER YOUR FINGERS

CD TRACK 77

Start by ascending the A Major Pentatonic in first position (shape 1). After 12 notes switch to D Major Pentatonic shape 4 and descend the scale. In the 3rd bar ascend shape 3 of E Major Pentatonic. Finish by descending A Major

Pentatonic. I'd strongly suggest repeating this exercise as many times as you like until you feel you can change between scales smoothly and easily, and almost without thinking about it - it's the key to improvising.

EXAMPLE 1 GETTING THE SCALE SHAPES UNDER YOUR FINGERS

Start by ascending the A Major Pentatonic in first position (shape 1). After 12 notes switch to D Major Pentatonic shape 4 and descend the scale. In the 3rd bar ascend shape 3 of E Major Pentatonic. Finish by descending A Major Pentatonic. I'd strongly suggest repeating this exercise as many times as you like until you feel you can change between scales smoothly and easily, and almost without thinking about it - it's the key to improvising.

CD TRACK 77

♩. = 80

A7 D7 E7 A7

E B G D A

5-7 4-7 4-7 5-7 7-5 7-5 7-4 7-4 7-5 4-7 4-7 4-6 5-7 4-7 7-5 7-5 6-4 7-4 7-4 7-5

CD TRACK 79

minimise the amount of hand movement you need to make, as well as utilising fingers you might not usually use to perform hammer-ons and vibrato. Also think about things like vibrato - where and how to apply it.

E
B
G
D
A
EE
B
G
D
A
EE
B
G
D
A
EE
B
G
D
A
F

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NEW ALBUMS

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

Album of the Month

STEVE HACKETT

THE NIGHT SIREN

Inside Out ★★★★★

Much of Hackett's appeal is his balancing of work from his Genesis days (Wind And Wuthering's 40th on his latest tour) with new music that involves many musicians and musical strands. The Night Siren has singers from Israel and Palestine and instruments ranging from the oud to uilleann pipes. It's prog rock in bold strokes, interlacing virtuosity, clever arrangements and cinematic production. Behind The Smoke makes use of a quiet-loud arrangement where the heavy guitar and orchestral middle eastern riff serves as bedding for scorching lines from Steve. Martian Sea is uptempo with rich harmony vocals and killing guitar, before changing into a psychedelic mid-tempo groove. El Nino has a mix of Gilmour soaring and Vai-like gargles and speed bursts. Most impressive! For Steve's evocative nylon string playing, Other Side Of The Wall is outstanding. If you like big sounding music, great guitar playing and strong leanings to world music, Steve Hackett is for you!



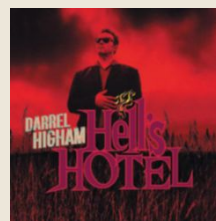
digging in wonderfully. Indeed, this is a great album for fusion lovers.

JOHNNY 'GUITAR' WATSON

AT ONKEL PO'S, CARNEGIE HALL

Jazzline ★★★★★

If you like funky, jazzy, blues-based music with a great horn section then you'll love this. Recorded live in Hamburg in 1976 it's really intimate; the audience is lapping it up and Watson is clearly having fun. Instrumental opener Mr Magic steams along, as does the fantastic I Don't Want To Be A Lone Ranger. Watson's take on Stormy Monday is powered by Bobby Howard's busy bass, Johnny spitting out machine-gun-like licks and the whole band firing on all cylinders. In fact they bounce through the entire album, Johnny's wah-wah coming out for Superman Lover and his BB-meets-T-Bone-meets-Kenny Burrell licks punctuating Gangster Of Love. Slow blues, Cuttin' It has a fabulous feel, and Watson's voice is fantastic. I Need It takes us out in high-tempo



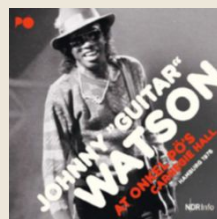
inspired by he and May's daughter, features a great piano solo from Jools Holland followed by Higham's Hank-meets-Chuck solo, while In Summer (the old Cliff Richard song) gets a refreshing makeover. Nearer To A Love is a classic rock and roll torch song, while My Old Friend is a hybrid-picked rhythm fest with a wonderful rockabilly break. Robert Plant offers a superb vocal on the final track and Jools rejoins the action, with Higham's hottest solo yet. It's his best album to date, and we look forward to seeing him take it on the road!

DAVE DAVIES

OPEN ROAD

Red River Entertainment ★★★★★

Fifty years on from You've Really Got Me it's a mellower Davies that we meet on this solo release. In fact, Open Road is a collaborative effort between Davies and his son Russ, meeting at a musical point that falls between their adopted styles; Dave in rock, Russ in electronica and Dance. Of the album, Dave says, "Working with my son was a delight and he made me realise a lot about myself. I feel a strange magnetic loving energy pervading through the whole work." Open Road certainly wasn't the album we were expecting. It's an open landscape, with just guitar, bass and drums giving space for each song to breathe. It's an introspective work, of childhood left behind, the loss of innocence and the regrets about broken relationships. The result is an endearing wistfulness, especially on songs like Slow Down and the album's closer, Chemtrails. Often overshadowed by brother Ray, here is an album that shows Dave Davies' songwriting in a brand new light.



style but weirdly the 35-second play-off is included as a track. It's a fun album that shows why Watson was such a revered live performer.

DARRELL HIGHAM

HELL'S HOTEL

Ambassador Records ★★★★★

From the moment his Gretsch's Bigsby dips the first slap-back chord on the title track opener, you know what you're in for here. Previously with Imelda May's band and having worked with Jeff Beck many times, Higham is a great rockabilly and blues guitarist and a fine rock and roll singer. With no track longer than 3:37 they flash past, each providing a great modern take on a genre beloved of Darrell. Shades Of The Stray Cats permeate things and that's never a bad thing. Turn Around And Go (with Imelda May singing harmonies) kicks along, Darrell's guitar just on the edge of distortion. When You Smile,



ANDY SUMMERS

TRIBOLUMINESCENCE

Cargo Records ★★★★★

From his days with The Police to a jazzy tribute to Thelonius Monk, Andy Summers is one of our more interesting guitarists. His new album is exploratory and expansive, despite featuring almost only himself on guitars, drums, bass, keys and banjo. It boasts a fine production with Andy's richly distorted guitar often taking centre stage. Opener, If Anything is awash with ambience and a searing, Santana-like lead. The title track has his guitar jumping around with rich modal intervals, while Adinkra nods to both world music and blues with some great backwards echoes on the clean melody guitar. Andy nods to his Police tones with the chorus'd riff on Shadyland, underpinning a trumpet-like head. Gigantopithecus's stilted groove is intriguing as numerous guitars

move around the stereo field. Keep an open mind and after a few listens you'll find much to admire here.

LARRY CORYELL

BAREFOOT MAN; SANPAKU

Purple Pyramid ★★★★★

Back in February the man often classed as the godfather of guitar fusion, Larry Coryell passed away aged 73. His final studio album is Barefoot Man: Sanpaku and was inspired by the energised approach adopted on his 1971 album, Barefoot Boy. Featuring seven long instrumentals it's a vibrant affair with Larry on electric and acoustic. The 10-minute groove, Sanpaku is reminiscent of The Meters and will get your feet tapping and head nodding, as Larry darts around with creativity and verve. Back To Russia features arpeggio picking, over which piano, sax and then guitar solo. Improv On 97 hits the high ground, with Larry's early solo



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 British blues sensation **Danny Bryant**.

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

DB: There was always good music around the house when I was growing up. I remember my parents had a VHS tape of Eric Clapton from one of his blues nights at the Royal Albert Hall. That really was the first thing to catch my interest.

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

DB: I just wanted anything that was Strat style. But my first guitar was an Encore.

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

DB: I have played some big festivals alongside some of my heroes but usually I find the real magic happens in those intimate sweaty club gigs. Especially after you have been out on the road for a couple of weeks and everybody is firing on all cylinders. I couldn't pick just one but I have some great memories from all the touring that we have done so far.

GT: And your worst playing nightmare?

DB: I think the hardest gig that sticks out in my mind is, after already having been on the road for about seven weeks we had a 15-hour flight to China and then had to go straight to the first show. I was backstage about 10 minutes before, with a theatre full of people and I was warning the band about not drinking the tap water... because we didn't want anyone to get sick. Literally as I finished saying it a wave of nausea swept over me and there I was puking. We made it through the show though!

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

DB: Play every note with feeling. If it doesn't have emotion behind it, then it doesn't mean a thing.

GT: Do you still practise.

DB: Yes I do. But it's not really a conscious thing. It's just that I love to play so I still pick up the guitar for a good while every day because I still like just noodling along to my favourite albums.

GT: Do you have any kind of pre-gig warm-up routine?

DB: Not really. I always have a guitar on hand backstage and it's generally a case of just hitting a few licks five or ten minutes before we go on.

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

DB: I think I would just have Muddy Waters' band from the '50s. I would be Muddy's guitar tech!

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

DB: From a blues perspective I would have to say BB King. He wrote the book on modern electric blues guitar. Everything about him was perfect; tone, phrasing, everything. Go on YouTube and watch BB King Live at Sing Sing prison.

“MY PARENTS HAD A VIDEO OF ERIC CLAPTON AT THE R.A.H. THAT WAS THE FIRST THING TO CATCH MY INTEREST”

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

DB: Albert King, Born Under A Bad Sign - it's killer!

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

DB: I recorded a track with the great Bernie Marsden called Just Won't Burn a little while back. I am proud of that. I think we both put a lot of emotion into that song.

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

DB: I think just to be remembered is a pretty cool thing. I hope people come away from my shows knowing that I always gave 100 percent of what I had.

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

DB: I use Fender Extra Heavy celluloid picks. I have used the same ones for as long as I can remember. Anything else now and I just don't feel like I can achieve the amount of attack in the notes that I want.

GT: You have to give up all your pedals but three; what are they?

DB: I am not much of a pedal guy really. I use a two amp set-up so I have a Blackstar HT50 and a Fender Twin. All I have on the floor is an A/B box to switch between amps, a Boss DS-1 (which I only use with the Twin) and a Crybaby wah. So three pedals to me is a luxury!

GT: Do you play another instrument well enough to be in a band? And have you ever done it?

DB: No, I'm afraid guitar is my limit. I keep promising myself I am going to learn some blues harp but every time I put an album on to try and steal some licks, I hear something the guitar player is doing that I can't do and I am straight back to the guitar. It's a never ending journey.

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

DB: No! Actually, I just put together a nine-piece big band for some shows and I was the only guy onstage who couldn't read music. Luckily they were my songs we were playing, so I got by!

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

DB: Yeah, I believe that they do. I think it is kind of pointless if you spend years working on your tone, finding the right combination of amp, guitars, string gauge etc (the list is endless). It seems futile to hook it all up with a crappy cable. I use Elixir cables.

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

DB: I wouldn't call it jealousy, but there are so many players that I'm in awe of. BB King, Otis Rush, Freddie King, Albert Collins, Walter Trout, Bernie Marsden, it goes on and on. I finally got around to seeing Jeff Beck live and it is ridiculous how good he was. Okay I guess I was a bit jealous!

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

DB: My dear old dad bought me a limited edition Custom Shop '59 Stratocaster last summer shortly before he passed away. I don't let that guitar out of my sight! I am lucky to have a few other favourites that I would run to rescue. A BB King Lucille, a '74 Stratocaster and the prototype of my Fret-King signature model that Trev Wilkinson made for me.

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

DB: For a long time I used just Marshall amps. But a couple of years ago the folks at Blackstar approached me and I started using the HT-50 heads. I have not looked back since. I think their amps are pretty incredible and the attention to detail they put in is remarkable. I use that amp and for certain shows I pair it with a blackface Fender Twin for a different flavour.

GT: What kind of action do you have on your guitars - and any particular quirks?

DB: No, I guess you would call my set-up fairly standard. I don't want a super low action, I like to have to fight the guitar a little bit. But equally I try not to make things too hard on myself.

GT: What strings do you use?

DB: I use D'Addario 10-46. Actually for a long time I used 11s but we do a lot of touring and I just found that I needed something a little easier on my fingers for those long periods on the road. But I find that I can still achieve the tone I want with a lighter gauge of string.

GT: What are you up to at the moment?

DB: I have a double live album coming out on April 21st this year. It's called BIG! We recorded some shows in Europe with a nine-piece big band (full horn section, keys etc) and the results came out great. We will be touring throughout the year with both the big band and my regular trio. Do come and see us!

**“PLAY EVERY NOTE
WITH FEELING. IF
IT DOESN'T HAVE
EMOTION BEHIND
IT, THEN IT DOESN'T
MEAN A THING”**

Danny Bryant



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MENDELSSOHN

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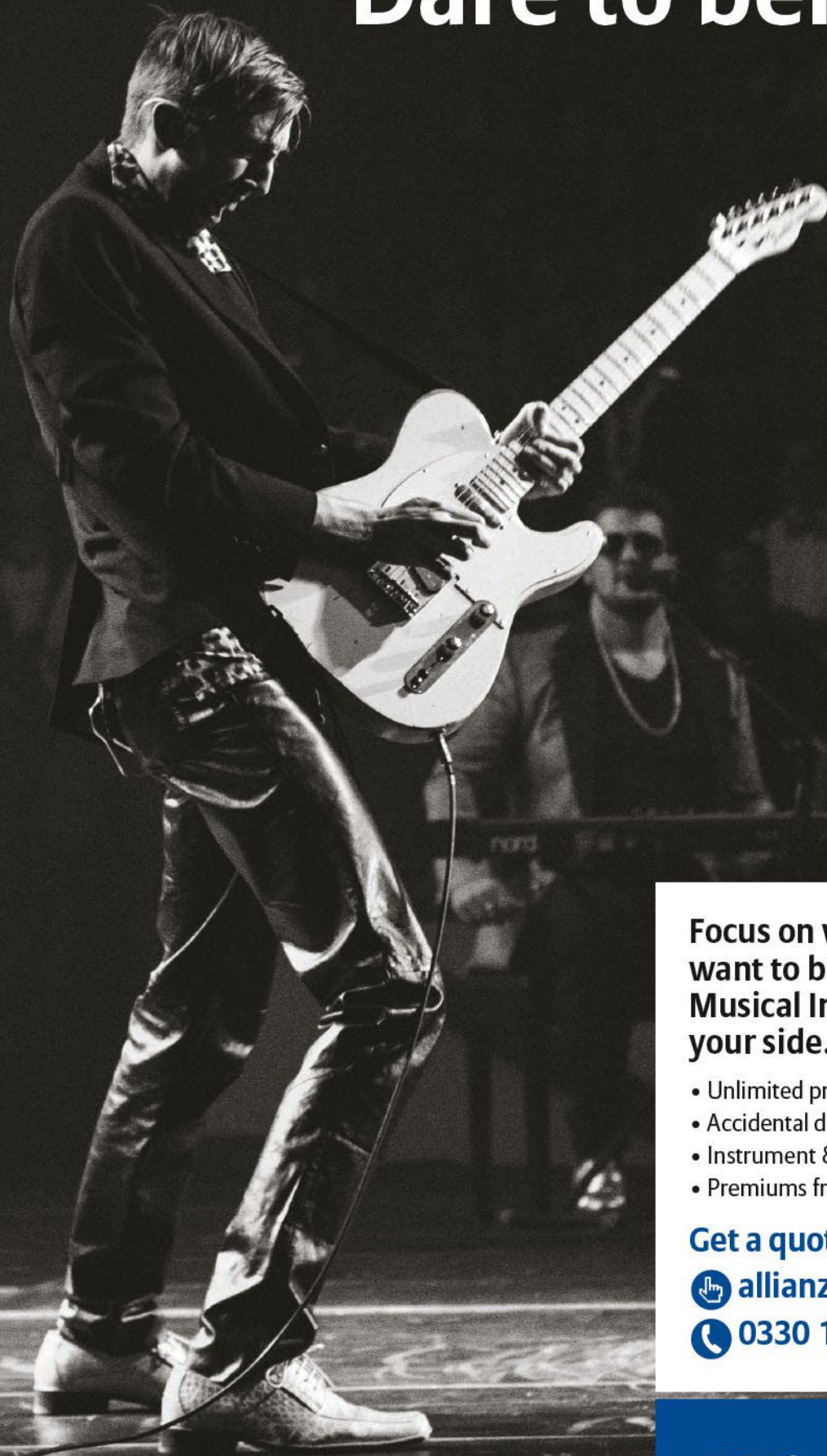
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